SFX, Clear Channel Resculpting Music-Biz Landscape

Conglomerate Must Achieve Conversion From Buildup To Profits

BY RAY WADDELL
NASHVILLE—A major chapter in the saga that has changed the landscape of the touring industry closed Aug. 1, when radio station conglomerate Clear Channel completed its acquisition of live-entertainment giant SFX Entertainment in a stock swap worth about $3.3 billion.

Brian Becker, formerly a top executive with SFX acquisition Face Con certs, was named chairman/CEO of SFX and will oversee all operations of the touring company.

Now, as the Becker-helmed era begins, the question remains as to how SFX can smoothly shift from an aggressively acquisitive company with a voracious appetite for event programming at whatever cost to an efficient, streamlined operator that can overcome the tremendous losses it incurred during its unprecedented growth period.

Some believe it's simply a matter of a change in management philosophies. Former chairman Robert Silberman and former CEO Michael Ferrell were builders who set out to construct a mega-promotion company for a healthy personal and investor profit.

Under Becker's new regime, the focus will presumably be on efficient operations and increased revenue streams through synergies, as opposed to rapid growth.

The deal includes Clear Channel's assumption of $1.1 billion in debt, roughly half of what SFX spent over the course of nearly three years, as Silberman built what is now the world's largest event producer and promoter. Following the most aggressive shopping spree the industry has ever seen, SFX currently owns or operates 120 live entertainment venues in 31 of the top 50 U.S. market cities, including 16 amphitheaters in the top 10 markets.

Is New Entity Savvy Strategist Or Scary Octopus?

BY FRANK SAXE
NEW YORK—“This is absolutely one of the most strategic, synergistic acquisitions that’s ever been made,” that is how Clear Channel Radio president Randy Michaels assessed the company’s purchase of SFX Entertainment.

It is that concentration of power, perceived or real, that has many in the record and radio industry nervous that Clear Channel will use its multiplying tentacles to cut off the economic lifeblood to segments of the business.

On the same late-July day that Wall Street analysts were quizzing Clear Channel on its second-quarter earnings, company executives met with SFX at Clear Channel’s San Antonio headquarters to discuss projects the two can develop together.

“We see a number of synergies between the entertainment business and radio,” says Clear Channel VP of investor relations Randy Palmer.

The biggest advantage is marketing, since radio has been the primary vehicle for advertising and promoting concerts for decades. Clear Channel owns more than 900 radio stations and 19 TV stations in the U.S. and has equity interest in more than 240 stations internationally. With such a stable of stations to tap, SFX is now “in a prime position,” says Becker.

(Continued on page 78)

3 Majors Testing Digital Waters

BY MARYLYN A. GILLEN
NEW YORK—With the Aug. 1 announcement by the Universal Music Group (UMG) of its digital download plan (Billboard Bulletin, Aug. 2), there are now three major-label groups testing this business, with three slightly different approaches.

Variations can already be seen in terms of pricing, product offerings (albums, singles, or multimedia, “bundles”), and retail-partner business models (commission, wherein the label sets the price and gives the retailer a set percentage on the sale; or gross margin, wherein the retailer buys the title from the label and sets his or her own price).

(Continued on page 77)
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Futile Delusions: The Art Of Industry Decadence

BY IRV LICHTMAN

NEW YORK—As long expected, Jerry Moss and Herb Alpert have sold their giant independent record label, A&M Records, to Universal Music Group (UMG) and, at the same time, have settled their lawsuit against PolyGram.

In a surprising turn, the 38-year-old company will continue to operate as a “free-standing creative operation” in the U.S. and, while UMGI’s Universal Music Publishing group will continue to market the catalog, A&M’s daily administration will be shuttered; their operations will be integrated into Universal in those countries.

According to Horowitz, the acquisition of A&M by UMG is considered to be one of the last great independent labels, and a matter of fact, we own the masters, not just those of A&M Records [but] 37% of its top-selling songs, with such artists as Tom Petty, Hoyt Axton, and Three Dog Night.

When word first surfaced that Moss and Alpert were shopping Rondor, the asking price was $400 million—$500 million; it is understood the final deal was around $300 million (BillboardBulletin, Oct. 27, 1999). Early on, BMG Music Publishing and Sony/ ATV Music Publishing were also key controllers to buy Rondor.

Horowitz confirms that the acquisition also settles a lawsuit instituted by Moss and Alpert against PolyGram, which acquired Moss and Alpert’s label a decade ago.

PolyGram itself was acquired by Universal parent Seagram in 1998; Seagram is to be acquired by French media giant Vivendi Universal. According to Richard Poli, Moss and Alpert’s attorney, says, “The lawsuit is settled, subject to the completion of the Rondor sales transaction.”

In June 1998, A&M Records, then under the control of Matsushita’s PolyGram, claimed they were not paid a $3.6 million “earn-out payment” dictated by the 1989 A&M purchase agreement. This also came after 12 straight years of loss—$5 million in net revenue (Billboard, June 13, 1998). In August 1999, UMG was added as a defendant in the suit; Moss and Alpert claimed that the company revalorized A&M’s music interests violated a provision of the A&M purchase agreement. The amended action sought an additional $30 million in damages (Billboard, Aug. 28, 1999).

Echoing Horowitz’s view that Rondor’s management and continued signing of talent made it deserving of stand-alone status, (Continued on page 60)
Quigley Prepares To Push DataPlay Format

BY MARYLAIN A. GILLEN

NEW YORK—Former Capitol Records Nashville president/CEO Pat Quigley may have left the label life with his decision to take a job at Boulder, Colo.-based technology start-up DataPlay (Billboard, Aug. 2). He will still be in the thick of the music business as it transitions into a new century.

In his new role as senior VP/chief marketing officer, he begins Sept. 1 at DataPlay’s headquarters, Quigley will be working to win over label and hardware partners for the company’s new eponymous storage format, which can be used both as a blank medium for holding music downloaded from the Internet and for selling prerecorded music.

“I think music is ready to move on to a new format,” says Quigley. “In fact, I think it has to. And so I think if we can explain this properly to the labels, they will be as excited about it as I am. I’ve already had some meetings with the major retailers, and the reaction there has been pretty positive as well. They are ready for this.”

The 600-megabyte-capacity music/ books/games DataPlay storage format is roughly the size of a quarter and can hold four hours’ worth of prerecorded or downloaded CD-quality music in a variety of codecs, according to the company.

Unlike flash memory, which is also used for the portable digital music devices that DataPlay is targeting, DataPlay discs are masterable. They can also be used to hold “locked” content, such as extra tracks, that a user can “unlock” via computer.

Also unlike flash cards, the medium is designed to be very low-priced: Blanks are expected to sell for $5-$10.

The discs are not compatible with existing portable digital devices, but manufacturers including S3/Diamond have already committed to integrating DataPlay technology into future products. Initial DataPlay hardware and software is expected in the first half of 2001. Chairman/CEO Steve Volk says that DataPlay is working with Universal Music Group, which is an investor in the company, as well as other content providers to secure partnerships for prerecorded content. “Look for DataPlay to be making some of these partnership announcements in the next few months,” he says.

DataPlay has also elected Universal E Labs president Larry Kenawil to its board. Toshiba, Samsung, and S3 are also investors in the company.
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Can Napster, Labels Work Together?
Settlement Still Unlikely, Execs Say, Despite Last-Minute Stay

BY EILEEN FITZPATRICK

LOS ANGELES—The emergency stay granted Napster by a federal appeals court has apparently set the stage for settlement talks, but it is also apparent that the relationship between the two parties probably won’t make it a deal until Napster radically changes its service.

On July 28 the 9th U.S. Circuit Court of Appeals in San Francisco issued a one-page ruling overturning U.S. District Judge Marilyn Patel’s order to shut Napster down at midnight the following night. The 9th Circuit ruled that Napster had raised "a fairly colorable substantive questions... on both the merits and form of the injunction.”

The Recording Industry Assn. of America and the labels will deliver their response to the stay to the 9th Circuit Sept. 8.

Napster’s brief is due Aug. 18, and it will have until Sept. 12 to respond to the RIAA’s filing. A date for oral arguments has not been set. The trial to hear the original copyright infringement case is likely to start in December.

While the stay keeps Napster alive for another few months, it does little to mend the company's ongoing relationship with the record industry. Label executives say they aren’t trying to kill the technology, as Napster CEO Hank Barby contends. They insist on a different order for them to work with Napster— or any file-swapping software—it must contain a digital rights management (DRM) element.

In fact, the idea of file-swapping or peer-to-peer sharing has been battered around the industry for years, under the “super distribution” revenue model. The labels have been developing their own super distribution, including issuing a license for one user to share the file a specific amount of times or a case in which each user would be required to pay for the track to open the file.

“We’ve spent a lot of time looking at super distribution,” says EMI senior VP Jay Samit. “It’s real easy, but to do it you have to have a rights management that travels with the file,” Samit says the label met with Napster a year ago, but the companies were unable to come up with a DRM solution.

Meanwhile, the labels are asking Napster to not be identified says that in its present form, no label is likely to do a deal with Napster. "We need to have a system where the copyright holders have control and security,” he says.

Label executives want to participate in file-sharing because it represents yet another unique way to sell and market music on the Web. “What better way to promote music than to have [one] fan tell another fan about new music?” asks Samit. “And we want a new, stable way to distribute music on the Internet that makes people’s lives better.”

BMG chief marketing officer/ president of new technology Kevin Conroy said, “When done legitimately and securely, this will provide us with a tremendous opportunity to take advantage of the ‘viral’ nature of the Internet to engage fans in the marketing and selling of our artists’ music,” he says. “Napster is a non-

(Continued on page 85)

Listen.com Backs Moonshine Tour
Electronic/Dance Label’s Outing To Feature Info, Contests On Web

BY MIKEY PAOLETTA


“We’re very excited about getting this show on the road,” says Moonshine Music president Steve Levy. “The Moonshine Overamerica tour is now in its fourth year, and anticipation for it from local promoters and fans nationwide is high.”

Says DJ Christopher Lawrence, “As a DJ, you’re perpetually on tour by yourself. Except for the parties you’re playing and the radio shows, you’re not having a real experience. But with this tour, you’re traveling with a group of DJs and artists. It’s like one big family.”

According to Levy, this year’s tour marks the first time the label has aligned with a major sponsor. “Our goal is to get sponsorship in previous years, but dance/electronic music just wasn’t as in the public eye as it is now,” explains Levy. “It was a bit more difficult to find willing sponsors. But the Internet has changed the rules and has greatly increased dance music’s exposure.”

Levy says he’s extremely excited about Listen.com’s support as title sponsor. “It reinforces the importance of electronic/dance music, particularly to the Internet,” he says. “And Listen.com is a great partner for us to bring to our audience. The site offers a great Web service, it’s artist-driven, and from our statistics, our audience is using it.”


The video, which features footage from last year’s tour, will be available exclusively at Moonshine.com for $1.99 plus shipping and handling. "We priced it so low because we want to spread the word,” notes Levy, who adds that a DVD version will be available in January.

The tour’s official Web site (Overamerica.com) will contain traveler tips and tour information, as well as a feedback section for attendees. Additionally, Levy says the site will feature tour diaries of their artists, which that is expected to generate $12 million—$15 million in annual music sales, according to individual artists familiar with the deal.

The deal, which was completed Aug. 1, brings together two catalog houses that mainly have owned or licensed titles in the budget and/or compilation businesses. The major acts with albums in the new company’s catalog are Marvin Gaye, Ray Charles, Ike & Tina Turner.

David Catlin, who was senior principal in the Newbury Park, Calif., firm, is chairman of the new company; Alan Weiner, co-founder of Valley Cottage, N.Y.-based Eclipse, is chief executive officer and tour coordinator for the new company; and film director Scott Bickley, who is chairman of the new company.

Brentwood, Eclipse Merge Complementary Catalogs

BY ED CHRISTMAN

NEW YORK—The just-completed merger of Brentwood Communications Inc. and Eclipse Music (Billboard, Aug. 2) forms a company, BCI Eclipse, expected to generate $12 million—$15 million in annual music sales, according to industry executives.

The deal, which was completed Aug. 1, brings together two catalog houses that mainly have owned or licensed titles in the budget and/or compilation businesses. The major acts with albums in the new company’s catalog are Marvin Gaye, Ray Charles, Ike & Tina Turner.

David Catlin, who was senior principal in the Newbury Park, Calif., firm, is chairman of the new company; Alan Weiner, co-founder of Valley Cottage, N.Y.-based Eclipse, is chief executive officer and tour coordinator for the new company; and film director Scott Bickley, who is chairman of the new company.

The product lines of the two companies fit nicely,” says Catlin. “They are into world, classical, and soundscapes, while we have oldies, Latin, Christian, children, and compilations.” Going forward, he adds, BCI Eclipse will try to place more emphasis on recording original artists.

ArtistDirect’s Revenue, Losses More Than Double

BY BRIAN GARRY

NEW YORK—Online music company ArtistDirect reported that its revenue and losses were more than double its second quarter, which ended June 30.

Net revenue increased to $6.6 million from $2 million a year ago—a gain of 252%. Revenue from online operations increased to $6.4 million from $1.7 million in second-quarter 1999.

ArtistDirect hosts artist Web sites and offers audio, video, music search engine, and sells CDs and downloads, in addition to running a record label and talent agency. The company’s net loss for the period was $14 million, or 39 cents per share, vs. net loss of $5.5 million, or 29 cents per share, a year ago. The higher losses are attributed to increased marketing and infrastructure investments, as well as costs connected to an increase in the number of sites.

For the six months that ended June 30, net revenue increased to $10.1 million from $3.7 million in the same period last year. Net loss was $32.5 million, or net loss of $8.2 million a year ago. That figure includes charges associated with stock options the company distributed in its initial public offering.

In June, ArtistDirect launched a co-branded auction site with eBay that allows music fans to bid on concert tickets and memorabilia. Thus far, premium seats to concerts by the Rolling Stones, Van Halen, the Black Crowes with Jimmy Page, the B-52’s and the Go-Go’s, and Counting Crows have been auctioned.

ArtistDirect has also entered into an agreement with RadioWave.com to provide branded, streaming music channels for the ArtistDirect Network that will be matched to the specific music themes and will link to ArtistDirect e-commerce offerings.

The company says it is developing a series of other streaming products, including an “on-demand jukebox” function that would be part of a potential subscription product. A new bid on a video/dvd offering is subject to license agreements from the major labels. However, CFO Jim Carroll says that additional streaming products could be introduced in the next 45 to 60 days.

Weiner points out that another benefit of the merger is that Brentwood has already placed one round of financing in the entity to complete the merger; another anticipated round would be used to finance the growth through content acquisitions.

Over the next few months, the company will consolidate the two database functions, with bookkeeping and warehousing being phased into New York at the Eclipse office. In total, the company will have about 40 employees.

The sales and marketing team is already consolidated. It includes the addition of two former Similar Artists executives, Chris Goetz, who oversees the area as executive VE and Greg Glass, who handles video/DVD. Gary Eckes,
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**MP3.com Case Is Headed To Trial**

Sony, Universal Have Yet To Settle Over Audio-Streaming Service

**BY MARYLYN A. GILLEN**

NEW YORK—Despite now having three of five major-label settlements in hand, MP3.com finds itself facing the likely prospect of going to trial later this month over its MP3.com streaming audio service.

Terms of the recent settlement with EMI Recorded Music (Billboard, July 8), which was undisclosed, but sources put the price tag at around $20 million; Warner Music Group and BMG Entertainment, which set aside $25 million in June, are believed to have received similar amounts. Each of these majors also has agreed to license its catalog to MP3.com on a nonexclusive basis.

U.S. District Judge Jed Rakoff—who in May issued a partial summary judgment finding that MP3.com infringed copyrights in creating its My.MP3.com database—on July 31 set a "firm" trial date of Aug. 28 in New York to determine the amount of damages to which remaining plaintiffs Sony Music and Universal Music Group might be entitled.

The trial will also determine whether, as the labels contend, MP3.com’s infringement was "willful," a term that means MP3 either knew or should have known that its conduct—copying tens of thousands of CDs to provide streaming access to them by consumers who had purchased the titles in another form—represented infringement.

During a full day of hearings July 17, MP3.com attorneys argued that the company was not "willful," citing "the fact that MP3.com already has known that its conduct would be 'willful'" in the context of a "clear" case law, the fact that MP3.com saw itself as enabling consumers' rights to make copies for personal use, and the fact that it consulted with attorneys before launch.

The labels’ attorneys countered that case law including, and be found and added that MP3.com had kept its plans secret from them. However, they homed in most closely on the fact that MP3.com has declined to allow the attorney it consulted over the legalities of creating the database to disclose what advice he gave the company at the time.

Rakoff ultimately declared to issue a summary judgment on the issue of "willfulness," saying he would leave that for a jury or another "fact-finder" to decide. (MP3.com has belatedly requested a jury trial; the judge has not yet ruled.) Rakoff did indicate, however, that he thought the labels had made the stronger case regarding "willfulness."

Rakoff ruled in MP3.com’s favor on the subject of how damages should be calculated, saying that the online company will have to pay the record labels based on the number of CDs it infringed, not on the number of individual album tracks it copied to create its database.

The finding is significant: Although MP3.com has settled with three of the majors, tens of thousands of CDs from Sony and Universal are believed to still be at issue, and damages assessed could range from $750 to $150,000 per infringement.

**An Aug. 28 trial will attempt to determine whether MP3’s copyright infringement was ‘willful’**

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**1st-Half Music Sales Rise In Sweden**

**Market Sees Fewer Major Acts, Focusses On New Talent**

**BY KAI R. LOFTHUS**

STOCKHOLM—Although Sweden is rapidly becoming a hub for new technologies, consumers are flocking to retail outlets to buy music on discs. During the first six months of 2000, Sweden’s record companies sold 18% more music at 16.6% higher value than in the corresponding period last year (Billboard, Aug. 2).

The figures are compiled from shipments from labels affiliated with GrammofonerelaterenEVERGREEN (GARM) representing 58% of the local recording industry. They are believed to reflect a healthy state for the nation’s retailers.

While there are fewer major acts selling in the hundreds of thousands—apart from the likes of Shania Twain, Santana, Britney Spears, and Backstreet Boys—the market seems to be taking more chances on artists in development. These include rock band Teddybears Stockholm (MVG/Music Network) and hip-hop artist Thomas Rusiak (Universal Music).

Total sales in the period amounted to 13.2 million units, worth 728.8 million kronor ($77.6 million). CD sales jumped 23.8% from the same period last year to 10.5 million units, with value up 18.3% to 767.3 million kronor ($1.4 billion).

The statistics are a positive development, following last year’s worrisome 3.7% value growth in CD sales, while CD sales of rose nearly 26%. Last year, Swedish record companies told Billboard that retailers’ practice of dumping prices of CD singles was harmful to the industry (Billboard, April 24, 1999).

In this year’s first half, singles were up only 2.9% to 2.6 million units, with value down 1% to 45.4 million kronor ($7.9 million). Meanwhile, the cassette configuration decreased 37% to 152,000 units, with value down 28.5% to 3.3 million kronor ($560,000).

Magnus Bohman, managing director of Zomba Records, the Stockholm-based licensee of acts such as Vengaboys, Alice Deejay, N Sync, Backstreet Boys, and Britney Spears, claims that success is still a hard bargain in Sweden. "Retailers are choosy, and they demand a very good marketing plan for an artist if they’re getting behind something. A great record on its own isn’t good enough anymore.”

Still, some companies feel that the market is expanding. Says Anders Cangemark, who is in sales at Amigo, a distributor of folk, world, jazz, and classical music, “The larger music stores are increasingly interested in our music, so we really notice that there’s an improvement in the market.”

(Continued on page 84)

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**EXECUTIVE TURNTABLE**

**RECORD COMPANIES**

Arista Records promotes Lionel Ridenour to executive VP in New York. Arista Records also names Dorsey James senior VP of new ventures in New York. They were, respectively, executive VP of black music and GM of LAFace Records.

BMG Entertainment promotes Christa Haussier to VP of new technology, Mervin Pickard to VP of music programming, Scott Richman to VP of digital video, and Michael Slatoff to VP of new media in New York. They were, respectively, director of new technology, senior VP of BMG Indepedents, senior director of marketing, and senior director of strategic marketing.

Jim Welch is named VP of A&R for Epic Records Group in New York. He was director of A&R for Atlantic Records.

John Kinkpatrick is promoted to VP of A&R and soundtracks for Elektra Entertainment Group in New York. He was senior director of A&R and soundtracks.

John Rotella is named VP of marketing for Priority Records in Hollywood. He was GM of Arista Records.

Sharon Lord is promoted to head of product management for V2 Records in New York. She was a product manager.

Karen Goodman is promoted to senior director of international for MCA Records in Santa Monica, Calif. She succeeds Michael Meltzer, manager of international press and promotion.

Roberta Magrini is named senior director of publicity for Jive Records in New York. She was senior director of publicity at Priority Records.

Karina Goldenberg is named director of public relations, and Sony Discos in New York. She was a consultant for El Sitio.com.

Kevin Levin is named Northeast regional sales manager for the Independence/Land/Def Jam Music Group in New York. He was Washington, D.C., sales representative for Universal Music and Video Distribution.

**PUBLISHERS**

Chris Amenita is promoted to VP of new media and technology for ASCAP in New York. He was assistant VP of new media and technology.

Ken Hauptman is named creative manager for Film, Television, and new media for peermusic in Los Angeles. He was national promotion coordinator for A&M Records.
TELSTAR OFFERS EQUITY TO FUND INTERNATIONAL EXPANSION

(Continued from preceding page)

one or more labels to that.

O'Brien says the strategy will be to establish new labels, but he does not have any plans to change the name of the label. "We may be an acquisition in there, but the money is really to start labels and to increase the roster of the labels we've got." He adds that when it comes to entering new A&R talent, Telstar is looking to recruit from the majors—a strategy already employed by the company.

In addition to its own record label, Telstar has recently announced a number of key executive appointments, including managing director of music labels Jeremy Marsh, who had been managing director of Virgin Records in the UK. The company also has access to the millions of users of those sites to offer downloads, video streaming, and other highly targeted material.

The funds generated by the equity offering also will be partly used to continue Telstar's investment in cutting-edge digital technology and E-commerce solutions to support online marketing and promotional activity.

Simon Cope-Thompson, a partner at Livingstone Guarantee who is leading the transaction on behalf of Telstar, believes there will be no shortage of interested investors, because, he says, the company is "an effective and increasingly serious competitor to the major record companies."

Cope-Thompson adds that the company's willingness to embrace new technology will also help it grow the business and expand its exposure on the Internet. "Given this, I believe that it represents an extremely attractive investment opportunity for a venture capitalist looking for exposure to this fast-moving and dynamic marketplace," he says.

The fund-raising activity coincides with a period in which the Telstar, Multiply, and Wildstar labels are embarking on the most high-profile series of directly signed single and album releases in their history. In addition to David's album, new releases are expected in the near future from Shazam, Hats & Small, and the Dum Dums. Telstar's roster also includes BBMak, which, licensed through Hollywood Records in the U.S., has achieved gold status with the album "Sooner Or Later," making it the highest-charting British debut act this year.

O'Brien also reveals that the ink is barely dry on a new distribution deal with BMG in the U.K. "When we started in '92, we were distributed by BMG," he explains. "When BMG upped its own TV division, called 'EMI,' about five years ago, we moved to Warner [for distribution], which then became part of [the Entertainment Network]. But now BMG has closed down Global, and we've moved our distribution back and got a joint venture with them on the TV side."
Classical Music

Billboard’s annual spotlight on Classical music returns with a look at the latest music and business developments around the world, the growing trend among artists of releasing their own records and a recap of the year-to-date charts. Showcase your latest release in this much anticipated annual event!

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Upcoming Specials

- Studios & Recording Equip. - Issue Date: Sept 23 • Ad Close: Aug 28
- Sanctuary 25th Anniv. - Issue Date: Sept 23 • Ad Close: Aug 28
- Int’l Talent & Touring Directory - Issue Date: Oct 18 • Ad Close: Aug 30
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Aguilera Makes Spanish Debut On BMG U.S. Latin

BY LEILA COBO

MIA MI—There was a time when Christina Aguilera's main asset was her voice, a strong, supple instrument mature and dynamic beyond her teen years. These days, Aguilera—who in Feb-

ruary won the Grammy for best new artist—has found an equally valuable asset in her surname, the stamp of authenticity her label is banking on to make her Spanish-language debut a success.

At a time of intense crossover from the Latin market to the English-speaking world, "Mi Reflejo," due Sept. 12 from BMG U.S. Latin/RCA, marks the first time in recent memory that a mainstream pop superstar has released an entire album in Spanish. Moreover, while crossovers in either direction from artists like Gloria Estefan, Ricky Martin, and Marc Anthony tend to take several years and albums of preparation, Aguilera's move comes barely a year after the release of her self-titled debut, which has sold nearly 10 million copies worldwide, according to the label.

"Mi Reflejo" is ostensibly titled after the Spanish-language version of "My Reflection," the "Mulan" movie theme that broke Aguilera, but it also aims to establish her "reflected" identity as a Latin star. "We see Christina Aguilera's career as a two-faced career," says Rodolfo Lopez Negrete, BMG's VP for the Latin region, which encompasses the U.S. Latin market, Latin America, Spain, and Portugal. "There's the English-speaking market and a parallel career as a Latin icon—because I do believe she'll become a Latin icon, no doubt about it."

But Aguilera is not slated to be a Latin icon in the traditional sense of the word. All the tracks on the Spanish album—the six adaptations from original English-language versions, the traditional boleros, and the new tracks penned for this release—have an R&B sensibility and vocal flair not heard in standard Latin pop. If she plays her cards right, the blond, blue-eyed Aguilera could become a flag-
bearer for a new generation of Latin pop artists. "She must demonstrate that young Latinos, born and raised here, have their own way of making music in Spanish," says Francisco Villanueva, managing director of BMG U.S. Latin. "She will make history."

A superstar with just one album to her name, Aguilera happens to be a son of Latin heritage: Her father is Ecuadorian. Born and raised in the U.S. by her American mother after her par-

ents divorced, she is not fluent in Spanish but is steadily improving, thanks to a tutor who travels with her. Her accent is virtually nonexistent when she sings, in part, she says, because she sang in and spoke Spanish as a child. "This Latin album is not a sec-

ond album; it's a first record in itself," says Aguilera, who is in the midst of a 50-date headlining tour sponsored by Sears. "Before I had even recorded my debut album, I had asked to do the Spanish album."

The fact remains that in a pop world monopolized by teen divas, Aguilera stands out for her extraordinary vocal prowess. And she's certainly the only

(Continued on page 86)
Philip Emphasizes Voice Not Physique

BY LARRY FICK
NEW YORK—As he strives to make his mark on the teen-dominated pop landscape, Don Philip says he steadfastly relies on “staying behind-the-scenes” and “hanging back” or “having a nice butt” to hit records.

Despite the fact that his video image has been a heartfelt waiting to happen, the 24-year-old artist prefers to be noted for his rich, soulful quality of his voice. To that end, the Marcus Nispel-directed clip supporting his current Jive single, “The Way I Love You,” is intentionally low on choreographed dance moves.

“I wanted people to hear me sing, not watch me jump around like a fool,” Philip says with a laugh.

He adds, “The bottom line is that I want people to buy my career. In order for that to happen, I feel like I have to be careful that people aren’t completely focused on my clothes, or my hair, or my body. Everyone loves to be told that they’re hot, but I just want to know that I’m being heard—not just seen.”

Philip makes a solid bid to achieve his goal on his eponymous full-length debut, due Aug. 9, breathing palpable depth into an array of well-crafted (if feather-light) tunes. Performing pure-pop material is fairly new to the former background singer, who has steered the background is steeped in high-school R&B.

“Making the switch has been a pleasurable experience for me, mostly because I was allowed to work gradually and make sure that every song, every note is perfect,” he says, adding that he demoed nearly 60 tunes before landing into the 11 cuts that make up the new album. Each one had to pass the test of being a hit, of providing a single.

Philip says that some of the stress of the songwriting and recording process was alleviated by the fact that he had already been successfully introduced to the public via “I’ll Still Love You,” a duet on labelmate Britney Spears’ multi-platinum debut, “...Baby One More Time.” “I’ve nothing else happens, I feel like a success because of that song,” he says. “I’ll always be in debt to Britney for all this.”

In addition to featuring him on her album, Spears also gave Philip space on her Web site while he was working on his debut. “It was an act of friendship, and I really appreciate that gesture.” He notes that he always wanted to be a part of a “big event” and “I’ve never been more proud.”

There are millions of people this summer who will be able to turn on the radio and hear “I’ll Still Love You.” The song is currently in heavy rotation on the station’s top ten.

***

Koch Offers Latest (And Last?) From Twisted Sister Dee Snider

BY CLAY MARSHALL
LOS ANGELES—On “Never Let The Bastards Wear You Down,” due Aug. 23 on Koch, Dee Snider proves he’s still as twisted as ever. But because of budding film and radio careers, the former Twisted Sister frontman says he won’t be his last.

The album’s 10 songs are Snider’s favorite unreleased tracks from his catalog, spanning his stints with Twisted Sister—a group whose triple-platinum 1984 album “Stay Hungry” included the pop-metal anthems “We’re Not Gonna Take It” and “I Wanna Rock” as well as Dee’s vocal work on the band’s 1991 reissue, “Strangeland,” which he wrote, co-produced, and starred in.

“I see myself not only as the next Dee Snider of rock but as the next horror icon,” he says, laughing. “My thought process is, ‘I’ll wake you up in the morning and keep you from sleeping at night.’

Though Snider’s mind is on the future, Koch will honor his past this fall by releasing a Twisted Sister tribute album, currently scheduled to include such acts as Anthrax, Motörhead, and Sevendust.

The compilation will also include a track by a reunited Twisted Sister—a cover of AC/DC’s “Sin City.”

He realizes the record will likely renew talks of a possible reunion tour for Twisted Sister, another chapter in his life which he swears he won’t do anytime soon. “We’re frustrated that a band so ferocious ended with a thud,” he says. “If the opportunites arise to give people a taste of the way it was, understanding that it’s nostalgia, there’s a possibility we’d do it. I wouldn’t mind putting an exclamation point of some sort at the end of our career.”

—Melinda Newman

Stan Salutes Lang

HIGH ATOP Denver’s famed Red Rocks Amphitheatre, Sting, glaintly climed five flights of stairs to congratulate chanteuse Sarah Vaughan.

June 23 by an Indiana songwriter alleging the band’s 1991 song “Don’t Cry” riffs off a song he wrote in 1978.

“One of the band got really huge, no matter how smart I thought I was, I wasn’t smart enough to keep up with it,” he says. “I’ve got to be honest, I think I’m just too late. I think I’m just too late.”

The suit, filed in a New York court in April 1992, is for $6,000,000. Translated into present-day dollars, the suit is worth $12,000,000.

A settlement of $1,200,000 was negotiated between the band and the songwriter.

—Sheryl Crow, Don Henley, and Lindsey Buckingham will join Stevie Nicks for a Sept. 23 concert at Phoenix America West Arena benefiting the Arizona Heart Institute Foundation.

—New Order vocalist Bernard Sumner, 250°, was killed in a car crash in New York City.

—N.Y. (Koch’s exec. vp) Gary Stewart was presented with Time Warner’s Andrew Heiskell Community Service Award earlier this summer. The award is presented to a Time Warner employee in recognition of community service. Stewart was honored for his participation with the Liberty Hill Foundation, an organization formed after the 1992 Los Angeles riots, that provides resources and advice to nonprofits looking to expand their organizations.

—Mick Jagger will be the subject of a four-part HBO miniseries

—Warner Bros. is preparing “Consequences Of Falling,” the second single from lang’s critically lauded new album, "Invisible Summer," for release later this month. (Photo: Whitney Gardner)
Vanguard’s Hiatt Goes Acoustic, Indie, And Online With ‘Waters’ Set

BY CHRIS MORRIS

LOS ANGELES—John Hiatt’s album “Crossing Muddy Waters,” which arrives Sept. 26, is innovative on some counts and a return to form by the singer/songwriter on others.

The record is the first acoustic album of Hiatt’s 26-year recording career. It will be issued simultaneously to brick-and-mortar retailers by the Santa Monica, Calif.-based indie Vanguard Records and online by Redwood City, Calif.-based EMusic.com.

However, like two of Hiatt’s previous albums—his 1987 breakthrough “Bring the Family” and his 1995 set “Walk On,” the first of two albums he made for Capitol—the new set was recorded after the musician had parted company with a record label.

Hiatt explains, “We were about three-quarters of the way through a new record for Capitol with [Hiatt’s band] the Goners. It’s just a great record, and [the label] just didn’t quite get it. The regime had shifted yet again … So we just decided, ‘You know what, I don’t think this is a good place for us to be right now.’”

Hiatt and his manager, Ken Levitan of Vector Management, secured a release from Capitol and rights to the album then being recorded.

But, Hiatt adds, “once we were officially free agents, Ken said, ‘Hey, you want to make an acoustic record?’ And I said, ‘Yeah, I’ve always wanted to do that.’ Not only that, but people are always asking me, ‘When are you gonna make an acoustic record?’”

To that end, Hiatt brought in bassist Davey Faragher and guitarist/mandolinist David Immergut, whom the singer/songwriter has worked with frequently in the past, and booked a week at engineer Justin Niebank’s home studio outside of Nashville, “the next holler over” from Hiatt’s home. The musicians ended up finishing the album’s 11 tracks in just four days.

Hiatt—whose songs are published by Oval Track Tunes/Careers-BMG Music (BM)—says he had no shortage of material. “I had an immediate list of about 30 or 40 tunes that I’d written over years that had either fallen by the wayside or through the cracks of various projects or whatever. But also I’d been writing some new stuff since we’d put the rock record on the back burner.”

Once the album was completed, Levitan convinced Hiatt that taking the major-label route might not be the best way to go.

“[Levitan] said, ‘You know, it’s like the Wild West out there right now. Now that all the major labels are out of the music business, there’s all kinds of opportunities,’” Hiatt says. “That’s just exactly how he put it. He said, ‘I know we can find somebody—you can own the masters, and they’ll just put it out.’ What happened was, somehow EMusic came into the picture. He said, ‘You know, this is something
Jaci Velásquez Polishes 'Crystal Clear' Christian Set On Word

BY DEBORAH EVANS PRICE

NASHVILLE—After a successful foray into the Latin market with last year’s “Llegar a Ti,” which earned her a Grammy nod for best Latin pop performance, Jari Velásquez reminds her contemporary Christian music audience of her first love with her new set, "Crystal Clear," due Aug. 29 on Word.

A devout Christian, Velásquez burst on the contemporary Christian music scene as a fresh-faced 16-year-old with her 1996 Myrrh debut, "Heavenly Place." She fast became one of the genre’s top new talents, winning the Gospel Music Assn.’s (GMA) new artist award in 1997. Her debut album and her self-titled sophomore effort sold 650,000 and 625,000 units, respectively, according to SoundScan.

She won the GMA’s song of the year honor in 1998 for "On My Knees.

With "Llegar a Ti," Velásquez topped Billboard’s Hot Latin Tracks chart and won the GMA’s Dove Award for best Spanish-language recording of the year.

Velásquez is one of the most popular Latin artists in the world today. She has sold more than 4 million albums and has won three Grammy awards. Her latest album, "Crystal Clear," is a departure from her previous work, and Velásquez says she is excited about the new direction.

With the release of "Crystal Clear," Velásquez aims to expand her audience and reach new listeners. She says she is thrilled to be able to share her music with people who may not have heard it before. The album features a mix of acoustic and electric instruments, and Velásquez says she wanted to create a sound that was both accessible and unique.

The album includes songs like "Look at Me," "Silent Prayer," and "I Am," which are all about finding peace and comfort in difficult times. Velásquez says she hopes that these songs will be a source of hope and encouragement for those who listen to them.

Velásquez says that she wrote most of the songs on the album when she was feeling down and needed a reminder of God’s love. She says that she wanted to create music that would speak to people who are struggling with their faith or facing difficult circumstances.

The album has received positive reviews from critics and fans alike. "Crystal Clear" has been praised for its emotional depth and musical quality. Some reviews have compared Velásquez to artists like Carrie Underwood and Kelly Clarkson.

Since the release of "Crystal Clear," Velásquez has been touring extensively, performing in churches and concert venues across the country. She says that she enjoys connecting with her fans and sharing her music with them in person.

In addition to her music career, Velásquez is also involved in various philanthropic endeavors. She is the founder of the Jari’s Hope Foundation, which provides aid and support to children in need.

Velásquez says that she feels privileged to be able to use her platform to share her faith and to make a positive impact in the world.

As she looks forward to the future, Velásquez says that she hopes to continue making music that speaks to people’s hearts and that will bring them hope and encouragement. She says she is excited to see where God will take her next.
THE SCORE IS THE FILM: Elizabeth Taylor once said, “Life is just a movie with bad lighting and no music,” which begs the question, “How would one score one’s life?” That question was answered recently by jazz musician Michael Wolff. In a rare turn of events, Wolff had the opportunity to score a semi-autobiographical film, “The Tie Code” (Lions Gate Films), written by and starring his wife, Polly Draper (“thirtysomething”). The upcoming film chronicles a 12-year-old boy who is a brilliant musician afflicted with Tourette’s syndrome. Wolff, too, has the syndrome, and the unique situation presented similar challenges.

“Usually when scoring a film, you get the completed movie and write the score. In this case, because of the fact that the music is a character and the characters play much of the score in the film, I had to work from the script before the film was shot,” Wolff comments. “Then upon completion of the film, as its producer I had to go in and edit and would throw out cues. Many were shocked that as a composer I would do this. But it helped me learn so much about the process of film scoring and how it must be woven seamlessly into the edited version.”

The 15-track CD, released Tuesday (8) on Razor & Tie Records, is a straightforward jazz outing, with Wolff, the Alex Foster Quartet, Telenium Monk, Cannonball Adderley, and Wayne Shorter. This makes it far more marketable than a typical score album. It also creates an album that all jazz lovers must have, whether they see the film or not. This album could stand alone at radio and retail, instead of the typical scenario where a score album is more a souvenir of the film than an album with a life of its own.

“The album will be promoted to jazz reporters in the industry, as well as do programs with Borders and Barnes & Noble and other stores with a strong history of doing well with traditional jazz,” says Lyle Preslar, VP of marketing for Razor & Tie Records. “We’re promoting this as a jazz album, as if there were no film to support it. The fact that there is makes it a plus. Our goal is to expose Wolff and his past and future catalog to consumers.

When asked why Wolff didn’t call upon Nancy Wilson, Yesta Williams, or other jazz vocalists for the soundtrack, there’s a sense of disappointment.

“We just couldn’t fit vocals in, and I really wanted to,” he says. “I love Nancy, Yesta, and other great singers and would have loved to have them. We tried. But the movie just didn’t have a place for those types of songs.”

Wolff is no stranger to the spotlight. Outside of a host of impressive credits as a musician and five albums of his own, as well as a tenure as Wilson’s musical director, he appeared nightly on television as the musical director for “The Arsenio Hall Show.” All the while, he basically kept his Tourette’s hidden.

While many composers will attest that scoring a film can be a painful process, “The Tie Code” proved even more emotional for Wolff.

“Scoring the film was painful, because as I watched the music and the movie develop together, I had a coming-out process about my Tourette’s,” he says. “I have a mild case and therefore could hide it now, I don’t feel a need to shy away from the fact that it’s there. I don’t think I’ll ever score a more personal film.”

After the film promotion dies down, Wolff will immediately begin promoting his new album, “Michael Wolff And Impure Thoughts.”

IN THE CRYSTAL HALL: Broadway sensation Linda Eder (“Jekyll & Hyde”) recently wowed Los Angeles and New York audiences in her two sold-out concert performances that included songs from her upcoming play “Havana” (again written by her husband, Frank Wildhorn). That soundtrack will be coming next year, but in the meantime Darren Sigman, VP of soundtracks for Atlantic, says, “There will be a major announcement very shortly about Linda moving into soundtracks. A deal is on the table. It’s the obvious next step for herzing great songs for great movies.”

Agreed.

VANGUARD’S HIATT GOES ACOUSTIC, INDIE, AND ONLINE

(Continued from page 15)

a number of other artists to be involved in the record business in a way that would be different from what they were used to in a major deal. Our royalty rate was higher; we could put ourselves in a position where we could help create some kind of an online presence, where we could work with a record label and also share in the profit of that CD.

“Here is an opportunity for us to be tied into something where we had a piece of the action on a physical release, therefore giving us more of an opportunity when we were doing online promotions,” he continues.

The full version of “Crossing Muddy Waters” will be made available at the same time as a no-frills MP3 download on EMusic and as a conventionally manufactured CD package with liner notes and art.

Though EMusic commonly offers a full-album download for only $8.99, Farrell freely admits, “We are offering it in an MP3 format, which isn’t really totally up to speed technologically with the sound quality you’d get on a CD. There’s no packaging involved. There’s certain aspects in the download format that you’re missing by not having the physical CD.”

Prior to release, EMusic will offer a free promotional Hiatt track that is not available on the album.

Farrell says, “One of the things that we’re going to offer online is a cut from the just recently recorded John Hiatt performance for ‘Austin City Limits’ We’re going to get a track that isn’t being used in the

‘Initially it was just going to be an online kind of thing [with EMusic] . . . And then Vanguard came into the picture. So it’s a deal between the two of them’

— JOHN HIATT —

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rtists & Music

PHILIP EMPHASIZES VOICE NOT PHYSIQUE

Continued from Page 14

iting her site on a regular basis. Being endorsed by Britney was a tremendous boost to Don's project before it was even complete," says Scott McCracken, director of marketing at Jive. "It created anticipation from an enormous audience." Kaiman says that the opportunity resulting from the deals with Sissons and Sweeney allowed him to gradually build his 70% of Philip's album and photos of him to the public via the site and personal appearances, as well as to hire appearances at malls across the U.S. "Girls instantly loved him," she notes.

The artist gained additional exposure from the inclusion of the infectious "Sugar" (which дефш апшар фещар а пирал ли а "AXC" ая а Jack- son) on the soundtrack to the film "Drive Me Crazy.

From there, press interest in Philip accelerated. Youth-driven publications like Teen People have been among the early supporters of the artist, though interest is now spreading to more music-intensive magazines. Upon the release of "You Make Me Love You..." More" June 27 (the track went to retail July 18), Philip embarked on a promotional tour, during which Kaiman says, "He was absolutely maulled by kids. They're reating to this record in a big way.

The cut has been gradually gathering support from top 40 stations that include WHHY (100.9) Miami. It has also been building interest from retailers, who agree that teens are responding to Philip.

"He's a little more edgy than some of the other teen-orientated acts. He's there right now," says Marion Cre- ator, manager of Record Kitchen, an indie outlet in San Francisco. "That will work to his benefit. He's stand- ing apart from the rest."

Simultaneous to working the project stateside, Jive has worked the project internationally. As a result, Philip has been dividing his time almost equally between promotion at home and abroad—although growing interest in the artist in markets like the U.K. and Asia may eventually work more of his time.

"The interesting thing about this project is that it's showing signs of breaking in a fashion similar to Backstreet Boys, in that he seems to be breaking in Europe first," Kaiman says. "That's a great thing. Our intention is for Don to be a massive global artist.

The label is also intent on Philip being among the rare few male artists to emerge in an area of pop that's been saturated by boy bands. That's a goal shared by the artist's manager of nearly three years, Scott McCracken.

"It would make sense for Don to break in that area," says McCracken. "It's his voice. He's charming and charismatic. He's got what it takes, which is a vision for himself. He knows where he wants to go, and that's backed by a passion so intense that you're inspired to work twice as hard to make things happen on his behalf.

For Philip, part of that passion is the result of having been in the music business since his early teenage years. Although he refrains from getting into too much detail, the singer notes that he got into "situations that were deceptive. Let's just say that I've met every snake in the forest."

And while he says the road to Jive Records was "a tough one," the success he's earned so far has all been the sweeter.

"I'm proving to myself, if no one else, that I may be knocked down for a minute, but I always come back swinging. I'm doing everything on my own terms right now."

That includes approaching every aspect of his career with brutal honesty. "Even when I'm singing a nice, little love song, I'm singing it as a person who has been through it all. I'm being real at all times. In the end, that's what matters most."

Precious People. British pop act Precious is preparing for the release of its Capitol debut, due in the fall. The group has already scored two top 10 U.K. hits, "Rewind" and "Say It Again." The latter will be the first U.S. single. Pictured, from left, are group members Jennie Frost and Sophie McDowell; labelmate Oscar de la Hoy; and group members Louise Rose, Kelli Clark-Sternberg, and Anya Lahiri.
The Heatseekers chart lists the best-selling titles by new and struggling artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist are assigned a title. The Heatseekers album chart is compiled from a national sample of retail, store, mass merchant, and Internet sales reports. The chart is published weekly in Billboard magazine and is available online at billboard.com. The chart is based on sales data from the Recording Industry Association of America (RIAA) and reflects sales in the United States. The chart is updated every week and reflects sales data from the previous week.
reviews & previews

spot light

Jo De Messina

BORN: Byron Gallimore, Tim McGraw
CRED 7777

In her feisty, stylish manner, Jo De Messina has in many ways come to define the modern country diva. Her albums show steady maturation while remaining true to a style that has made her many of the industry's most dependable hitmakers. On "Burn," her third release, she hits some familiar territory on tracks such as "Dave To Dream," which echoes the "hot for trend" seal of "Heads Caroli

La, Tails California," and "These Are The Days," which captures the optimi

SpOTLIGHT: Jo De Messina, Mosaic Trump
PRODUCERS: various

Tommy Boy 1361

As consistent as death and taxes, De La Soul can always be counted on to take hop-jop listeners to the next level. The trio's trajectory in doing so with "Art Official Intelli

gence: Mosaic Trump," the fifth album in the group's eleven-year career. Serving as volume one of a three-part "Art Official Intelligen
cence" series, this version showcases De La Soul's playful side while maintaining the group's intelligent, witty lyrics. Paul Young, Dave (formerly known as Tru

guy the Dove), and Masao—also known as Plug 1, Plug 2, and Plug 3, respectively—lead off with the infer

tion "Dough." The radio-ready track employs a thick baseline and clever wordplay as driving forces and, with a little assistance from Redman, could very well be the beginning of some long-overdue commercial success for the act. The New York trio, known for summertime anthems like "Saturday," offers the easygoing "Thru Ya City," featuring D. Alix Christian. The group gets serious with the ballad, "Laid In the Sun," a music video analysis of hop-hon on the horn-drenched "Declaration" and Masao's anti-gun-themed "U Don't Wanna B.D.D." With guest spots from Busta Rhymes, Beetle Boy, and the Aiko holiks, De La Soul proves that being smart and steadily wins the hop-hop race.

W OODY G UTHRIE

Dust Bowl Ballads

ORIGINAL PRODUCER: Woody Guthrie
REISSUE PRODUCER: Russ Santita, Ken Norton, Woody Guthrie

Buddah BMG 7446 99724

Woody Guthrie's "Dust Bowl Ballads," released in 1948, is one of the pinacles of recorded American, not to mention a primer example of politically charged folk art. While steeped in the pre-sterility storytelling tradition, Guthrie's songs are a step away from mere entertainment. His goal was to move listeners to action, hoping that the world would be able to act. The world was acting, and the public that poor folk outdoors Oregon were living their dry-state in search of greener pastures in California. While the song is "beautified" and disgusted but can still be trusted.
in the Born Again Dixie style, he delivered a song that was reminiscent of Train’s “Meet Virginia.”

The album version, featuring the rhythm section, takes the song a step further with a more pronounced bassline and a fuller sound. The horns, which were prominent in the album version, are less assertive here, allowing the vocal harmonies and the production to take center stage. The overall sound has a more polished, polished, but still maintains the raw energy that made the album so special.

Badu is still a prodigy, a musical talent that is rare and unique. Her voice, her style, her creativity, and her ability to connect with her audience make her a true original. This album is a testament to her talent and her dedication to her craft. It is a must-listen for fans of all genres and a reminder of why she is one of the most important and influential artists of our time.
**S P O T L I G H T**

**98' Give Me Just One Night (Una Noche)**
**PRODUCERS:** Batiste, sandals, stone, eagle, lake, ASCAP
**HOLDBACK:** iHoldBackS, 7-7-7, 8-8-8

This Mercury newcomer honed her skills performing with her family band. Those years of road work have to thank for her vocals, giving her performance a seasoned, rustic sound that works well on songs about heartbreak and love fulfilled. O'Neal penned the song with her co-writer, Lisa Reynolds. The trio has created a lyric that splashes the disappointment of a broken love affair against an imagery of a barren Arizona desert, and the feeling they evoke is of a heart as parched as the sun-seared earth. O'Neal's vocal colors all that hurt and resentment, and the haunting melody underscores the emotion. It's an impressive debut that is sure to catch the ear of country programmers.

**K O C K T R A C K S**

**U.S. CRUSH: Same Old Story (She's So Pretty)**
**PRODUCERS:** Paul G. Foster, David Ball, ASCAP
**HOLDBACK:** iHoldBackS, 7-7-7, 8-8-8

On the charts, this song has climbed into the major-labeled debut of South's quintet U.S. Crush. Crush is ready for mainstream success, with a tune reminiscent of Harry Belafonte's "The Banana Boat Song." The melodic tune is simply a hang-out jam for a modern adult and even some top 40. It also spotlights the band's ability to sing harmony, despite its load demands. The funky baseline in the bridge is pretty cool, too. The tune was written after Lake was first signed to his publishing table. When the sound of the song, it was a great thing to happen to them.

**D A N C E**

**SANDRA**
**PRODUCER:** DJ Elixir
**HOLDBACK:** iHoldBackS, 7-7-7, 8-8-8

Sandra, born in 1976, is a singer-songwriter, DJ and electronic music producer. She is known for her energetic live performances and her debut single, "Water," which reached the top 20 in the United Kingdom in 2001.

**RobbySee Music**
**PRODUCER:** Dave Danielson
**HOLDBACK:** iHoldBackS, 7-7-7, 8-8-8

RobbySee is a music producer known for his work with artists such as Redfoo and LMFAO. He has also produced music for television shows and films.

**For the Record**

De La Soul's single "Oooh, yeah!" released in the Aug. 5 issue, was produced by De La Soul. The single features a unique blend of rap, rap-rock, and soulful instrumentation, earning it critical acclaim and chart success.

**Further Reading**

Reviews & Previews

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**Goldmine**

Edition 1.042 (CD price)

No album so signifies the idea of "jazz" for more people than "Kind Of Blue" by Miles Davis. Originally released by Columbia on Aug. 17, 1969, the moody masterpiece was immediate sensation, not only as a cutting-edge example of improvisation in music but as one of those perfect artistic creations that cuts across social and generational strata in its appeal. Like a "Starry Night" in sound, "Kind Of Blue" has always held both aficionados and neophytes in its sway—and its allure has only intensified with the years.

Consistently topping Billboard's Jazz Catalog chart, "Kind Of Blue" is the all-time most popular traditional jazz album, having sold (according to Columbia Records) at least 3 million copies worldwide. At Tower Records in New York's Greenwich Village, "Kind Of Blue" is not only the top jazz album week in, week out; it's the best-selling catalog album, period—outperforming anything by the Beatles or Frank Sinatra. In its most recent, definitive Columbia release, "Kind Of Blue" has sold as many as 5,000 copies per week.

"Kind Of Blue: The Making Of The Miles Davis Masterpiece" grew out of a New York Times trib- ute to the album's 40th anniversary, by VHI music historian Ashley Kahn. Although the book's brevity at times makes it feel as though it was rushed, Kahn does deliver a valuable research-based book that will keep fans happy. The book never feels dry, and the book's author, drummer Jimmy Cobb and photographer Don Hunstein.

Along with Davis and Cobb, the main "Kind Of Blue" sextet featured tenor saxophonist John Coltrane, pianist Bill Evans, alto saxophonist Cannonball Adderley, and bassist Paul Chambers. (Pianist Wynton Kelly appears on one track.) The two recording sessions for the album were produced in spring 1969 by Irving Townsend at Columbia's famed 30th Street Studios in New York. The results are perhaps the ultimate testament to spontaneity, even in a genre fueled by the competition and the world's most demanding. No rehearsals. With no rehearsal, the group created finished music from sketches Davis brought fresh into the studio. The classic tunes "So What," "Freddies Freeloader," "Blue In Green," and "All Blues" were each captured in one take. The equally classic "Flamenco Sketches" took just one more try.

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**In Print**

Edition 1.042 (CD price)

Addition to securing decades-old documents and out-of-print periodicals for the book, Kahn interviewed dozens of musicians, producers, and jazz critics. Most important, though, the chance to transcribe the conversations of the conversations of the unedited session tapes, which reveal Davis' easygoing rapport with his band.
**Jive Believes In B.B. Jay’s Debut**

**Rapper Joins Gospel-To-Mainstream Ranks With Conscious Hip-Hop**

BY TODD DAVIS
SAN FRANCISCO—“Believer, Blessed In Jesus” is one of three meanings that Jarvis Cooper ascribes to his recording monk, B.B. Jay (the others being Big Brother Jay and Big Butta Jay). “I do soulful music that covers his gospel, and R&B,” explains the rapper.

That mix is the glue between the barrage of fierce and conscious hip-hop lyrics found on the Brooklyn, N.Y., native’s Harrell Entertainment/Jive Records debut, “Universal Concussion,” which is set for release Sept. 12. And it positions Jay as a member of the growing gospel-to-mainstream ranks that include such card-carrying members as Kirk Franklin and Mary Mary.

Although “Universal Concussion” marks Jay’s first major-label recording, the young wordsmith definitely isn’t new to the music scene. He garnered a major following as a result of his popular 1998 independent offering, “Pentecostal Poppa.” And it was that reaction that led to Jay’s being brought to Jive by Andre Harrell.

From the very beginning of his career, the ever-patient rap artist—management and booked by Paulette Jones of Newark, N.J.’s P&J/Jazafit Entertainment—made a commitment to himself to be in it for the long haul, no matter what it took. “My mom and dad were always music lovers, which I guess affected me,” says the artist. “I’ve always believed I was born to perform. I just feel it in my heart and soul. That’s what I’m here for.”

The 14-song set was co-produced by Jay’s wife, published Komba Melodies Inc./Jazafit Music/Sessions (and licensed through BMI), Swing Central, and Mark Morales. The initial setup single, "Hot Ta’ Dez," was followed by the commercial 12-inch “Don’t Be Mad (Who Da’ Blame),” issued June 28. Other noteworthy tracks include “His Love,” which interpolates DeBarge’s 1985 hit “Hit This Love,” and “Po No Mo,” which addresses mental, physical, and spiritual poverty.

Janet Smith, director of marketing for Jive, says, “B.B. Jay is unique in that he’s a serious hip-hop artist with a gospel edge. That’s been our tag line for him since day one. He’s the new consciousness of hip-hop.”

“We started promoting Jay in September 1999,” she continues. “We took him to all the regular events featuring other hip-hop artists, never trying to segregate him from the hip-hop community. We didn’t advertise that he was a gospel rapper, but we never ran away from it either.” A chance meeting with MC Hammer led to a string of performances during a series of summer jams last year. Most notable was KISS Los Angeles’ Wango Tango show at Dodger Stadium, alongside a lineup that included Will Smith, Britney Spears, Ricky Martin, and Dru Hill. Jay has also done shows with hardwood rappers Black Ball and the Cash Money crew and R&B crooner Carl Thomas and has worked on projects for Hezekiah Walker and Mary Mary, as well as Dr. Hill member Woody’s upcoming solo album.

(Continued on page 25)

**Motown’s Winans Aims To Erase Line Between Gospel And R&B**

BY MELINDA NEWMAN
LOS ANGELES—The line between R&B and gospel has often been a blurry one, but BeBe Winans is hoping to make it disappear completely with his Motown debut, “Love And Freedom.”

Aug. 29, the release marks the second solo album from the four-time Grammy winner and member of gospel’s legendary Winans family (his self-titled solo debut was on Atlantic in 1998). Winans references a past Motown star when he talks about his latest effort.

“Diana Ross had the song ‘It’s My Turn,’ and I feel as if it’s my turn,” he says. “I’ve paid my dues and enjoyed the journey, but I feel like this album says it all for me. That’s why it’s called ‘Love And Freedom.’ My songs have always been about love—both natural and spiritual—and with this album, I’m free of expectations and limitations.”

Winans has also decided to be free of his last name for the project and will just be promoted as BeBe. “I honestly thought it was important to move on,” says Winans, whose songs are published by EMI Music. “Not that the last name hindered me, not that I’m ashamed of it. I wanted retail to put me in the right placement—in the racks with Toni Braxton.”

Says Motown CEO/president Kedar Massenburg, “He didn’t want there to be any confusion between a Winans album and a BeBe album. He wanted to stand on who he is.”

Winans is off to a good start with the first single, “Coming Back Home,” which features Brian McKnight and Joe. “To hear three dynamic voices on a song is incredible,” says Massenburg. “Kids need to

(Continued on next page)

**McPherson Takes On Dual Roles In A&R, Urban Music At Epic**

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject, David McPherson, was recently promoted to executive VP of A&R and executive VP of urban music at Epic Records Group. He first joined the label in 1998 as senior VP of urban music.

The St. Louis native initially journeyed to the East Coast in 1990 to attend college. Following internships at Elektra and Mercury Records, he was hired at the latter label, where he was eventually appointed A&R manager. From there he segued to Jive as director of A&R.

Among his accomplishments are signing pop stars the Backstreet Boys and R&B powerhouse Joe. Among McPherson’s key A&R projects are the duo Ruff Endz and female trio SWV (Three Little Women).

How do you juggle both roles and still stay cutting-edge?
You manage your time as best you can and surround yourself with a great team of executives to help you. I had already been performing both functions for some time. The title change just basically recognizes that. Both roles are things I enjoy. That makes it easy.

How much longer can the industry ride the boy-band trend? What other trends are on the horizon?
The Backstreet Boys will be around as long as they continue their high standard of songs and performance. They’re more than just a boy band. Each one is very talented on many levels. They’ll evolve as a unit or separately and continue to do great things. The same can be said for other artists who happen to fit in that genre now but desire to evolve as great artists always do.

The only trend that I’m sure of right now is the continuation of urban music as a growing force and influence on the popular music.

What three key characteristics must a potential artist possess?
Talent, star quality, and the desire to be the best.

Is the record industry missing the boat when it comes to understanding and utilizing the power of the Internet?
I don’t think anyone is missing this point right now. The industry is very aware of the effect the Net has and seems to be taking steps to utilize its power.

If you could change one thing about the industry, what would it be?
New technology has been a benefit in many ways. Unfortunately, the one thing that technology has changed to our detriment is the time and patience on many levels to allow proper nurturing and growth for today’s artists.

Where do you see yourself five years from now?
Continuing to learn and grow as an executive at Epic.

GAIL MITCHELL

**FOR THE RECORD**

The Rhythm & the Blues will return next issue.

**Boogie Down.** Hip hop image maker Dr. Boogie is featured on the recently launched Web site 360hiphop.com. Caught on the New York party scene, from left, are Mary J. Blige, Dr. Boogie, and his clients Kimora and Russell Simmons.
MOTOWN’S WINANS AIMS TO ERASE LINE BETWEEN GOSPEL AND R&B

(Continued from preceding page)

know that these young guys, Brian and Joe, accept 112’s as a peer. It’s helped open doors at radio. A video, directed by Bill Woodson, was shot July 30-31.

Winans, who wrote much of the album while starring in the touring show of the Broadway musical “The Civil War,” expects “Coming Back Home” to be the mainstay, as Altrust, and Joel Campbell. The single is already making inroads at adult R&B stations, where Motown has consistently been the first-erected song; mainstream R&B and crossover stations are next. Winans has topped the Hot R&B Hip-Hop Singles & Tracks chart before with his sister CeCe. The pair took two songs—“The One I Love” and “I’ll Take You There” from their 1991 Capitol album, “Different Lives”—to the top of the chart in the early ’90s. “People love this song,” says Michael Long, PD at WHIZR Montgomery, Ala., of “Coming Back Home.” “Even though you can play it on the R&B side, you still know it’s not totally crossover.” With this track, he’s getting into a whole new audience.”

The addition of McKnight and Joe on the single will also help to boost sales, predicts George Daniels, one of the songs. “They’re both super hot at the present time. Obviously there’s a great chemistry here that can be more accepted than his last R&B album. If the material is good, it won’t matter if he’s a gospel artist first. The gap has closed quite a bit due to Kirk Franklin and many artists who have bridged the gospel sound, like Mary Mary.”

Winans also gets some help from other high-profile performers, such as Luther Vandross, who sang on or arranged five songs, and Stevie Wonder, who plays on the title track. Wonder and Winans also perform a duet on Wonder’s “Jesus Children Of America,” which will be the second single.

“To get a yes from Stevie is a great thing, but to get him [to the studio] is another thing,” says Winans with a laugh. “You almost have to trap them. We did it simultaneously with him in a studio in New York and me in a studio in Los Angeles.”

Another famous friend, Oyyn Winfrey, will bring the album a high-visibility semi-off when she dedicates an entire show to Winans. To be taped Aug. 29, the episode is slated to air the week of Sept. 4.

Motown is coordinating a contest with radio stations in 10 markets to give away trips to the “Oyyn Winfrey” taping, as well as to the album release party slated for the same night in Chicago, says Sandra Sullivan, VP of urban promotion. Winans, however, neither Motown nor Winans is ignoring his strong gospel base. Massenburg plans to preface the converted by hounding out 50,000 singles and 250,000 fans into various churches. Additionally, Motown will work with marketing consultancy Firm Providence, which will service the album to gospel accounts.

Helping Hands: The third volume in the Guru’s Jazzyjamz series, “Street soul,” was released Sept. 26. While previous Jazzyjamz projects blended jazz and hip-hop, this upcoming Virgin Records release will have more of a down-to-earth street sound. Among the guest collaborators are Macy Gray, Enysha Badu, Isaac Hayes, Kelis, Les Nubians, Jill Scott, and jazz legend Herbie Hancock, who is known for his sessions with Guru.

He didn’t want there to be any confusion between a Winans album and a Bebe album. He wanted to stand on who he is—

- KEDAR MASSENBURG

Complete Picture: One of the best tricks in the record business is to time a second single just right so the success of the first single will carry over the next one on its back. “Thong Song” (Def Soul/Def Jam/IDJMG) by Sisqo spent 30 weeks on the Hot R&B Hip-Hop Singles & Tracks chart, peaking at No. 2, and 26 weeks on Hot R&B Singles Hip-Hop Beat-Chart, where it’s now No. 6. The seeds of “Thong Song,” the sultry ballad that is “Incomplete” makes beakway—with a lot of help from the first hit. “Incomplete” jumped 10-1 last issue and this issue holds on to that position, as it also creeps The Billboard Hot 100. The cause of the jump was the release of the retail single for “Incomplete,” No. 1 for a second week on the Hot R&B Hip-Hop Singles Sales chart, which just happens to include the Fox Brown remix of “Thong Song,” the first time that track has been available as a CD single. The “Thong” remix, which appears on the “Nuttty Professor II: The Klumps” soundtrack, helps “Incomplete” sell 220,000 in just two weeks. The radio airplay on “Incomplete” is also doing well, moving it 8-6 on the Hot R&B Hip-Hop Airplay chart. Now that both singles have been established in the retail and radio sectors, the album seems to be picking up heat again. This issue, Sisqo’s “Unleash The Dragon” moves 30-23 on Top R&B Hip-Hop Albums.

Callin’ Again: Returning a favor is always a good thing. In the case of Lil’ Zane, it looks as if this is especially true. Lil’ Zane first hit the Hot R&B Hip-Hop Singles & Tracks chart last year as a featured artist on 112’s “Anywhere” (Bad Boy/Arista), which peaked at No. 5. Now 112 returns the favor as featured performer on Lil’ Zane’s debut single, “Callin’ Me” (Priority). “Callin’ Me” moves 23-16 on Hot R&B Hip-Hop & Singles & Tracks and is the Greatest Gainer/Sales, with a full two-thirds of this issue’s total points coming from sales. Lil’ Zane is no stranger to sales success. His performance on 112’s retail-available single “Anywhere” was just the beginning. He also had a single titled “Money Stress” on Ice Cube’s “Next Friday” soundtrack that was available for sale. These sales brought Lil’ Zane into the limelight, with features on various MTV and BET shows. His debut album, “Young World: The Future” (Priority), is due Aug. 22.

Soundtracks ABOUND: In the past couple of years, the record business has rediscovered that movie soundtracks are a perfect venue for showcasing up-and-coming artists and keeping established artists in the public’s eye. The latest big one to hit the streets is “Nuttty Professor II: The Klumps” (Def Soul/Def Jam/IDJMG), now No. 2 on Top R&B Hip-Hop Albums. Aside from Sisqo’s previously mentioned remix of “Thong Song” and Janet’s “That’s Not Really Me” which moves 18-22 on Hot R&B Hip-Hop Singles & Tracks, now “Hey Pap” by Jay-Z is tickling radio and retail. “Papi,” which features Memphis Bleek and Amil, moves 38-37 on Hot R&B Hip-Hop Singles & Tracks. With other tracks on the album by the likes of DMX, K. Kelly, Eve, and Dr. Hill, you might think, What more could there be? How ‘bout a sneak preview of LL Cool J’s next album, tucked on the “Nuttty” CD as a bonus track? That’s what I call using your marketing advantage.
JIVE BELIEVES IN B.B. JAY’S DEBUT
(Continued from page 23)

As part of Jive’s marketing push, B.B. Jay will be featured on various Internet sites, including gospelfusion.com and gospelempire.com. He’s also a spokesman for Entrig clothing.

Every Khan, Jive’s senior VP of R&B promotion and marketing, adds, “Jay’s probably the first hip-hop artist rapping about God with authentic street beats. We hope this is able to break through the clutter of what’s out there. Lyrically, hip-hop leaves a little bit to be desired sometimes. I think that’s where Jay comes in—able to fill those holes.”

The world’s not gonna owe me anything just because I’m here,” he says. “But I can be such a powerful force at what I do that I hope people will be glad that I’m here. Without a strong consciousness of God, you have nothing. Your diet will be unbalanced. So instead of saying don’t eat this or that [kind of hip-hop], I’m saying eat this too and let it balance out your diet. That’s why ‘Universal Conscience’ is all about.”
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  Sponsored by RuffNation Records
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  No Question, Major Figgas & Outsidaz.
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  Sponsored by American Airlines
- Opening Night Showcase
- Closing party guaranteed to be the hottest ticket in town.
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- Ty Braswell, Virgin Records
- Jeff Clanagan, Mandalay/Proliance Ent.
- Ken Crear, Sisqo's Manager
- Bob Donnelly, New York Ent. Attorney
- Ron Gillyard, Bad Boy Ent.
- Carla Hay, Billboard
- Dwayne Haywood, Platinum Films
- Nina Henderson, BET
- Stephen Hill, BET
- Selwyn Hinds, 360HipHop.com
- Ricky Ivey, Attorney at Law
- Chris Lighty, Violator/AMG
- Larry Linetsky, FarmClub.com
- Kedar Massenburg, Motown
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- Tracy Danielle Robinson, Video Director
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JUST JUDY: It’s been a hot second—almost two years, actually—since singer Judy Torres graced dancefloors with the Brinsley Evans-penned/produced “Back In Your Arms.” At the time of its release, Judy might’ve been considered too much of a follow-up. Torres were even rumors circulating within clubland that a house-feeder cover of Irene Cara’s “Out Here On My Own” (from the film “Fame”) was on Torres’ horizon. In fact, she joined the track of Dowd’s Billboard Dance Music Summit—but for whatever reason, it never saw the light of day.

As one can imagine, those were surprising—and exciting!—upon receiving a brand new demo from the singer. In the week since receiving the three-track digital release, I’ve been unable to take it out of the CD player—and not because it’s stuck. On the contrary, we can’t but help continually return for the release. It’s quite the musical treat.

“What If?,” penned by Frank Musker and Richard Darbyshire, fondly recalls the emotional beauty of such pop moments of yesteryear. A skillful ridin’ luv David Morales-inspired rhythms. After several listens, just try getting the song’s infectious chorus out of your head. (ST) Popeno and Spanglish-laced “If I Say I Love You” (written by Greco and Congeras), which would sound at home in the Latin Top 40 charts, is another shining example of Enrique Iglesias, Marc Anthony, and Jennifer Lopez.

With such great songs, as well as a very solid fan base (thanks to past hits like “No Reason To Cry” and “Come Into My Arms”), one would think that labels would be dangling recording contracts in front of Torres. Think again.

“I’m somewhat frustrated,” says Third Millennium Entertainment president Jimmy Polise, who manages Torres. “I’ve had meetings with a few labels, and each label is pretty much telling me the same thing. That the songs are great, that her voice is still strong, that the music’s strong, it’s a surefire pop hit, and then nothing else.”

Could it be that labels are afraid of the artist’s age? (she’s only 27!) Or her surface-culture appeal? And her newfound success, is it her freestyle roots? In this age of Britney, Jessica, Mandy, and Christina, anything’s possible. And trust me when I say that nothing is unsaid.

DANCE ARTISTS & MUSIC

Torres Returns With Club/Label-Ready Cuts

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DANCE ARTISTS & MUSIC

Torres Returns With Club/Label-Ready Cuts
## Hot Dance Music

### Club Play

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<td>I NEVER KNEW</td>
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<td>2</td>
<td>SPANISH GUITAR</td>
<td>LADY PRIMAVERA</td>
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<td>3</td>
<td>HOW’S YOUR EVENING SO FAR</td>
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<td>4</td>
<td>LIFE GOES ON</td>
<td>DJ MINE</td>
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<td>6</td>
<td>DESIRE</td>
<td>ULTRA NATE</td>
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<td>7</td>
<td>DON’T CALL ME BABY</td>
<td>VOGUE GROOVEZ/EMINENT</td>
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<td>8</td>
<td>HIGHER DESTINY</td>
<td>DAVID MORALES &amp; ALBERT CABERRA PRESENT MOGA FEAT. DEANNA</td>
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<td>9</td>
<td>MOVIN’ UP</td>
<td>MIKE CRUZ PRESENTS INAYA DAY &amp; CHINO RO</td>
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<td>TOCA’S MIRACLE</td>
<td>MARKUS FLEISCHER FEAT. ANTONIA</td>
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<td>I FEEL LOVE</td>
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<td>MOUNT RUSHMORE PRESENTS CELESTE</td>
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<td>PERFECT MOMENT</td>
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<td>CAN’T TAKE THAT AWAY</td>
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<td>INFINITY FEATURING DUANE HAREND</td>
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<td>DON’T WANT YOU</td>
<td>KEVIN TOLER</td>
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### Power Pick

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<td>MISS GAYA DJ</td>
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### Hot Shot Debut

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<tr>
<th>Title</th>
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<td>I’LL FLY WITH YOU</td>
<td>AVITA PRIM</td>
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<td>SET ME FREE</td>
<td>JILLIEN MARSHAL</td>
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<td>STRIPPED AAS GEOTOMEDIC</td>
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<td>BLOW YA MIND</td>
<td>DJ K</td>
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Comedian Bill Engvall Switches To BNA And Delivers An ‘Awesome’ 4th Album

When IT COMES to successfully marketing a country album, it helps to have close ties to country music. Bill Engvall discovered this during his three-year association with Warner Bros. Nashville division, for which he recorded albums: 1995’s ‘Here’s Your Sign,’ which went gold and platinum, and a holiday set titled ‘Here’s Your Christmas Album.’ Now signed to BNA Records, he will release his debut album for the label, ‘Now That’s Awesome,’ Aug. 22.

The album is all about everyday situations, many of them dealing with his family. Engvall says, “In my mind, ‘Now That’s Awesome!’ is the best comedy album I’ve done. It was so tight and so strong in the theater.” The album was recorded at shows in Cheyenne, Wyo., and Kalamazoo, Mich.

One way comedy has been marketed in recent years—most notably for Engvall and pal Jeff Foxworthy—is to intercut part of the stand-up routine with music to create a radio-ready “single” and a country video.

Engvall says releasing singles and videos is necessary for comedians to generate consumer awareness of their albums. “Sometimes it’s frustrating because we have no other outlet to let people know about our record other than the music video and we’re not singers.” In fact, he says, “you don’t want me singing unless the lighting’s on fire and it’s got to be evacuated.” But, he adds, “it’s a weird thing to be thrown into that music end of it when I’m not a musician.”

Engvall’s current single, “Now That’s Awesome,” features his friends Tracy Byrd, Neal McCoy, and T. Graham Brown singing the vocal interlude. “I wanted three people who were really funny,” he says. “They all just nailed it.” Engvall’s collaboration with Travis Tritt, on “Here’s Your Sign,” resulted in a gold single. He’s also worked with John Michael Montgomery on “Warning Signs.” A record single from ‘Now That’s Awesome!’ will feature Virgin artist Julie Reeves.

A native Texan, Engvall says, “I’ve been a fan of country music for a long time, lucky to the days when I was a kid. It tends to hit more home to me than most formats.” More recently, he says, “it’s been a lot of fun to be accepted into the inner circles of country music.” While he has kind words for the Warner Bros. staff he previously worked with, Engvall says he began looking for a new label because “I felt like we needed some new blood, some new energy. With the changes at Warner Bros., it was time to look else where to get the job done.”

Finding the right label home is hard, he says, because “a lot of people don’t know how to sell a comic, only how to sell music. When I put a record out, it’s part of me. I want to sell a million records and be a star and walk into a restaurant and have people say, ‘There’s Bill Engvall.’”

Engvall says he found people who would give him a “second shot” and some creative marketing plans in RCA Label Group executive Joe Galante and Butch Waugh.

Engvall’s career got its first big boost in 1992, when he won the American Comedy Award for best male stand-up comic. He currently resides in Los Angeles, where he has worked as an actor, including some stints in the series ‘Designing Women,’ ‘Golden Palace,’ ‘Delta,’ and ‘The Jeff Foxworthy Show.’ He currently hosts TNN’s “SoFa Cinema” series and also hosts the book, “You Don’t Have To Be Dumb To Be Stupid.”

Engvall is currently co-headlining the Blue Collar Comedy Tour with Foxworthy and will embark on a three-week radio tour to promote the new album Aug. 17.

AROUND THE INDUSTRY: In a surprise announcement, Gaylord Entertainment Co. president/CEO Terry London resigned July 31 after 22 years with the company. Chairman E.K. Gaylord II will serve as interim president/CEO.

The Evco/Woolsey Co. has signed Audium artist Daryl Singletary for management. Singletary previously had been represented by Woody Bowles. Woolsey also manages George Strait, Clay Walker, and Lee Ann Womack.

Carrying On The Tradition. Marty Stuart was recently presented the Heritage Award during the Uncle Dave Macon Days festival. The award recognizes artists who have dedicated their careers to the preservation and promotion of old-time music and dance. Stuart and his Tennessee Mafia Jug Band performed at the three-day festival, which drew more than 40,000 country music enthusiasts to Columbia, a restored pioneer village in Columbia, Tenn. The annual festival honors David "Uncle Dave" Macon, widely considered the Grand Ole Opry's first nationally recognized star. WSM-AM Nashville broadcast the event as part of the Grand Ole Opry’s 75th birthday celebration. Pictured, from left, are festival organizer Gina Christy, WSM-AM PD John Maione, Stuart, and WSM-AM announcer Eddie Stubbs.
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<th>Title</th>
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<td>I HOPE YOU DANCE</td>
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<td>IT MUST BE LOVE</td>
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<td>THE HEAT OF A HEART</td>
<td>THE WARREN BROTHERS FEATURING SARA EVANS</td>
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<td>BLUE MOON</td>
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<td>TIM McGraw</td>
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Records showing an increase in detections over the previous week, regardless of chart movement. An equal sign ($) to songs appearing in the top 20 on the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Catalog numbers for CD singles, singles and 45s are removed from the chart after 20 weeks. Videos available to catalog. Catalog number is for CD single, single or 45. (C) Cassette single availability. (U) CD single availability. (D) Cassette single availability. (V) Maxi single availability. (W) Maxi single availability. (6) 2000, Billboard/BPI Communications.
Stapley, the son of country music veteran Joe Stapley, first went on the road with his dad when he was 11. In 2006, he wrote a song for Randy Travis, "The Dress," which was recorded by Joe Stapley and frequent duet partner MoodyBandy and peaked at No. 8 on The Hot Country Singles & Tracks chart in 1984. He continued as a songwriter, penning Hank Williams Jr.'s "I Like My Whiskey On Ice And My Women On Fire," along with John Anderson's "If It Ain't Broke, Don't Fix It" and other tunes recorded by George Jones and Randy Travis.

"I've grown up in the business," Stapley says. "Dad warned me about having a career in music, but I basically knew from just being in it since I was born. I've learned all the ropes from the inside out, and I still decided to do it. It's in my blood. It's something I have to do. I didn't choose music; I think it chose me."

Stapley's first single, "American Offline," which encourages people to turn off their computers, is being vigorously promoted. The song's video is already playing on CMT and Great American Country (GAC). "We put 'American Offline' on the air on the first week of release and got some positive response," says WKT (Kat Country) Charlotte, N.C., PD Bill Youn. "There's no doubt it's a country single, and it resonates with a lot of people. There is a great big world out there offline, and some of us would do well to get off our collective butts and get out in it!"

Tara Lyn Hart

The CCMAs' award winners will be chosen by its 1,700 members, with the exception of two categories—top-selling album and top song—for which fans will vote. The top-selling album nominees are "The Complete Collection," "The Coming Home Collection," and "The Greatest Hits Collection," and the top song nominees are "I'm Gonna Fly," "Let It Be," and "My Life is Like a Country Song." The fans' choice award is for "Something That Matters," which was also nominated for top song and top video. The 21-year-old Hart, who hails from rural Robin, Manitoba, was also nominated as top female and in the Rising Star category. In addition, her Columbia album was nominated in the graphics category.

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

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<th>ARTIST</th>
<th>TITLE</th>
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Note: The table above is a subset of the full Billboard Country Catalog. For more information, please visit www.americanradiohistory.com.
GOSPEL ROCKS THE BIG EASY: New Orleans will be jamming with the sounds of gospel as two of the industry's most popular conventions hold annual meet-ings in the Big Easy back to back. The nonstop gospel fest gets under way Saturday-Sunday (5-12) with the 67th annual meeting of the National Convention of Choirs and Choruses (aka the Dorsey Convention), with the Gospel Music Workshop of America (GMWA) picking up Aug. 12-17.

“This will be the first time in history that both conventions will be convening together on Saturday the 12th,” says Bishop Kenneth Hinson, who was installed as president of the historic Dorsey Convention in 1992 and is credited with its budding resurgence and the addition of 10 new chapters.

The two will share in musical fellowship at a combined musical tribute to their respective founders—Thomas Dorsey and the Rev. James Cleveland—on the opening night of the GMWA's 33rd annual convention.

Over the past few decades, the GMWA has eclipsed the Dorsey Convention to become the hottest convention in the industry, but the cooperation between the two groups is nothing short of complementary.

Moates points out, "We see ourselves as the gene-sis. The GMWA has been more of the industry and gospel artist. Dorsey was more church-oriented. We have the traditional, church-based sacred component, so we'll never be in competition."

Indeed, 25,000 fans, artists, manufacturers, choir members, and artists are expected to make their way to New Orleans for the annual GMWA confab. A full slate of label showcases and sponsored events includes Sony, Myrrh, EMI Gospel, Tommy Boy, Air, Gospo-Centric, Crystal Rose, Aleho, and Malaco Distributed Labels (including Malaco Records, with a line-up of talent including Tran-I-Tee 5-7, Tramaine Hawkins, Dot-tie Peoples, Donald Lawrence & the Tri-City Singers, Tonex, Bobby Jones, the Miami Mass Choir, Shirley Caesar, John P. Kee, Kurt Carr, and Mary Mary.

Highlights of the weeklong convention—spiced by nightly musicals and daily seminars on everything from choir decorum to songwriting—include the ninth annual GMWA Quartet Showdown, featuring the Con-tent Spirituals, Dorothy Norwood, the Williams Brothers, and the Mighty Clouds Of Joy, to name just a few. Because last year's power lineup pushed the show to 3 a.m.—lending credence to the naysayer's Van- gilder Convention moniker—this year's program will be held on two consecutive nights.

Another of the week's highlights is the worldwide release celebration concert for Kirk Franklin's One Nation Crew project (due in stores Aug. 15). The cere-bration, which will be part of its increasingly popular Youth Forum 2000 installment, will feature the talents of contemporary R&B newcomers like Damini Haddon, Amelie, Youth Edition, Natalie Wilson & SOP Chorale, BIJ, Grits, and Out Of Eden.

Praying to the convention's growing youth constituency is the introduction this year of the Joshua (Continued on page 75)

### Jazz BLUE NOTES

ZEE-THREE: Rachel Z was a classical piano student and fledgling opera singer when she discovered the music world's most peculiarly crafted compositions—those of Miles Davis—by "ESP" and "Miles Smiles."

"Originally I was studying Herbie Hancock's piano, but I realized that it was Wayne's compositions, with their classical overtones, that I was drawn to," she says.

Years later, Shorter would tap Rachel Z to contribute synthesized orchestrations to his 1994 release "High Life" (Verve). For the album, the duo programmed approximately 6,000 bars of music into a sequence:

"I knew that Rachel Z, from her solo albums and her work with Steps Ahead and Vertu," says label founder Mike Varney. "When she suggested creating an homage to Wayne Shorter, I was compelled to lend my support."

Recently, Rachel Z's trio performed at RED's Southbay Corn., convention center, before the distributor's employees. "I think that's one of the most interesting things that I've done," says Rachel Z. "It was a very emotional experience, because I think Wayne Shorter is a very emotional instrument.

Rachel Z. Center, with her trio, which includes bassist Miriam Sullivan and drummer Allison Miller. "When I worked with Wayne, I was able to experience firsthand a person whose life embodies jazz," says Rachel Z. "Choosing his music as passionately as I did for this project is a real honor."

"Along the Milky Way Express" is the first straight-ahead release for Tone Center, a label developped primarily for fusion releasing. "I knew Rachel Z from her solo albums and her work with Steps Ahead and Vertu," says label founder Mike Varney. "When she suggested creating a dedication to Wayne Shorter, I was compelled to lend my support."

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Naxos Making Moves To Branch Out

GOING WHERE MOST other firms fear to tread, Munich-based Kinowelt Home Entertainment has leapfrogged into the classical DVD Video arena via its Arthaus Musik imprint and a worldwide deal with Naxos marketing/distribution company HNH International.

HNH/Naxos CEO Klaus Heymann says he is "very bullish" on the foray, concluding the talk by putting out some 25 top-quality Arthaus DVD Video titles in the U.S. by Christmas—and double that number in Europe and Japan, where Arthaus can cast a wider licensing net. In Japan, a Mozart "Marriage Of Figaro" on a Berlin production starring soprano Dorothea Röschmann and led by Daniel Barenboim, with subtitles in four languages, sold a heartening 1,000-plus copies upon release, according to Heymann.

With Kinowelt having acquired catalogs from EuroArte and other major studios, Arthaus has hundreds of opera, dance, and concert titles to gradually draw upon. Beyond the "Marriage Of Figaro," the company's current standout DVD Video (which retail for as low as $25) includes a spectacularly staged Berlin "Danzig Triumphal Ode" with soprano Vesselina Kasarova from last year's Salzburg Festival; a Cologne, Germany, "Don Giovanni" from 1901 with Thomas Allen; and a recent Deutsche-Staatssoper Berlin Ballet "Swan Lake" conducted by Barenboim. Concert films include Berliner Philharmoniker "Don Giovanni," the Metropolitan Opera "Tristan und Isolde," and the Berlin Classics.

Kurt Masur (a leader in the heroic movement who is less enthusiastic about the tenor of reunified Germany). Among the titles available in Europe but not the U.S., are the Kronos Quartet film "In Accord," the Maria Callas documentary by Tony Palmer, and a "Tristan Und Isolde" starring Ben Heppner. (Let's hope whoever owns the North American DVD rights to these will put them to use soon.)

The Kinowelt relationship isn't the only news with Naxos, as the firm has a new strategic partner and structure. The Naxos music distribution and marketing arm remains HNH International, but the operations dedicated to Internet development and music licensing have been split into a separate company, NaxosMusic Ltd. (The Hong Kong-based holding company for the two is NaxosMusic Holdings Ltd). The Naxos A&R operations continue to be centered in London, including the joint-venture K&K Studios; the new head of music there is Jonas Björkström, formerly chief of Swedish pop label MNW Records. Fueling new growth—particularly for the expanding Naxos Internet presence—is the alliance with German music/manufacturing firm edel, which is taking a 25% stake in HNH. "Edel has companies in territories where we don't," Heymann explains, "and we'll be distributing their labels, like Berlin Classics.

Naxos looks stronger than ever in many ways, reporting a record $6 million operating profit for last year (with one-third of that coming from licensing to music to other companies for compilations and soundtracks). "We have about 20% of the classical market worldwide now—even more if you take crossovers into product," Heymann says. He adds that the firm's U.K. distribution business—Select, which also racks such top titles as Hyperion, BIS, Ondine, and Black Box—has seen "dramatic" sales increases.

Heymann admits that business in smaller territories where Naxos goes through third-party distributors has proved more problematic. But in the U.S. (particularly the weakest link in its chain) the budget label's sales grew up nearly 50% in the past year. Heymann attributes the robust number to a more experienced sales force and greater market penetration (the label gained entry into Transworld shops last year), as well as strong performance in audiobooks (10% of sales) and a higher margin profile due to the "American Classics" and Naxos Historical lines.

Naxos has hundreds of releases due in the coming year, including not only rare repertoire from Bax to Vanhal but also such starry items as tenor Samuel Ramey's "Faust" recital. In Japan, Naxos aims to duplicate the public-relations coup of "American Classics" with the new "Japanese Classics," which will highlight native composers and artists in a long-term series. The primary orchestras will include the Tokyo Metropolitan Symphony and Osaka Philarmonic, as well as the Ulster Orchestra led by Takuo Yuasa. Works by Takao Yamauchi Yoshimasa and Kiyoshi Koyama figure in an initial "Japanese Masterpieces" set, and Hiroshi Oguri will be among the first composers to receive an album-length survey.

Naxos has also been diversifying beyond classical, and although Naxos Jazz has been slow-going, the new Naxos World imprint could prove a winner out of the box. Reflecting on the state of the classical industry, Heymann says, "It's busier but not quite as much as in 1986 before the CD boom. And while the majors are either in flux or getting out of the business, the top independents are maintaining their ground. In the case of labels like BIS and Hyperion, they are actually reporting slight increases. And Naxos isn't complaining. Vanity productions of the same old repertoire still glut the market, but with the majors' decline, we're starting to get roomy space in the shops. We're committed to investing in new productions, and retailers know that the business is now release-driven. We are serious about what we do, and people appreciate that."
World Music Finds True Global Reach Through The Internet

BY RICHARD HENDERSON

True to its programmatic title, the world music genre has brought the artists and wildly divergent styles of the planet's music to local stores. But local stores have little room for thousands of new acts, the label's share of which even don't sing in English.

Fortunately, the ascendance of world music in the past 20 years has been shadowed by a parallel phenomenon of globally global reach, that of the Internet. Though pop labels have been developing Web sites and marketing pages for their artists for some time now, the Internet and world music appear to have the potential for a much greater synergy.

Personnel from longstanding world specialist labels, as well as the enthusiasts who have fostered the magazines and, now, the Web sites consulted by world music fans, were canvassed in an effort to gauge the virtual reach and impact of the World Wide Web within the world music community.

"More than 80% of our listeners have Internet access," comments D.A. Sonneborn, acting director of Smithsonian Folkways. "But that doesn't mean that everyone who should be accessing our music is getting to it, nor do all of those people have online access."

Citing comparable statistics, Gail McIntosh, direct marketing manager for Cambridge, Mass., world music stalwart Rounder Records, says, "Most world music fans are plugged in. We've seen this audience as an upper demographic, and that seems to fit with the Net audience pretty well."

Jacquie Edgar, director of A&R at Putumayo, who assembles label's signature compilations and is also the Web manager for the imprint, notes, "The key word with world music is availability. The genre has grown considerably in stores over the last few years, and as people are becoming more open to music from around the world, more is becoming available. The Internet is expanding this accessibility. You can go online and listen to radio stations from Tunisia or Thailand. You can hear live broadcasts from everywhere."

For Edgar's A&R research, the Internet is invaluable. "It's a lot easier to track down and find this music—things that were impossible to find only a few years ago—with a few key strokes and a search engine. There's still a way to go, however; I'm pretty specialized, and there's a lot of stuff that I can't find online."

He adds, "I'm presently developing a resource section on our Web site for people who want to learn more about music from the countries that we source for our CDs. It's daunting to do it on your own, so I'm looking to link to radio station sites where you can hear more of the music, as well as many other related music sites."

Asked about favorite Webcasters specializing in world sounds, Edgar cites the streaming programs found at www.wom.com, which he describes as having "Die-hard world music aficionados only get to hear the tip of the iceberg."

-D.A. SONNEBORN-

"We tell people that the Internet is a lot of esoteric, very cool stuff.

WEN Central, operator of wom.com, is the Internet presence of World Entertainment Network, a comparatively new yet fast-moving online entity based in San Francisco's Potrero Hill district.

Jim Petty, VP of marketing and revenue at World Entertainment Network, says, "Everyone here has a passion for world music. We're creating the thing that we're currently most excited about. We have an exclusive deal with WOM.A.D., for instance. We're turning the Webcast into an event more than a passively viewed show.

We'll have interactive chats, polling functionality so that we can ask viewers about favorite songs and things like that. Also, we'll link up with artist bios and discographies, which will be available next to the window showing the artist performing."

"We'll also syndicate that content out to other partners," he continues. "We have a deal already with Alta Vista. Further, we can create programming and syndicate that to traditional broadcasters and satellite channels."

Ari Langner, director of Web editorial content at World Entertainment Network, adds, "Because world music is such an open forum, and because of the broad age range of the performers, there's no set of fixed parameters deciding what a performer needs to do in order to be successful. Because you have a performer like [Buena Vista Social Club's] Conchay Segundo, 80 years old, there's an openness in the way that we can present these artists."

Providing a deep world music resource of equal value to newcomers and connoisseurs is also the goal of Angel Romero, owner and developer of the Durham, N.C.-based World MusicPortal site (worldmusicportal.com). "Even though very good world music sites already exist, they weren't comprehensive enough in my view. Some sites are retail-oriented, while others feature CD reviews. I wanted a site that could include up-to-date news with the immediacy that the Internet enables, along with reviews and artist biographies, a glossary of world music terms, and a listing of world music festivals."

Romero adds, "We establish reciprocal links with other sites. It's a cooperative effort. Advertising costs a lot of money; putting up a link doesn't cost anything."

McIntosh says, "We do try to work with retailers that have an Internet presence, such as Tower, in presenting more eclectic titles. The Internet has afforded Rounder a new opportunity to spread the word about roots-oriented music that isn't heard on the radio or that can't be found at the local mall. Our primary focus is to integrate our online and offline strategies; they can't be mutually exclusive to be successful."

"For something like our Alan Lomax collection or our Anthology of World Music collection, we'll promote those through banner exchanges and bulk E-mail," she continues. "Then we'll send a print catalog to the audi- (Continued on next page)
Celtic Labels Mix Traditional, Technological Promotions

BY JILL PESSELNICK

Though Celtic music is an age-old art, labels that release Irish titles in the U.S. are employing new marketing strategies that combine emerging technologies with grass-roots tactics. Fresh promotional channels such as the Internet, enhanced CDs, and listening posts are supplementing traditional touring and regional marketing approaches to help differentiate product for consumers.

Green Linnet Records, for example, will be heavily promoting its slate of new releases on the Internet. MP3s will be available on the label's Web site (greenlinnet.com), and a deal with borders.com is in the works.

Paul Riley, director of marketing for Green Linnet, says, “We work with NPR and jointly sponsor the show ‘A Thistle & Shamrock’ with Borders. In exchange for underwriting the program, we get exclusive listening stations there. ‘For what we do, the hardest thing is to get people to hear our music,’” he says. “Artists may be guests on specialty radio broadcasts, but that’s the extent. As soon as something is available on the Internet, people will happen across our material.”

The label also uses grass-roots promotional tactics. A direct mailing featuring current products is sent out three to six times a year. Additionally, up to 14 of the label’s artists are currently touring North America, and plans for a joint tour with three or four Celtic artists are being discussed.

Green Linnet’s album lineup includes the Galician piper Susana Sei-vane, whose self-titled disc is available Aug. 22; “Lowlands,” a set of traditional Irish tunes by Susan McKeevon, due on Sept. 12; and Korong’s eponymous album, due Sept. 26.

For Solas’ fourth album, a traditional folk disc titled “The Hour Before Dawn,” Shanachie Records is utilizing enhanced CD technology for the first time. The album, available Oct. 8 includes a new version of “I Will Remember You,” a hit song recorded by Sarah McLachlan.

Director of publicity Cindy Byram says, “The band is doing their own Irish rendition of the song. We will have a video of the song on the enhanced disc.”

This new strategy will be combined with their targeted-in-Internet marketing that links on the Shanachie Web site (shanachie.com), and touring.

Rounder Records’ Celtic label, Temple Records, will release John McCusker’s “Yella Hose” on Aug. 20.

Projected marketing strategies include special retail displays and a touring schedule with the Battlefield Band. McCusker, a multi-instrumentalist who used to be a member of Battle-field, will have his album worked in everywhere with Battlefield’s “Leaving Friday Harbor.”

Says Dave Slipiching, national director of independent label sales for Rounder, “We have displays that say, ‘If you like this, you’ll like this’ that pair the two up. Starting Sept. 1, when Battlefield Band are here for over a month of tour dates in North-west and Northeast venues, McCusker will join them.

Touring and television appearances by the Afro Celt Sound System will promote its new project on RealWorld Records, available February 2001.

Wesley Van Linda, president of Shanachie Records, which is affiliated with RealWorld, says, “This is a particular hybrid kind of Celtic. It’s very aggressive and has a strong appeal to the dance crowd. We’re planning on building its popularity. They’ve appeared on [‘Late Night With Conan O’Brien’] and ‘The Donny & Marie Show.’ We plan to continue with this and bring them to the U.S. for an extensive tour.”

For the new project by fiddling ensemble Leath, due out in February 2001, Narada will aim promotions toward the Shania Twain audience.

“When we put out their last record, they were picked up by Twain for her big tour,” Van Linda says. “They will begin touring extensively, following up on the audience they developed with her.”

Narada and RealWorld also have Web sites (narada.com, realworld, on.net) which will promote these projects and other upcoming releases.

WORLD MUSIC FINDS GLOBAL REACH THROUGH NET

(Continued from preceding page)

ence that we’ve acquired through our online initiative, where people have come to the Web site and signed up to receive further information. We’ll cross-reference our online strategy with our print strategy this way. We’ve noticed a marked increase in our direct sales to the audience that first came to us from the online world and who received the printed catalog.”

Edgar sees the Internet as a necessary adjunct to the brick-and-mortar retailing of world titles. “It’s a daunting task for a retailer,” he cautions, “especially at larger stores. They’ll find that the floor space that they would have to dedicate to have a respectable world music section vs. the floor space necessary for a pop section isn’t economically feasible. You’re devoting a lot of your floor space to something that doesn’t sell nearly as well.

“The Internet affords online retailers the ability to stock tremendous diversity that normal retailers can’t; the latter will stock a few key world music titles, but, more often than not, they’ll let them go to deep,” he adds. “The Internet has enabled me to find a lot of stuff that I can’t find in stores.”

A similar view is expressed by Sonnehorn. “Dis-hard world music aficionados only get to hear the tip of the iceberg,” he says. “There’s a massive amount of wonderful music out there. We’re attempting to assemble an online network of traditional music archives from around the world and lend them our expertise.”

Sonnehorn describes the genesis of his company’s Internet involvement by adding, “We thought that we would be online in the mid-90s and that we’d be delivering content over telephone lines by push-button codes. It’s taken a lot longer to get to anything like that. A lot of labels are gearing up for MP3 distribution, but we’re not; maybe it’s because we see ourselves as an archive, then as a label. We want our collection of 2,168 titles, with over 35,000 tracks, to be available for many generations to come. It’s not the same strategic consideration that many record labels have. We survive by revenue, the way that they do, but we see our mission as educational.

“Our online content about the 20 volumes of our Indonesian series shows supplements to the liner notes,” Sonnehorn continues. “We have track lists and audiocasts. We prided not to think, ‘How can we exploit the Web?’ but rather, ‘What technology has proven itself sufficiently that we can use our limited staff resources to putting time into making our catalog really readily available?’ The great thing about the Internet is that is can be in touch with everyone on the planet. The problem with the Internet is that you can be in touch with everyone on the planet.”

To this paradoxical judgment, Shanachie Entertainment G.M. Randall Griss adds, “The first wave of euphoria and revolutionary possibilities is at an end, and the next wave will reveal what can be practically done on an ongoing basis that’s going to be fruitful.”

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Artists & Music

Third Day Offers A 'Worship Album'

Third Day offers up a winner. Every once in a while, you hear an album you just know is destined to be a classic—one of those valuable collections of soul-enriching songs that can be listened to over and over and never grow old. Powell says the band's new project is one of those albums.

Third Day's new release, "Offerings: A Worship Album," is such a project. I first popped it into my stereo at the close of day three, and we took a song a day. It worked out really well, but it was quite different than how we normally work.

Powell says the live cuts were recorded on the group's last tour, and fans responded so positively that they turned out. "We didn't go in and do any overdubs," he says. "What you hear is what you get." One of the album's high points is a cover of the Bob Dylan song "Saved." "It's an incredible record," Powell says. "Dylan's album with the same title. It's probably one of the most spiritual records I've ever heard. When he got saved back in the late '70s or early '80s, you can tell the spiritual excitement; that spiritual fervor he had carried through on that record."

Likewise, Third Day's new release teems with passion and spiritual commitment that will appeal to worship music fans as well as fans who aren’t part of the regular praise and worship crowd. "A lot of the stuff that's on there is not your basic 'Here's the chorus. Let's sing it four or five times. Then go to a verse and come back to the chorus,'" Powell says. "There are no cuts, no overdubs, no differ from the praise and worship formula. "Saved" and 'Love Song' are two great examples. They are not like typical worship songs, but it's the kind of worship that's appropriate for the church."

In conjunction with the release, Brentwood-Benson Music Publishing and Essential Records are issuing a special worship resource book for "Offerings." Powell says, "It will include song devotion written by the band, as well as other song guides compiled of great tablature, transparency masters, and a disc with lyrics. "We wanted to put together a worship kit for youth leaders and people leading churches," Powell says. "They can get that kit and take it even further."

Third Day, which is managed by Creative Integrity and booked by Creative Artists Agency, will be on the road this fall with Salvador and Kendall Payne. Additionally, Powell says Third Day will be touring as a producer. He recently completed the Benson Records debut project for 40 Days, the band that was lead worship at Willow Creek Baptist Church in Fort Worth, Texas, last year when a gunman entered and started shooting. Powell had met the band months before that incident when Third Day played a show in Dallas. 40 Days was also on the bill. "I'm excited about it," Powell says of the Oct. 10 album. "It was neat for me to be able to have a creative outlet other than Third Day. God has really placed it on my heart in the past year to help people out. He's put us in a position to help people out all over the world. I was blessed to be able to do that with 40 Days, and they made a great record."

Midyear Stats: It's that time of year again, when the Christian music industry takes a look at mid-year sales figures, and for the first time in recent years, sales took a slight dip. According to SoundScan, album sales from Jan. 1 to June 30 totaled 17,669,000, compared with 18,882,000 for the same period in 1999, a 6% decrease. Christian video sales for the same time frame were up 14% to 2001,000,000, compared with 1,605,000 in the first half of 1999.

Speculation is that the slight downturn in album sales comes from a lack of superstar releases during the first half of the year. However, with third- and fourth-quarter releases, such as Third Day, Salvador, Delirious?, Michael W. Smith, and Nel Velasquez, Carman, and other strong sellers, hopes are high for the second half of 2000.

Another bright spot is that the statistics revealed an upswing in sales of rock, rap, modern worship, and other youth-oriented genres, as evidenced by the chart. I'm excited about it," Powell says of the Oct. 10 album. "It was neat for me to be able to have a creative outlet other than Third Day. God has really placed it on my heart in the past year to help people out. He's put us in a position to help people out all over the world. I was blessed to be able to do that with 40 Days, and they made a great record."

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Cyberspace Rights Protection Sought

Publishers, Collection Groups Pursue C’right Agenda On Web

BY STEVE TRAIMAN

This year has been distinguished by the ongoing litigation between the music industry and MySpace.com and Napster, according to Ed Murphy, president of the National Music Publishers’ Assn. (NMPA) and the Harry Fox Agency (HFA).

“The high point will be the resolution of both cases that will continue our joint efforts to protect copyrights — an important issue for the industry,” Murphy says. “The performing right organizations and a growing number of music publishers are recognizing the tremendous opportunities from Internet piracy and taking positive steps to make it happen in a secure digital environment.”

Murphy’s position is supported by Bill LoFrumento, president of Kenyon & Kenyon, the Manhattan-based intellectual-property firm. “To the surprise of many, copyright and trademark owners can develop simple and easy methods to stop cyber-space,” Mudge says. “The judges have been getting it right on MP3.com and its ‘fair use’ claims.

Download Rates

Murphy also is optimistic about reaching a new two-year agreement soon with the RIAA on a new formula to establish digital-download (or MP3) rates that apply to digital music sales.

He emphasizes that the Internet has opened up a new world of fast data exchange, with ASCAP out in front in developing an easy way to license music use on the Web and make it easier for any potential consumer to license that music. He notes that EZ-Eagle, the electronic cue-sheet format upgraded last year from EZQ, has been successful.

LoFrumento says ASCAP is now involved in an international music joint venture called the Digital Jazz Society, founded with the support of ASCAP, BMI, and the Phonographic Industry and European authors’ rights body BIEM.

“We have a mutual interest in stopping Internet piracy and need to work together,” says Murphy. “There is a lot of progress in evolving a new business model that will work to compensate songwriters, publishers, and labels, as well as music listeners and buyers.”

In an update on the NMPA’s multi-media identifier (MMI), Murphy says that a unique MMI — identifying the song, manufacturer or product, and license — is encrypted in the header file of every digital work as a condition of its digital phonorecord delivery (DPD) mechanical license.

The NMPA database of more than 600,000 works is also adding the new International Standard Work Code (ISWC) number. This unique “musical tag” is being added to the global database being developed by ASCAP for international authors and composers’ body CISAC.

Sesac has embraced technology in a big way. With the imminent implementation of an ambitious new initiative, Sesac has already gotten its foot in the door. It has 100,000 songs licensed for the SSESAC composition online, but we’ll also be able to take payments online with a credit or debit card,” he says.

The new system should be in place around Labor Day. Regarding MiSoCode watermarking through the Verance Corp., he notes that coding has begun of TV works and should be open by the end of the year. It is geared to radio-driven works as soon as the Secure Digital Music Initiative proposals are finalized, probably later this year.

Sesac has submitted its works database to CISAC for the ISWC coding, and Veles is looking soon to the digital database, says Velez. The plan has a paperless data stream of data from the Internet to our members.

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For a Friend of Song: The Mabel Mercer Foundation, formed in memory of the great cabaret singer who would have turned 100 this past Feb. 3, has set its annual Cabaret Convention for Oct. 16-22 at Town Hall in New York. With a strong case that it is “American song’s best friend,” the foundation is offering to list by name in its 2000 Cabaret Convention program anyone who contributes $100 or more. A tax-deductible check can be sent to Finel Enterprises, 301 E. 79th St., New York, N.Y. 10021.

A Tribute To Queen Mother Elizabeth; Honors For BMI Workshop Students

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OFF TO A BRIGHT START: The BMI Foundation is bowing its first Jerry Harrington Musical Theatre Awards in recognition of outstanding creative achievement in the BMI 1982-90 competition winners, whose music was selected for BMI’s live performances. The awards ceremony was held at BMI in New York City.

Words & Music

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MOST RECORDING STUDIO proprietors will say that theirs is a very difficult business in which to be financially successful. To make money, they often say, one is better off in real estate or in the stock market. But though it is a business, Skip Saylor is in it for the same reason most artists are: a passion for music. And while Saylor, owner of the two-room Los Angeles facility that bears his name, has seen many of his competitors go by the wayside, he has managed to grow and prosper for the last 20 years.

Today, as head of a fledgling engineer-management company and owner of the West Coast’s first Solid State Logic (SSL) Axiom-MT digital console, housed in Studio B of his facility, Saylor is creating something of a boom industry for his business. Originally from Eugene, Ore., Saylor began his career in the recording business the way most of his peers did: at the bottom. Starting as a janitor at Golden State Recorders in San Francisco, he soon relocated to Los Angeles and found work at United Western Studios, now Ocean Way and Cello Studios.

Further along in his young career—climbing the ladder to engineering in the process—Saylor worked at Cherokee, owned by the Robb Brothers, and then at Sunset Sound.

“After renovating a couple of houses,” Saylor recalls, “suddenly I had $35,000 for the first time in my life, and I said, ‘I better do something really spectacular with this, because I may never walk this way again.’”

Thus was born Skip Saylor Recording, in the trendy Larchmont section of L.A. “Jerry Cubbage at L.A.-based Coast Recording Equipment Supply helped me a lot in the early days,” Saylor continues, “and I’ve been doing business with him ever since.”

Initially doing more tracking and overdub sessions than mixing, Skip Saylor Recording installed its first SSL console in 1989. It’s still there, along with a 24-bit, 96-kHz Avid Pro Tools system, and it’s the facility’s backbone to this day.

While numerous New York studios, among them the Hit Factory, Quad Recording, and Kamjo Audio Video, have installed SSL’s Axiom-MT digital console, Skip Saylor Recording is currently the only MT-equipped studio on the West Coast. The Axiom-MT installation and the engineer-management company have conveniently dovetailed to provide new revenue streams while staying on the leading edge of technology.

The management company—now dubbed HitMixers—started out small, Saylor explains, with a roster of one: popular engineer Chris Puram, whose credits include K. Kelly, Queen Latifah, DJ Quik, Snoop Dogg, and Jermaine Dupri. A hallmark of the company, he notes, is that it was founded with a similar philosophy to that of his recording business.

“It started out small, and it just kept growing,” he says. “I made a management company out of guys that weren’t getting the attention they deserved. I’ve always had a reputation, like in the early days of this studio now, I was engineering, of being the place where you could make a record that sounded great. Now that I’m older, I regularly have record companies calling me asking, ‘What’s out there, Skip? Can you do this project?’ I would end up pointing them to somebody, and they would be thrilled. I just backed it into. Now, it’s a big business.”

“I have six engineers that are really proficient on the Axiom-MT,” says Saylor. In addition to Puram, the roster includes Taavi Mote, Danny Romero, Lance Pierre, and Ian Blanch, all of whom have impressive discographies. Currently on its list includes Boyz II Men, Tupac Shakur, Jordan Knight, Immature, and Bobby Brown. Mote counts U2, Anita Baker, and Madonna, Ready For The World, and Natalie Cole among his credits, while Romero cites Lucy Pearl, Jon B, Xzibit, the Alkaholiks, and Ice Cube. Pierre’s credits include Tupac Shakur, Snoop Dogg, Warren G, and Nate Dogg, and Blanch weighs in with W.C., Ra$ Kass, Jamie Foxx, and Stretch Princess & The Glue.

“For most of my work now is people calling me looking for a mixer,” continues Saylor, “usually one of my projects I took them in the Axiom room, and they’re absolutely thrilled to be working on that console.”

Furthermore, Saylor adds, as a manager for busy, in-demand engineers, he has gone from being his competitors’ enemy to their friend, owing to the fact that he is booking as many rooms outside his studio as inside.

A HitMixers Web site (hitmixers.com) will be online within the next few weeks, courtesy of Saylor’s wife, recording artist Lynn Carey Saylor. In the meantime, Lynn’s existing studio, GuitarGirl.com, aims to promote her fellow singer/songwriter/guitarists. GuitarGirl.com features a link to the Skip Saylor Recording site (skipsaylor.com) and a contest in which aspiring female artists can send upload music to the site. The winner will receive free time on the Axiom-MT at Skip Saylor Recording.

“We’ll be filming the session and streaming the highlights on the Web site,” explains Lynn. “My ultimate goal is to find enough female talent and do a compilation album. I’ll do one song, as will 11 other female singer/songwriters/guitarists. We’ll all play on the MT and promote it on the Web site as well as through traditional channels. I thought the contest was a good way to see if the talent is out there, and if we want to, we at least I could have a band in helping out a deserving female artist with the contest, and then we’ll see if we can take it beyond that.”

Audio Recording Society Names Head

SPARS Taps Lipman From University Of Memphis And AES
EUPHONIX EUROPE LTD. has named Miles Roberts as its new managing director. With headquarters in London, the company was established earlier this year as a joint venture between Euphonix Inc. and Audio Export, a leading German-based audio distributor, to provide sales and service for the European, Middle Eastern, and African markets.

Euphonix Inc. is a leading developer of networking digital audio systems for music, film, and TV post-production, plus broadcast applications. Roberts is an industry veteran, having worked with Soundcraft Electronics, Michael Stevens & Partners, FWQ Sound, and Studer Revox U.K. Most recently he was head of European sales for Solid State Logic.

"This is an exiting period of growth for Euphonix," Roberts said in a statement. "I look forward to the challenge of developing the Euphonix Ltd. operation into a major player in the European market. The Silicon Valley architecture and business strategy of the company will be of particular interest to our customers."

The new company structure also includes Dominic Ashburner, who will continue to serve as an European operations director.

"For some time I have admired the new products coming from Euphonix," Roberts continued, "particularly the new System 5 High Performance Digital Audio Console and the R-1 Digital Multitrack Recorder. I have previous experience in the broadcast, film, and post-production market sectors, which will prove to be of great benefit in my new role, and will be building on my contacts and friendships within the recording sector."

"Miles Roberts is talented and highly experienced," read a statement from Audio Export president Willy Günther. "He understands the European marketplace and has extensive connections through the pro audio community. Our High Definition Audio products represent a revolutionary concept that sets a new benchmark for sonic excellence, combined with user friendliness."

"As managing director, Miles Roberts will direct the forward momentum of Euphonix Europe," says Euphonix Inc. president Piers Plaskett, "and ensure that we develop a successful sales record in this highly competitive market. With 34 System 5 digital consoles and hundreds of CS Series consoles sold around the world, we have high expectations that the European, Middle Eastern, and African market is ready to perform like the rest of the international community."

ENTERTAINMENT DIGITAL NETWORK INC. (ednet), a systems integrator and network service provider specializing in the transmission of high-quality digital audio and video over wide area networks and the provision of live Internet Webcasting production services, has announced that its founder, Tom Kobayashi, has stepped down as CEO of the 8-year-old company. President/CEO David Gustafson assumed the CEO role as of July 1. Kobayashi's vision for ednet began while he was still at Lucasfilm Ltd. in the early 1990s, where, along with Lucasfilm Ltd. associate Tom Scott, he formed the company in June 1992. Ednet's first offices were at Skywalker Ranch in Novato, Calif., shortly after the company's launch. Gustafson joined the company's executive team to lead up marketing and sales.

Kobayashi's professional experience spans more than 40 years in the motion picture and television industry, and he will remain very active with the company, opening a Hollywood office to concentrate on ednet services for the film and television industry.

THE NASHVILLE-BASED Emer-ald Entertainment Group has announced the addition of Jonathan Russell to the staff at its mastering division, Masteronics. Russell was a mastering engineer at Georgetown Studios, also in Nashville, for seven years, attaining the position of VP during his time there. His experience includes all facets of mastering from restoration to 5.1 mastering. Russell reviewed equipment for many audio trade magazines and lectured at '95 AES Brazil on 5.1 setup and mastering. His client list includes Jo Dee Messina, Reba McEntire, Lonestar, Wynonna, Andy Griggs, and Dreaming in English.

## PRODUCTION CREDITS

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<td>I HOPE YOU DANCE Lee Ann Womack w/ Sons of the Desert M. Wright (MCA Nashville)</td>
<td>BENT Nelson 20/ M. Serletic (Lava/Atlantic)</td>
<td>LAST RESORT Papa Roach J. Baumgartner (Dramworks)</td>
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<td>FUTURE DISC Steve Hall</td>
<td>MASTERMIX Hank Williams</td>
<td>A&amp;M MASTERING Stephen Marcussen MASTERDISK Hewie Weintgen</td>
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The whole world will watch as BMG Stars sweep 25 nominations at the fires.

Santana
* Record Of The Year
  Corazón Espinado (Featuring Maná)
* Best Pop Instrumental Performance - "El Farol"
* Best Rock Performance By A Duo Or Group With Vocal
  "Corazón Espinado" (Featuring Maná)

Jaguares
* Best Rock Performance By A Duo Or Group With Vocal - "Fin"

Maria Bethânia
* Best Rock Album - Bajo El Azul De Tu Misterio

Ana Carolina
* Best Contemporary Pop Album

Fabulosos Cadillacs
* Best Rock Performance By A Duo Or Group With Vocal - "La Vida"
* Best Music Video (1 song) - "La Vida"

Chico Cesar & Vanessa da Mata
songwriters (Maria Bethânia)
* Best Brazilian Song - "A Força Que Nunca Seca"

Lenine
* Best MPB (Música Popular Brasileira) Album
  Na Pressão

Carlos Núñez
* Best Folk Album - Os Amores Libres

Various Artists
* Best Latin Children's Album
  Ellas Cantan A Cri Cri
Christina Aguilera
- Best Female Pop Vocal Performance "Genio Atrapado"

Gustavo Cerati
- Best Male Rock Vocal Performance "Bocanada"
- Best Rock Song "Puente"

Di Blasio
- Best Pop Instrumental Performance "El Despertar Escandalo"

Banda Maguey
- Best Banda Performance "Mil Gracias"

Saúl Hernández
- Songwriter (Jaguares)
- Best Rock Song "Fin"

Miliki
- Best Latin Children's Album "A Mis Niños De 30 Años"

Eliana
- Best Latin Children's Album "Primavera"

Guardianes Del Amor
- Best Grupero Performance "Un Pedazo De Luna"

Alejandra Guzman
- Best Female Rock Vocal Performance "Algo Natural"

Leonardo
- Best Sertaneja Album "Tempo"

S.O. Pra Contrariar & Gloria Estefan
- Best Pop Performance By A Duo "Santo, Santo"
For the past five years, rock en espanol has been billed by the press as the next big thing. Yet that promise has never materialized here in the U.S., either in sales or radio play. This year, however, critical mass seems to be on the side of Latin rock, with several events and factors converging in its favor.

Top among those is the upcoming Latin Alternative Music Conference (LAMC), set to take place Aug. 12-15 in New York. Organized by veteran manager and agent Tomas Cookman (Los Fabulosos Cadillacs, Los Amigos Invisibles, Ilya Kurykaly & the Valderramas) and publisher Josh Norek, it's the first confab to concentrate exclusively on alternative music, rock, and hip-hop in Spanish.

"Our purpose is to try to show that this is a business and not just a fringe element," says Cookman. "These bands are playing, they're getting press, they're getting booked, people are going to them—so how come they're not selling records?"

During the conference, organizers have aimed to bring together all those elements that finally translate into sales. Special attention will be given to record labels' promotion and marketing of Latin alternative acts and to the English-language press.

While established bands have been invited to perform at the various showcases and concerts lined up for the confab—namely Aterciopelados, La Ley, Ilya Kurykaly, and Modestos—organizers also held an international battle of the bands (unannounced) before the first annual Latin Alternative Music Conference (LAMC) on Oct. 11 in New York. Ten finalists were chosen from among 200 submissions, with online voters determining the top slot. The winner, Mexican band Kinky, will perform Sept. 27 at the New York culminating concert, the Banda Elastica Awards show, which will close the conference Aug. 15.

**Latin Assemblies**

Among the performances slated for LAMC are the Watcha/Latin Warped showcase, featuring artists from the Watcha tour, which kicks off Aug. 11 at Los Angeles' Universal Amphitheatre. In its honor, the city of Los Angeles is declaring Aug. 11 Watcha Rock en Espanol Day. Several of the tour's featured bands will go to Los Angeles City Council members to receive a resolution from councilmembers and may even play a tune or two.

"Los Angeles is, in fact, the cradle for rock en espanol, and many bands are nurtured here," says Watcha tour publicist Diana Barou. "It's a great opportunity to celebrate the strength of the genre."

So, is L.A. the cradle of rock, why is LAMC in New York? Practically speaking, says Norek, it was easier to target national press, given that many offices are based in New York. And, adds Cookman, "It's a great town, it's closer to Latin America, and a lot of music executives in the West Coast were aware of what was going on (with Latin rock).

Outreach, however, will be of the most benefit on the more traditional East Coast.

Outreach apparently is not an issue in Argentina, where new radio station FM Mega (98.3) is redefining programming by playing only national rock in Spanish, 24 hours a day. The station's intentions are clear in its slogan: "Pura nacional rock. More music, less words, and "The first radio in your language.

The results? As of the last week of July—three months after its April launch—FM Mega was the No. 1 rated station with listeners between the ages of 20 and 50, and its repre-

sentatives include icons like Fito Paez and Jimmy Garriera.

Ironically, the Mega concept came about through marketing analysis provided by multinational media conglomerate Emmis International.

On the road: Marc Anthony capped his North American tour with a trio of sold-out performances at the Concord. He kissed the crowd the first evening and broke down and cried uncontrollably the last.

Vocational for his crossover appeal, comedian/TV host Rosie O'Donnell joined him onstage during the last show for a duet version of "I Need To Know." And of course, there was also Anthony's surprisingly convincing version of the Eagles "Hotel California," which settled in nicely among hits like "Corazon La Contienda." Anthony indulged in too much talking, but in the final tally, the music won.

The same evening, just blocks away at the James L. Knight Center, Gilberto Santa Rosa performed a more purist breed of salsa.

**Latin Tracks A-Z**

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When you make **music** like this...

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NEWS & FEATURES

NOTAS

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to a surprisingly full house, given the stiff competition down the street.

Prior to the show, Santa Rosa was awarded a gold record for sales of 500,000 copies of his album "Expresión," "I believe he’s opened up in markets where he normally didn’t play before," says Bill Garcia, GM of Sony Tropical. "There’s definitely a big market for him, and Gilberto is at his prime.

Due Aug. 22, Luis Enrique’s new album, "Evolución," is his first album in five years, and the singer traveled to his native Nicaragua to film the video of his first single, "Qué Sé Yo." Unfortunately, an earthquake coincided with the video shoot, but no casualties were reported on the set.

And, Antonio and Pepe Aguilar continue to go a new age. Father and son are competing against each other for a Latin Grammy for best rock performance. Now, Antonio Aguilar is slated to receive a star on the Hollywood Walk of Fame Sept. 7, while Pepe preparies to tour the West Coast in August.

Brazil’s Quarteto Jobim-Morelenbaum—made up of Antonio Carlos Jobim’s son Paulo Jobim, grandnephew Daniel Jobim, and Jobim’s cellist and bandleader Jaques Morelenbaum and singer wife Paula Morelenbaum—will perform a U.S. small-festival tour in support of its first self-titled debut album (Velas Records), a tribute to Antonio Carlos Jobim’s work. The group arrives in New York at the end of September.

Also in September, Cubanismo kicks off a 16-city tour. And online, Batanga.com launches its new chat service Aug. 18 with Los Fabulosos Cadillacs.

ON THE CHARTS: More angelic groups are back on Billboard’s Latin Tracks—her first ever on that chart—with "Imagina," the Kike Sánchez-tipped track from her album "A Enrique's_Love," Gloria Estefan enters at No. 10 with "Como Me Duele Perderte," and Luis Fonsi—who sings a duet with Christina Aguilera on her upcoming debut Spanish-language album—debut steadily at No. 5 with "Imagina Sin Ti.

In Brazil, Marisa Monte, best new artist Grammy nominee Ivo Sangalo, and fellow Grammy nominee Leonardo continue to dominate the top 10 of both the albums and singles charts in that country. This issue, Monte tops the albums chart, while Sangalo has the No. 1 single, and Leonardo is at No. 2 with a Portuguese version of the Chayanne hit "Deixa Tudo."
**Aftermath Of Sony Canada Layoffs**

*Industry Rocked By Scope Of Downsizing, Departing Execs*

**BY LARRY LEBLANC**

TORONTO—With 35 of the work force of 340 at Sony Canada cut July 14 (Billboard, July 29), industry sources here are speculating whether further cutbacks at the Canadian-based affiliate are in the cards, as artist managers express dismay at the scale of the existing layoffs.

"This is only the tip of the iceberg," predicts one former Sony Music Entertainment Canada executive.

"Looking at our [international and domestic] release schedules for September, there was nothing there," comments another departing Sony Canada executive claims that the high percentage of Canadian filings was largely due to the international and domestic sales failures of recent albums by the affiliate's domestic signings Our Lady Peace and Amanda Marshall and the Jan. 1 self-imposed retirement of its biggest signing, Celine Dion.

Certainly, the Quebec diva's enormous international success has provided the Canadian affiliate with a substantial windfall of overseas sales for close to a decade. That made it possible for the affiliate to aggressively maintain a domestic A&R presence unmatched by any other multinational affiliate based in Canada.

"Due to Celine's successes, our company had been living high on the hog for years," says a former Sony employee. "Suddenly, with Celine's retirement and the loss of the built-in financial backbone of support provided by our domestic roster of Celine, Our Lady Peace, and Amanda Marshall, the high living was very clearly over."

Hardest hit at Sony's Canadian operation was its head office in Don Mills, a suburb of Toronto, where an estimated 15 executives were dismissed July 14. Also departing the same day was Susan Dineen, Sony Canada's VP of information services, new media, and strategic marketing, who apparently resigned.

Those dismissed included Richard Zackerman, VP of international marketing for Sony; Nat Merenda, director of Columbia Records; Bruce MacTavish, director of Epic Records; Bill Bannor, director of marketing services for Sony; Dave Deeley, Epic marketing manager; Brian Berry, director of marketing planning for Sony; Mary Mill, media relations coordinator for Sony; Antonio Di Domenico and Ann Saltes, both artist marketing managers at Columbia Records; Gabriella Faciani, Sony manager of training and development, human resources; and Heather Grossman, Sony human resources associate. Dropped in Sony Canada's regional

(Continued on page 68)

**Ell Indies Seek A Level Digital Playing Field**

**BY GORDON MASSON**

LONDON—Europe’s independent music community is urging politicians at the European Commission to introduce legislation that ensures fair competition in the digital delivery of music.

The newly formed Independent Music Publishers and Labels Association (Impala) has submitted a position paper asking the commission to consider the far-ranging implications that mega-mergers—such as the proposed AOL-Time Warner deal, the Warner Music/EMI merger, and the takeover of Universal by Vivendi—may have. Impala makes the case that these deals could result in a handful of companies controlling the emerging digital-delivery market for music.

Michel Lambot, Impala’s Brussels-based chairman, says, "The Internet facilitates entry into the market and creates a fantastic opportunity for independents to develop an international audience and create much-valued intellectual property."

But, he warns, "the acquisition and concentration of large musical catalog by a few dominant delivery operators poses a threat to consumers' choice and the economic viability of independent production and distribution."

According to Impala, its members are concerned that the level of concentration in the music industry could lead to some companies becoming "gatekeepers" to the Internet or mobile services by dictating the type of on-line music distribution at a global level.

In a bid to allay those fears, Impala is calling on the European Commission’s legislative arm—to protect the "for-midable opportunity represented by new delivery means to compete on distribution." The trade body claims the commission should enforce strict rules on the proposed mergers to ensure that competition is upheld in relation to promising technical and market developments.

Unfortunately, long-term concerns with respect to Internet and cable will not be restricted; music will not be used as a loss leader; predatory pricing to attract Internet, wireless application protocol (WAP), or cable subscribers will not be permitted; and proprietary encryption and watermarking systems will not be allowed on the new delivery system.

In its position paper, Impala notes, "Upon completion of the transaction, it is estimated that AOL/Time Warner/EMI will own about one-third of the 6 million English-language music copyrights. The control of such a vast

(Continued on page 55)

**Spain, Germany In Fair Exchange**

*Todomusica, PopKomm Organizers Join Forces*

**BY HOWELL LLEWELLYN**

MADRID—The founders of Spain’s Todomusica trade fair are hoping to turn the event into a truly international Latino one by next year after inking a deal with the organizers of the long-established PopKomm event held annually in Cologne, Germany.

Todomusica director Rafael Revert and PopKomm director Uli Grossmann have agreed to exchange information, stands, and promotion at each other’s fairs. Todomusica will have an information stand at PopKomm, which takes place Aug. 16-19, and PopKomm will be present during Todomusica’s extravaganz, set for Sept. 13-16 in the southern Spanish city of Seville.

In the mid-1990s, Revert and fellow Todomusica executive Fernando Salaverri helped found Spain’s first FM music radio network, Cadena SER’s Los 40 Principales, which is now the country’s top-40 audience leader.

Revert says collaboration with PopKomm will mean that in 2001 the two entities will jointly organize Todomusica in Seville as an authentic international Latino music fair. Next year, Todomusica will be held the first

(Continued on page 53)

**Japan’s Avex Label Plans Online Expansion Abroad**

**BY RAJ N. MAHTANI**

TOKYO—Avex Network, the online offshoot of Avex, Japan’s biggest independent label, is planning to expand its domestic Internet-based music delivery business into overseas markets.

Currently, Avex Network operates @Music, an online music store offering digital downloads to Japanese residents only on its avaxnet.or.jp Web site. The service, which launched April 25, offers downloadable files—by Avex domestic artists and international acts signed directly to the label—in Sony’s ATRAC 3 and Liquid Audio formats at an average price of 450 yen ($3.50) per song.

Confirming the company’s plans for international expansion, Avex Network director Masakatsu Ueda says, "At this stage, we intend to use the Internet to promote our brand abroad and then to promote our artists. Our online music-delivery business will be launched afterward."

That initial phase, due to go online within the next few weeks, will involve targeting U.S. listeners by making available a 30-minute streamed program featuring Avex artists on the online station "Tokyo FM At New York" (tokyofm-nye.com) on the site operated by the leading Japanese FM station of that name.

Broadening from New York, the Avex show will be updated on a weekly basis and archived on the site to allow listeners access to previous editions. In addition to the Avex tracks, it will feature other content designed to introduce Japan’s music scene and Japanese youth culture to listeners in America. It will be available in English- and Chinese-language formats, in addition to Japanese.

According to Ueda, the actual launch date and name of the international digital-download service has yet to be decided, although he confirms that negotiations with Liquid Audio and U.S.-based download Web site Listen.com are under way. Eventually, the service is expected to be made available through an Avex Network U.S. Web site.

Avex Network is 51% owned by Avex, with the remaining equity split among 10 other firms. Avex has already said that it plans to make DVD, video, and game software available via the avaxnet.or.jp site (Billboard, April 8).
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**www.billboard.com**

**Billboard August 12, 2000**
**BY KAI R. LOFTIUS**

**Norwegian Web Music Firm Freetrax Plans To Launch Throughout Europe**

**By Kari R. Loftius**

NEW YORK—When Virgin Mega-stores goes online in the U.K. and France early next year, the merchant is confident that it will attract a substantial portion of the masses who don’t stream or can’t — visit its outlets on Oxford Street, the Champs-Elysées, or Shinjuku.

Glen Ward is the Los Angeles-based president/CEO of the Virgin Entertainment Group-owned retailer’s online arm, VirginMega.com. He says that Virgin has picked up much valuable experience since its online launch in the U.S. about a year ago, particularly in identifying different behavior between online and offline customers.

"Some people don’t have time to go to [music] stores," says Ward, "but they’re very passionate about music, and they’re often searching for more obscure back catalog. Those who are buying music [on the virginmegas.com site for the U.K. and France] either have [than the offline customers], and they tend to spend more money."

One main goal for Virgin E-commerce, he adds, is to replicate the shopping experience customers get from visiting such flagship stores as those in London, Fulfillment centers for the British, French, and Japanese sites.

The U.K. site will go online "within two to three months," he adds, with the French site due to bow before the end of this year. The Japanese version will launch "by springtime next year."

Virgin already operates a Japanese site, at virginmagna-store.co.jp, but it is non-transnational, offering only news, information, charts, and Mega Station radio services. According to Ward, while there are 600,000 titles available on the U.S. site, the U.K., French, and Japanese versions offer "well over 1 million titles when we launch."

Virgin is planning to set up its own merchant processing in London and Paris. An arrangement for the Japanese market had not been settled by press time.

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**THE MERGER AMONG Viviendi, Saugram, and Canal+ was cleared July 26 by French broadcasting authority the CSA after a week of negotiations. However, the merger still awaits clearance from European Union and U.S. regulators. The CSA had claimed that the original proposal submitted by Canal+ and Viviendi included too little anti-trust regulation. Initially, Canal+ assets were to be integrated into the merged company. At the CSAs request, Viviendi modified the proposal and guaranteed Canal+ financial and editorial independence.**

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**THE GERMAN RECORD INDUSTRY may lose up to 1 billion marks ($474 million) this year due to illegal CD-R copying, according to Gerd Gebhardt, chairman of trade body the German Phonographic Academy and president of Warner Music, central and northern Europe. Sales of CD-Rs in Germany are set to top 110 million units this year—up from 60 million last year, says Gebhardt. He adds that the predicted losses are likely "even if only one-third of these CDs are used for illegal music copying." Gebhardt also voices concern that music copying is evolving into a profitable black market in Germany, harming a record industry that is already facing financial difficulties in developing new talent in the local market. According to the International Federation of the Phonographic Industry, the German music industry sold more than 210 million CDs in 1999, up 1.8%. The level of piracy was below 10%.**

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**CHRISTER LUNDIN has been appointed managing director of Export Music Sweden (EXMS), effective August 15. At EXMS, he will have responsibility for organizing the Swedish music industry’s representation at music seminars and trade fairs such as MIDEM and PopKomm. He succeeds Stuart Riksen, who recently became the Polar Music Prize managing director (Billboard, April 15). Lundin’s career in the music industry dates back to the 70s. At various times he held the positions of promotion manager with Sonet, label manager at CBS Records, and marketing manager of Warner Music Sweden. Due to his position in the record industry, in his new role, he will be based in the Stockholm offices of royalty-collecting society STIM, reporting to EXMS chairman Roland Sandberg.**

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**THE AUSTRALIAN RECORD INDUSTRY ASSN. (ARIA) has redistributed the duties of GM Jim White following his retirement July 1 after 10 years in the post (Billboard/Adlib, March 31). White, who previously been ARIA’s A&R director at ABC Music (nowEMI Australia) and Postel Communications, says he was ‘forced’ to leave the restructured regime, finance and administration manager Lynne Small is promoted to GM of operations and finance. ARIA solicitor Cathy O’Brien’s duties are expanding. Previously based at the record company’s head office in Sydney, she now heads the ARIA legal department. In his new role, he will be based in the Stockholm offices of royalty-collecting society STIM, reporting to EXMS chairman Roland Sandberg.**

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**CHRISTELE KLEIZER**

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**CHANNELFLY.COM, the London-based media, and Internet group that recently was floated on London’s Alternative Investment Market (Billboard/Adlib, June 20), has teamed with national TV broadcaster Channel 4 and production company Chrysalis Television on a series of 10 live shows that will be shown on Channel 4 and Webcast at channelfly.com. Mercury Music Prize-nominated acts Coldplay, Doves, Badly Drawn Boy, and the Delays are among those confirmed to appear in the “Barfly Session” series, for which recording began at channelfly.com’s own Barfly Club Aug. 1 in London. The series will air on Channel 4 from Aug. 24, with Webcasts to follow.**

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**JUERGEN KRAMAR, head of international A&R with Intercord/EMI in Stuttgart, Germany, for the past two decades, has joined Koch Records in Munich as VP of international A&R. At Intercord/EMI, Kramar was responsible for signing third-party deals with a number of labels, including Mute, XL Recordings, and Cheeky Records. He was also instrumental in launching independent label Cheeky Records.**

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**FELIE WIEINERT**

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**BERNDT SCHMIDT has been named managing director of the Hamburg-based affiliate of dance-oriented record label iCrunch. Schmidt, who reports to London-based CEO David Phillips, joins the company from German label, studio, and publishing group Booya, where he was managing director. Previously, he was CFO/Deputy managing director for the German, U.K., and U.S. operations of BMG-affiliated label Logic Records and a New York-based assistant to BMG Entertainment chairman Michael Dornemann.**
Hallyday Sales Boost French Market

PARIS—A catalog campaign for Universal Music France's veteran French rocker Johnny Hallyday helped the French music market grow just under 1.8% in value in the first six months of 2000.

According to statistics released in Paris by labels' body SNEP, sales rose surprisingly by 1.8% in value to 3.27 billion francs ($460 million) during the first half of 2000, compared with the same period last year. Total unit sales during the period were up 6.4% to 70.5 million.

Although SNEP concedes the growth rate was "moderate," the trade group points out that it is double the figure for the same period in 1999 (0.9%).

Album sales rose 2.8% in value to 2.78 billion francs ($392 million) during those six months; SNEP's statistics show that, within that figure, CD sales increased by 1.5 million units to 51.3 million units (0.9%) but sales continued to plummet. They dropped by 22.9% to 4.6 million units during the half year.

During that period, the album charts were dominated by Universal's domestic superstar Johnny Hallyday, who at one point in June had no less than 19 titles in the top 75 slots of the SNEP-enforced sales chart. Other top domestic sellers for the period include rock band Louise Attaque (Atmospherique),

FAIR EXCHANGE (Continued from page 19)

week of October, which is more "date-friendly" for the music industry:

"Spain needs its own annual Latino music trade fair, and the inaugural event will be held in that there is a feasible option," says Revert. "But we need to internationalize it, and Pop-Komp has made clear its interest in helping to organize a Latino music event."

Revert says Seville was chosen before Madrid or Barcelona because "it is strategically located between Africa, America, and Europe, making it a marvelous crossroads and meeting point for diverse cultures—Mediterranean, Latin, and African."

Cuban record label BIS is sending a large team to Todomusica. Prior to that, 18 Cuban specialists are to attend PopKomp, reportedly led by the country's culture minister, Alberto Prieto. A number of U.S. indie labels have provisionally booked stalls on Todomusica.

Along with the trade show at Todomusica are Raal, a Spanish singer who is currently at No. 3 on the country's album chart with "Sueno Su Bocanada" (Hemamundo), which has sold 250,000 units. Other high-profile Spanish acts—Camela, Maita, Venelito Ca and Yolanda Ramos—will perform. This year's fair coincides in time with Seville's Flamenco Biennial, a major event on Spain's live flamenco calendar.

Dip Continues In Japan

Release Schedule Cited In Unit Decline

BY RAI N. MAHTANI

TOKYO—A disappointing release schedule is being cited as a major contributor to the continuing decline of audio software production in Japan, the world's second-biggest music market.

Following disappointing figures for May, the recording industry in Japan, represented by the RIAJ, said its first-quarter production schedule figures show its worst performance in more than a decade.

Manufacturing totals in January-June 2000 were 219 million units—down 3% from the corresponding period last year. The wholesale value of those units was 274 billion yen ($2.5 billion), also representing a drop of 3%.

The RIAJ statistics purely reflect the number of manufactured units of prerecorded music, rather than the record company trade shipments favored by trade associations in all other countries.

Takao Homma, manager of the new business division at Nippon Columbia, affirms that "there weren't that many exciting releases on a continual basis this time around." In addition to an economic recession and slow consumer spending, the well-documented enthusiasm for mobile phones among Japanese youth also continues to grow, he said.

"It's obvious members of the younger generation are paying high charges for their mobile phone usage, leaving little or no money for spending on purchasing or renting music," said Homma.

Demand for international repertoire continues to fall, according to the new figures. RIAJ member labels' production of CDs, tapes, and analog discs by non-Japanese acts from January-June was down 9% to 63.3 million units, with a value of 607 billion yen ($5.4 billion), down 11%.

For domestic repertoire, the picture was only slightly better; with production falling 2% to 179.7 million units, with a value of 272 billion yen ($2.4 billion), a drop of 2%.

The figures also reflect a degree of uncertainty among labels over the fate of brick-and-mortar sales and, in the wake of record labels' push for the Internet, which remains a key element of Polytron's repertoire.

Says Homma, "Until the industry clarifies the business model for these times, I don't see the situation improving here for the next two years."

Polydor Germany Taps Into Teenage Zeitgeist

BY WOLFGANG SPAHR

HAMBURG—Over the past two years, Polydor here has successfully transformed its image from being one of Germany's most staid record label into a vibrant, youthful one.

It's a transformation that mirrors a change at the company's sister label in the U.K., and it's also one that has been achieved largely without having to resort to expensive marketing or PR campaigns. With little hillyhoo, managing director Jörg Hellwig has converted Polydor, synonymous decades with the German mainstream—notably with musicals and domestic pop acts—into a prime source of dance and urban hits.

Key to this has been the efforts of the six-strong staff at the label's Zeitgeist imprint, launched in April 1998. Since then, what started as one of the hottest creative kitchens in the German market has consistently come up with a hit record that has made Polydor attractive to young target groups.

The latest example has come with the overnight success of pop/dance vocalist Alex, whose debut single "Ich Will Nur Dich (I Want Only You)," recently peaked at No. 3 on the German singles chart.

Alex emerged as a star from TV station RTL's "real-life" hit show "Big Brother," which put a group of young people, previously unknown to one another, into a sealed house over several weeks. A majority of viewers would vote for one person to be removed from the house until only one remained.

The Zeitgeist team comprises Alex and Polydor's second-in-command, product manager Michael Beer, product assistant Sonja Sinterhauf, and product manager Johannes Coeders.

"Respect," launched by polydor (RIM) in April 1998, sold about 100,000 copies in its first weeks of release, staying there for six weeks.

The label's roster also includes tech-no artist Mellow Trax, alias Christian Schramm, who is better known as DJ Mellow D. "I never thought that a track like 'his debut Zeitgeist single' 'Phaturn Vibes' would make it to No. 9 on the German singles chart," says Schramm.

His album "Techno Vibes" was a German top 30 hit in May last year.

Among Schramm's labelmates are ambient/electronic outfit E. No., whose release "Roter Regen" features the five single "Vater Unser" (Our Father) and album "Das Testament" (The Testament)—both released in November—of dance and pop hits.

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BMG’s Jones: ‘Keep The Ball In Play’
Accomplishments, Challenges Addressed At Distributor Confab

BY ED CHRISTMAN
TORONTO—BMG Distribution converged July 8-14 here at the Sheraton Centre on not only to celebrate the company’s emergence as a U.S. industry power wielding considerable market-share clout but to ensure that the company continues to meet the challenges of a drastically changing marketplace.

That was the message delivered by Pete Jones, president/CEO of BMG Distribution, in his keynote address at the convention, which was themed “Keep the ball in play.”

“I think of the moving ball as change,” Jones told the BMG Distribution staff. “We need to manage it successfully in order to achieve our collective goals. Keep the ball in play for all of our sales.”

While later in the speech Jones would outline the many challenges and opportunities facing the company, he said that an appropriate way to kick off the convention would be to bask in the glory of the company’s accomplishments since the last convention, which was held January 1998 in San Diego. He then unleashed a torrent of statistics, while advising BMG staffers to “let these numbers roll over you like warm Hawaiian waves.”

Among the accomplishments he rereaded was that since San Diego, BMG has shipped, for 31 albums, at least 1 million units each, three of which have shipped more than 10 million. Also, he noted, 58 albums have been certified gold, representing 107 million shipments, compared with the 49 albums that were certified gold, representing 75.4 million shipments, during the time between the San Diego convention and the previous one held July 1997 in New York.

In breaking the company numbers out by the last four of BMG’s fiscal years, he noted that in the 1999-2000 fiscal year, which ended June 30, BMG Distribution shipped 134 million units, of which 109 million were current. In the previous year, 1998-99, the company shipped 88 million, of which 75 million units were current; in the year before that, the company shipped 82 million units, of which 60 million were current. In 1996-97, the company shipped 60 million, of which 47 million were current.

Since 1996-97, the company’s scans have increased 182%, vs. an industry gain of 46% in scans, he pointed out.

After spending nearly 10 minutes listing the company’s accomplishments via statistics, he stated that he had “faced and successfully managed change.”

But he pointed out that the company was about to confront more changes—within the company, in the street, and on the Internet.

Within BMG, he noted, there are the recent consolidations at the RCA Music Group and RCA Label Group, the change in leadership at Arista, and the anticipation of working again with former Arista president Clive Davis, as his longtime advisor, Davis Entertainment, if a deal is successfully struck by BMG Entertainment.

Bargaining leverage to Five, where, he noted, “the only changes have been to get hotter and more diverse.”

Talking about where the company is going, he noted that it was time “for a fresh start.” To emphasize that, he shaved off his board, a Jones signature that he had been sporting for more than a year, including at the convention’s opening-night party and at breakfast the next morning, just prior to his speech.

“Our second area of change and great challenge will be in the street,” Jones said, where there likely will be serious implications due to the elimination of the majors’ minimum-advertised-price (MAP) policies, which was decreed by the Federal Trade Commission. “I am an eternal optimist, but in the interim we will need to manage once again a marketplace changing—but not necessarily for the better;” he said. “We have been down this path before. We’re going down it again, in my view.”

The third area of change would be to manage new technology and the Internet, which are “developing in ways that are fast and revolutionary.”

But while leaving the bulk of that to BMG chief marketing officer/president of new technology Kevin Conroy, who spoke later in the convention, Jones wondered, “Will Napster and Wrapper [the video Web site], in place of MP-Aster, put us in the crapper?”

The convention also had a number of product presentations, including lengthy ones from the company’s (Continued on page 57)

CONVENTION CAPSULES

The following events occurred during the BMG Convention, which ran July 8-14 at the Sheraton Centre Hotel in Toronto.

NAME GAME: BMG Distribution president Pete Jones is widely known for his name game at every convention, where time is set aside for him to name people and companies that he’s encountered this year, yet to trip up in the amusing feat, chose to forget that exercise and instead had plaque sent to each staffer commemorating the company’s victory as the National Assn. of Recording Merchandisers’ distributor of the year. The award was presented at the trade group’s convention in March.

DURING THE BEYOND PRODUCT PRESENTATION, James Michael turned in a rocking set. In the first half of next year, he announced, the label expects to have new albums from Blondie and the Go-Go’s.

AT THE V2 PRESENTATION, label president Richard Sanders acknowledged that the label had undergone some changes but had come out stronger and more focused. He said the label is intent in succeeding in two areas: electronics dance music and rock.

BMG LATIN announced that it would release a Spanish album from Christina, featuring six brand-new songs and six Spanish versions of her hits. The product presentation closed with a performance by Los Trío, which has an album coming out in October.

OTHER ACTS that performed at the convention included, at the opening-night party, Love Inc. and Jack & Sky, which both record for BMG Canada label ViK Recordings, and the Cirque De Soleil. Also, Mista Brizy from Logic Records and H2SO4 played on opening day. On July 9 at the evening showcase, the convention was treated to a performance by American Pearl. The next night, performances featured by Sylver and Petey Pablo from Jive, followed by rocking sets from Jack Lukeham (Razer & Tie) and Corrosion Of Conformity (CMC). Earlier in the day, Dar Williams had closed the Razer & Tie product presentation.
VIDEO GAMERS DEBATE PACKAGING, RATINGS
(Continued from preceding page)

The PC Game Box Standardization panel, from left, comprised moderator Tim Lyon, president of Trevari Consulting; Wim Stocks, senior VP of sales and marketing for Infogrames; Ron Scott, executive VP for Activision; Randy Brown, VP of sales for Havas; Len Crockett, VP for the Interactive Entertainment Merchants Assn. and Gary Dawson, VP of sales for Interplay. (Photo: Steve Traiman)

highlighted the need for major record companies to be associated with well-established Internet brands in order to be able to control distribution of copyright-protection rules in the new online environment. It also demonstrates that music is the bargaining chip for all digital content distribution, and as we move into broadband, it will impact on how video and broadcasting are delivered.

Noting a concern about classical music being controlled by “Universal (Deutsche Grammophon/Decca) and Warner/EMI/Virgin,” Impala says, “The commission should carefully review its statement in this respect and should conclude that some assets (record labels) should be disposed of by the new entity if allowed to merge.”

Impala also voices concerns about the compilation markets, from which, it says, independents are largely shut out.

The document says the commission needs to establish sufficient guidelines for the music industry if other online businesses are to proceed in a fair manner.

“Music is at the forefront of the digital revolution and will determine a very large extent future business models for other goods or services,” the paper says. It adds that the media giants that are acquiring music companies should not be allowed to exercise “predatory pricing or [use] music as a loss leader to attract new subscribers, thus undermining the market value of music.”

The position paper even goes as far as to demand that the giant media companies should “have to demonstrate commitment to cultural diversity and to investing in the production and promotion of local European artists and thus pursuing the public interest objective of cultural diversity as envisioned in the treaty of the European Union.”

The commission is currently examining the notified mergers.
Texas Music Group Rounds Up Familiar Lone Star State Figures

THE EYES OF TEXAS: Some familiar names in Texas music have banded together in a new company, Texas Music Group, which is being exclusively handled by Ryko Distribution.

Group manager is Heinz Geissler, formerly a partner in the Austin, Texas-based label Watermelon Records (more on that in a moment). Geissler has initiated a new label, Lone Star Records, as part of the new endeavor. Another component of the entity is Antone's Records, spearheaded by label CEO Randy Clendenen.

Geissler is quick to point out that Lone Star is an entirely new endeavor, unrelated to Watermelon, the label he ran in partnership with John Kunz, the owner of the well-known Austin retail outlet Water‐

Rose Records. Kunz invested for Chapter 11 bankruptcy protection in December 1998. This case is still making its laborious way through Texas bankruptcy court, though Geissler says he hopes matters can be resolved by the end of the year. (Waterm‐

on is also still embroiled in unre‐

solved legal actions with Sire Music Group, its one-time distributor and a Dallas-based company that tried to acquire the label's catalog.) Kunz is involved in Texas Music Group solely as an investor.

Geissler acknowledges that at one point, Watermelon and Antone's were talking to each other about a partnership. "We always said, 'All the big boys are merging, maybe we should, too.' Unfortunately, Water‐

melon ran out of oxygen.

However, the idea of a joint ven‐

ture continued to appeal to Geissler and Clendenen, and thus Texas Music Group was formulated to play to their individual strengths. "You've got Antone's for blues and R&B [releases], and Lone Star for the country music," Geissler says. A third, cooperatively run imprint under the Music Group rubric, Tres Mojitos, will feature Latin music, with an emphasis on Cuban product.

"We're trying to establish a platform for this region," Clendenen says of the partnership's overall goal.

The first releases from Texas Music Group, all Antone's titles, will hit the streets Aug. 22. They are Pinetop Perkins' "Live At Antone's Vol. 1," a two-disc set recorded at the Austin nightclub in July 1995 by the celebrated blues pianist; "Hot Night Tonight" by the sassy veteran R&B/singer/guitarist Bar‐

bara Lynne; and "Lambchop," a disc that features an anthology of material selected and introduced by Clifford An‐

tone, founder of the label and venue.

The latter release has a poignant resonance, since Antone,

by Chris Morris

Group is also planning to start a reissue imprint. "We even could start a rock label," he says.

FLAG WAVING: Some may know Deanna Varagona as a former Midwest regional saleswoman for Distribution North America (DNA). Others may know her as a multi-instrumentalist member of the uncategoriesizable Nashville‐

based band (and recent Flag Waver) Lambchop. Now, she's stepped out on her own with a debut solo release, "Tangled Mes‐

sages," on the new Nashville‐

based label Star Stereo. Varagona, who hails from eastern Tennessee, moved to Chicago after joining Lambchop in the early '90s. "I was devasting, because it's so much more of a family than a band," she says.

She remained part of the family, however, for her DNA territory in‐

cluded Nashville. "Once a month, I had to go down and see my clients," she says. "I said, 'Oh, this'll work.'

But the physical separation from the group spurred her to start working on her own. "I started getting serious about solo stuff when I moved to Chicago and all my friends were gone," Varagona recalls.

Though the eight moody sub‐

divided tracks on her album sound all of a piece, they were recorded over a period of nearly four years in var‐

ious sessions. "Goodbye Kiss," a wonderful duet with Chicago singer Chris Mills, is drawn from a still unreleased project with vocalist Kelly Hogan: other tracks were cut in Austin, Ga., with members of the band Neutral Milk Hotel and Babin.

"A lot of it was done in friends' houses in Austin and Nashville," Varagona says. "I wasn't on the road to record, so a lot of it I did myself." She adds, "It's my Scoops' record, my Pete Townsend recue—which you know, those home demos."

Varagona exited DNA in November, which gave her added impetus to pull "Tangled Messages" toget‐

her. "If I'm not gonna rush into a new job ... I decided I'd try doing the music for a while."

She remains a full-time member of Lambchop—although the term "full-time" may not apply to a band that tours as sporadically as the Nashville unit. Varagona says the band's next perform at U.K. festivals in September.

On her own, Varagona intends to do some national dates in October, brought by another Chicago band from the local alt-country posses, Rex Hobar & the Misery Boys. For now, she remains active in her home state, and is just looking to get on the scene. "I have a gospel band, too," she says. "We do old-time gospel music and spirituals."
three biggest labels: Jive, Arista, and the RCA Music Group.

First up of the big three was Jive. Barry Weiss, president of Jive Records, pointed out that at BMG Distribution’s 1994 convention, the label, which up until then had been known for rap and hip-hop, had announced its intentions to enter the teen market and introduced Backstreet Boys, who played their first set. Now, thanks to that move, the label is selling more than ever, despite all the talk about Napster and Grokster, he said.

For an encore, the company intends to grow its infrastructure and evolve into a global presence. Weiss also said the company would continue to diversify its product lines and wants to build its catalog. The Jive presentation was marked by a performance from Tarnell Ramsey.

During the Arista presentation, label president Antonio “L.A.” Reid said he came to Arista for a chance to work with superstar on the magnitude of those developed by Clive Davis. Then Reid invited the convention to applaud Davis’ accomplishments.

Reid’s intention was to establish rock as a mainstay of the label’s repertoire and, in addition to label signings, is counting on Melissa and Tim Bordon to deliver the goods. The presentation featured performances by Angie Aparo (on Melissa/Arista), Joy Enriquez, Dido, and Next. At the Arista showcase later that night, OutKast, Electasy, and Funkmaster Flex played.

The following day, the RCA Music Group staff delivered a take-no-prisoners product presentation. They moved effortlessly from a video to an address from RCA Music Group chairman Bob Janisiewicz to live performances from Innsense, SR-71, Public Announcement, Eve 6, and Foo Fighters, who kicked off the iVGA segment.

The label announced that it was hopeful to have a new album from Dave Matthews Band before the end of the year. Janisiewicz thanked the BMG Distribution staff for helping the label build its artists and said that going forward RCA plans to be “very successful, competitive, and aggressive but still have fun.”

Getting back to the technology side of the convention, Conroy said in his segment that while “lots of people are focusing on threats, BMG has remained focused on the tremendous opportunities that are now available to us” due to the Internet.

He noted that, since 1995, BMG has been planning and building an approach to enhance its marketing efforts and ability to enhance revenue streams using the Internet. The addition of the Internet doesn’t change the company’s core mission—it enhances it. That mission is “to continue to find new ways to build an audience for our artists’ music and drive sales through every legitimate means available,” Conroy said.

BMG’s approach to accomplish that mission, according to Conroy, is to integrate traditional music marketing with newer methods, including online marketing and cross-promotions with significant consumer lifestyle and technology brands and companies like Intel, VHS, Sunglass Hut, and American Airlines, among others.

In addition, “one of the most important concepts with which we need to become comfortable is to think of our artists’ music, visual images, and music video as a total package,” Conroy said. “Why? Because in the new digital age, these assets are more valuable than ever.”

While BMG will begin to build a legitimate commercial marketplace for downloads this summer, he says, the company has long been working on partnerships with other meaningful sites to sell music and gather consumer data.

He pointed out that the company now has 30 wholly owned music and lifestyle Web sites around the world, brought together under the Chik Music umbrella, as well as strategic marketing agreements and key investments in other sites. Through those sites as well as through working with the company’s online retail partners, BMG’s online network “reaches more than 100 million people each month,” he claimed.

In order to achieve a legitimate marketplace, he says BMG is “absolutely committed” to securing music online, securing the new formats of audio and video DVD, and securing the CD.

He also pointed out that digital downloads have deliberately been placed under the mandate of BMG Distribution, because the company believes strongly that music retailers will be the main players in selling music to consumers online.

About a week before the recent acquisition of CDNow by BMG parent Bertelsmann, Conroy had said it was “very important when dealing with our key customers to tell them they are a very important part of the future.” Despite that acquisition, BMG executives reiterated their online commitment to music retail to Billboard.

Summy Valkonen, VP of business development, noted in his segment that the company has been hard at work to build an infrastructure that will allow it to sell digital downloads around the world.

“We are spending $350 million to build the biggest, baddest infrastructure on the planet,” he said.

Valkonen pointed out that once the infrastructure is built, there will be many more opportunities to sell music. For instance, in the physical world, “you can’t clog up stores with 10 different versions” of a song, but there is unlimited shelf space on the Internet.

In his keynote speech, Jones anticipated that Vocalen and others would, as the conversation progressed, depend on many of the challenges and opportunities facing the company.

Jones concluded by saying he wants BMG Distribution to be “a thinking, learning organization, both independent and diverse, where we recognize that no one of us is smarter than all of us. We value everyone’s opinion and contribution. I can’t change the pace of the marketplace or technological development or life, but by collectively working together with each person contributing what he or she can, we can enjoy success.”

FOR THE RECORD

An article in the July 1 issue of Billboard about the recent Licensing 2000 convention misstated the title of Michael Harkavy. He is VP of worldwide publishing for Warner Bros. consumer products.
A GIANT PASSING THROUGH: Henry Droz, one of the architects of music distribution, has quietly retired from the music business, leaving his post as chairman of Universal Music and Video Distribution. His last day was July 28 (Billboard/Bulletin, Aug. 2).

“Four years ago, when I came to Universal, we were at the bottom of the heap,” says Droz. “But now thanks to [Seagram president/CEO] Edgar Bronfman’s money and vision, our labels’ great music, and [Universal Music Group chairman/CEO] Doug Morris’ leadership, we are now No. 1, and that’s the way I’d like to leave.”

With Droz’s departure, the company is now fully under the stewardship of Jim Urie, who was promoted to president this past September. Urie had come to Universal at the same time as Droz did, with the position of senior VP/GM and, according to sources, with an understanding that he was heir apparent when the day came that Droz decided to step down. Since his promotion to president, Urie has already been running the company on a day-to-day basis, company insiders say.

Droz began his career as a salesman for the Decca Records branch in Detroit, and soon after he started his own independent distribution company, Arc. He later sold that company to Troy, Mich.-based Handleman in 1962 and continued to run it for another decade before joining WEA in 1975. The following year he was promoted to VP of sales and in 1976 was made executive VP of WEA. In 1977 he began his 16-year run as WEA president, retiring in 1993.

When you are talking about sales and distribution, Droz at WEA, along with Paul Smith, now retired from Sony Music Distribution, are often credited with shaping the modern record business. Throughout the 1980s, WEA and Sony were generally the leaders on any issues facing distribution.

After a three-year absence since retiring from WEA, Droz was lured back into the business by Morris in 1996.

Droz says that he greatly enjoyed his latest four-year run but that now is the time to retire. He says he plans to enjoy his grandchildren and also to take a computer class.

Droz says he is leaving behind “a very strong organization” at Universal Music and Video Distribution, so “I don’t think I will be missed.” From middle management to upper management, they are the best in the industry.”

Droz is, however, wrong about one thing. He will be missed.

CHANGES: EMI Music Distribution (EMD) has changed some of the terms for the catalog portion of its business, cutting back on extra dating. In a letter dated July 24, EMD said that effective Aug. 29, it is eliminating its three-tiered catalog program—which divided the company’s catalog into top 40 best-selling catalog titles, front-line catalog, and deep catalog—and replacing it with two levels.

In the old program, front-line catalog enjoyed a 4% discount and 90 days dating. In the new business structure, full-price catalog will still enjoy a 4% discount but will only receive an extra 30 days dating, which means that, including the normal dating of 60 days, accounts now have a total of 90 days to pay for purchases, vs. the 150 days they used to have.

Deep catalog used to carry a 6% discount and an extra 90 days dating. In the new alignment, mid-price titles now enjoy a 7% discount but only an extra 30 days dating.

In other changes, the extra dating for the company’s classical, jazz, and new age/world music has been reduced from 120 days to 90. Also, the company noted that it is reducing its new-releases deal window from five weeks to two weeks. Even with that change, the letter noted that it still had the longest new-releases deal window in the industry.

NEW ALLIANCES: Alliance Entertainment Corp. announces that the company has entered into a long-term agreement to provide fulfillment and content services for BlueLight.com, the e-commerce company formed by Kmart, Softbank Venture Capital, and other investors. The deal also includes the licensing of Alliance’s All Media Guide.

In a statement, Mark H. Goldstein, CEO of BlueLight.com, said that his company’s goal is to “virtually extend Kmart store shelves on the Internet, creating a convenient, value-oriented shopping site with superior selection.”

BlueLight is expected to formally launch in the fall.

This deal marks Alliance’s second entry into the Kmart camp, having already scored through its RedDot Network, which placed its CD downloading and burning kiosks in five Kmart stores in May.

Retail Track wonders if Alliance, which already acts as a quasi-partner for Barnes & Noble, is beginning to look like the proverbial camel with its nose in the tent to Handleman Co., the long-time rack supplier to Kmart.

MAKING TRACKS: Ron Cataldi, Northeast regional for K-Tel, has left the company and is seeking opportunities. He can be reached at 800-644-4314.

Spotlight this collection of award-winning Broadway favorites in your cast recording section.

www.DisneyOnBroadway.com
DisneyAudio: From Lullabies To Woody

by Moira McCormick

Heaven” by show host Regis Philbin.

Coming up Aug. 22 is the direct-to-video soundtrack “The Little Mermaid 2: Return To The Sea: Songs From The Movie And More.” Sept. 19 will see the release of the soundtrack to the upcoming Denzel Washington film “Remember The Titans.”

“Disney’s Lullaby Album” is an instrumental collection of traditional lullaby songs—“Twinkle, Twinkle, Little Star,” “Brahms’ Lullaby,” etc.—along with familiar Disney nighttime airs such as “Bambi’s Lullaby” and “When You Wish Upon A Star.”

Disney is launching a national promotion with Carnation Infant Cereal for autumn, announcing its debut via a national free-standing insert reaching 20 million consumers, as well as through print advertising in American Baby magazine.

As an extra feature, sleep expert Dr. Jodi Mindell—who’s appeared on national programs like “Today” and “Good Morning America”—has written a collection of “Sleep Tips” for the liner notes.

“Woody’s Roundup,” which comes out Aug. 29, predates the Oct. 17 video release of “Toy Story 2.” It consists of Riders In The Sky performing a collection of western songs inspired by the film. "Woody’s Roundup,” the ’50s kiddie TV series featured in “Toy Story 2.” It will benefit from the marketing campaign for the home video release, which, according to a Disney spokesman, will be “larger than [those for] ‘Tarzan,’ ‘Mulan,’ and ‘A Bug’s Life.’”

“The Little Mermaid 2: Return To The Sea: Songs From The Movie And More” features eight songs performed by new characters in the film. The original voice of Ariel, the mermaid, Jodi Benson, returns.

Plus, the album includes four songs from Ariel’s popular sidekick Sebastian the crab (voiced by Samuel Wright), who performs “Kiss the Girl” and “Hot Hot Hot” from his previous album, “Sebastian’s Party Grass.”

The soundtrack to “Remember The Titans,” a film about one of the integrated football teams, is a collection of late ’60s and early ’70s radio hits, such as “Ain’t No Mountain High Enough” and “Spirit In The Sky.”

The recently released “Tigger Mania” is highlighted by Frampton performing a Tigger-cus- tomed version of his hit “Show Me The Way” and a new song, “Tigger Pop.” The R&B- and rap-influenced album, aimed at 8- to 8-year-olds, included an updated version of the character’s theme song, “The Wonderful Thing About Tiggers.”

SINGING THE ‘BUES’: Kid Rhino is releasing the soundtrack

(Continued on page 64)
T H E M A J O R R E C O R D labels may still be gingerly testing the potential of the Internet as a vehicle for delivering music to consumers, but they have wholeheartedly embraced it as a medium for labeling business.

The Island/Def Jam Music Group (IDJM) has just become the latest record company to set up a Web site, streetlabs.com, at which unsigned acts will be encouraged to post MP3 demos for review by its various labels’ A&R staffs.

The site follows those established in June by DreamWorks Records (dreamworksdigital.com) and Epic Records U.K. (dealwith-epic.com). Those, in turn, followed in the wake of Universal Music Group’s Jimmy and Doug’s Farmclub.com, which pioneered the online A&R approach late last year and has already signed four acts based on MP3 uploads, according to Farmclub president/COO Andy Schonfeld.

Larry Mattera, VP of new media for IDJM and one of the forces behind streetlabs’ creation along with A&R director Rob Stellfox, says that Island/Def Jam decided six months ago to form a team of dedicated “Web scouts” assigned to scour the Internet in search of promising new acts. Those scouts have already targeted several acts with which IDJM’s Island, Def Jam, and Def Soul labels are in “advanced discussions,” the company says.

The launch of a site on which acts could come to the labels themselves was the second phase of that initiative, he says. “We’ve had three kids going through sites all day, for four or five hours a day, and it’s still only reaching a fraction of what’s out there,” says Stevenson. “The Internet is so vast and the number of places to look so varied that we knew we needed to cast our net wider, and a good way to do that was to let the artists come to us as well.”

Visitors to the site will be limited to three submissions in a four-month period, Stevenson says, and all postings will be listened to—in time—and critiqued.

There will be a number of different features we will use to evaluate a song on, and then there will also be some direction given potentially,” Stevenson says. “I think what you are going to see is that the feedback will be more geared to the artists we don’t think are quite there yet, because they need to know what they need to work on.

“But if we hear something, and the traditional ears factor of A&R is ringing that this is something, that artist is probably going to get an E-mail with general feedback,” he adds. “That person is going to get a phone call, and fast.”

Beyond the online A&R function, however, Island/Def Jam’s new streetlabs business unit has been designed with a wider mandate, according to Jim Caparro, IDJM chairman.

“The A&R focus is the fundamental core of this unit, but it will be complemented with a host of other functions,” Caparro says. “How can we create grass-roots online marketing plans for our artists, for example, and how are we going to have the ability to complement some artists’ overall marketing plan and strategies? How do you apply it to the existing artist roster as well, and how do you take the traditional form of street marketing and apply it to the world of the Internet? Those are some of the questions that streetlabs will be addressing as it continues to roll out.”

Mattera says, for instance, that the streetlabs staff will be active in chat rooms, message boards, and music sites—both to spread the word on current acts and to encourage musicians frequenting Arenanet.com to come to streetlabs.com and show their stuff. “Ideally, streetlabs will get people excited about Island/Def Jam’s music and also about Island/Def Jam as a great place to want to get signed to,” Mattera says of the dual marketing/A&R thrust.

While the streetlabs site at launch is very much just a musical depository—musicians register, upload, and leave—plans are to quickly ramp up what some envision as “a destination site.”

“Ultimately I want it to be a resource for struggling musicians who maybe aren’t in New York or L.A. and they don’t have easy access to all the things you would want to know, like how to contact performing rights societies and disc manufacturers, how to make sure quality MP3, what conventions they might want to go to and so on,” says Stevenson.

Plans are to also offer streaming access to some of the selections online, Mattera says, so that visitors can get a taste of what’s being posted on their pages.

As to expectations about finding that elusive “next big thing” on the Web site, Stevenson is both realistic and optimistic.

“What I’m really hoping is that there is some kid in his or her bedroom somewhere making music that they think nobody is going to like and it turns out to be the next Beck or Rage Against the Machine or whatever,” Stevenson says. “And, yes, the truth is it’s looking for a needle in a haystack, but if that needle is there, we plan to find it. That kid is out there. He always is.”

One look up and down any street in any city finds that many artists are. The Internet just gives us one more way to do that.”

B E G I N N I N G Monday (7), world music label Triloka Records will be selling individual downloadable tracks culled from its entire catalog of year 2000 releases for 99 cents each. The downloads, which will contain cover art and liner notes and be available at triloka.com, will utilize Music Exchange technology from J. River and be playable on J. River’s Free Media Jukebox software. Tracks will be pulled from releases including Krishna Das’ “Live On Earth: For A Limited Time Only,” Walela’s “Unbearable Love,” and Jai Uttal’s “Spirit Room.” Triloka is part of the Gold Circle Label Group.

T UNING A BIT MORE into the center of the downloadable content equation, E-tailer CDnow has launched CDnow Radio (cdnow.com) with eight “destination” channels focused on lifestyles and 14 genre-specific “styles” channels.

Each “destination” channel is programmed for a specific demographic or psychographic market segment, according to the company. Among them are “Open Road,” with such rock acts as Van Halen, Foreigner, and Bad Company; “Altered State,” with Fathoby Slim, Deftones, and Method Man; and “The Scene,” with Britney Spears, Eminem, and Hoku among featured artists.

CDnow, which Bertelsmann agreed last month to acquire, hopes to draw additional “promo- fic” to its site with the offering—browsers make better buyers—as well as add a bit of glue to its “sticky” factor, which advertisers seem to like.

Listeners will also be able to get more information on the acts as their music is streamed.

B I T S A N D B Y T E S: Alliance Entertainment has tapped to provide music fulfillment services for E-Ware’s BlueLight.com E-commerce site. Alliance will fulfill CD, cassette, and DVD orders and provide content from its All Media Guide databases to the site. Preview Systems has licensed the Advanced Audio Coding (AAC) format for its digital commerce platform. AAC was co-developed by AT&T, Dolby Laboratories, Fraunhofer IIS, and Sony. In addition to AAC, Preview supports ATRAC, Windows Media Audio, and EMAC.

www.americanradiohistory.com
BY SAM ANDREWS

LONDON—Buena Vista Home Entertainment in the U.K. is set to cut its window for rental-to-sell-through video from six months to four months, and ink a new DVD rental release strategy this fall.

Following the lead of 20th Century Fox Home Entertainment, which is putting it into play under its U.K. entity, this year, Buena Vista will institute the four-month rental-to-sell-through window with the Oct. 1 releases of "Tarzan," "Toy Story 2," and "Scream 3." The rental DVDs will have the same retail price as their VHS equivalents, which are approximately 55 pounds ($82.00 each).

Buena Vista will also bring DVD distribution in-house starting with the titles. Previously, Buena Vista's DVD product was distributed by Warner Home Video U.K.

"The video market has moved on," says Buena Vista U.K. marketing director Anthony Peet. "These days the life cycle of films has shortened, and we have to be able to make the most of each opportunity."

Peet says that there were no plans to shorten the theatrical-to-rental video window. Retail reaction to the new video plan, though, has been mixed.

Blockbuster marketing manager Peers Skinner says the change will cause consumer confusion.

"The new window has flexed between four and eight months for years," he says. "We recognize that sometimes [it is] felt that the theatrical-to-video window should be extended from four to six months for the release of "Extreme Close-Up," but we felt that after eight months, films are not worth buying, and the release of the [rental-to-sell-through] window is damaging to the rental market and further confuses the consumer's understanding of the release cycle, and as such we oppose it."

"We are a little disappointed," agrees Iain Muspratt, chairman of the Home Entertainment Corp., which owns the 150-store Choices rental chain.

"While we approve of a rental window for DVD, when one window for the release of a film, whether theatrical or rental, is not altered, it is a very different market window, and we feel that the window is not quite so easy," he says.

In general, retailers say cutting the rental window further cuts into their slim profit lines.

Buena Vista's new DVD rental strategy will not include a revenue-sharing element, mainly because the issue is a highly contentious one in Britain. Many independent retailers claim revenue-sharing schemes are unfair competition, and sell-through specialists are concerned that it is a potential threat to previously viewed tape sales.

"We do not believe that all Buena Vista DVDs will be available for rental. Titles with added features such as director's commentaries and behind-the-scenes documentaries will be released only for the sell-through market, according to the company.

Buena Vista further explains that extra features urge consumers to own the product rather than rent it. "This is critical of this strategy, saying it will encourage consumers to order discs loaded with extras from U.S. online retailers."

"It is again disappointing that rental is treated in a different way. People want to see the extras—this is the motivation for people taking DVD," he says.

One sell-through retailer chain executive, who asked not to be identified, agrees that film buffs won't wait until the version with the extras is released at sell-through in the U.K.

Currently it is estimated that 56% of DVDs bought in Britain are imported from the U.S. The executive believes that it is still too early in DVD's life cycle to impose such a window, since hardware penetration hasn't reached mass-market levels.

Skinner, though, is not so concerned. "Despite the 'white label' nature of the releases, current DVD rental patterns would suggest that customers are unconcerned at the lack of the 'extras' and are simply happy with a vastly improved sound and picture quality," he says. "We therefore welcome moves by any studio to introduce a DVD rental window, if it will not stifle the dealer pricing element."

The new strategy will roll out across Europe throughout this year. Germany is expected to be the next DVD rental market, according to Buena Vista VP of marketing for Europe Helen Stratton. A start date has not been determined.

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BY EILEEN FITZPATRICK

Los Angeles—Country superstar and Grammy Award winner Trisha Yearwood will contribute two original songs to the new children's video "The Tangerine Bear." The holiday-themed animated video, in stores Nov. 1 from Artisan Entertainment's Family Home Entertainment division, also features Yearwood's voice as one of the characters.

Yearwood's tracks are "Living For A Place To Belong" and "Gettin' Over It For Christmas Day." The 45-minute original Artisan production, based on the 1997 book by Betty Parasekavas and her son, Michael, is about a misfit toy who learns the value of being different.

The video also will feature the voices of Jennifer Elmslie as the title, Jenna Elfman, and David Hyde Pierce, Tom Bosley, Howie Mandel, and Marlon Wayans.

Artisan expects to exploit the character into a franchise for the company, complete with licensed merchandise such as plush dolls for the holidays.

We had been looking for a book or a character to build an event around for the holiday season," says Artisan president of Family Home Entertainment and executive VP Glenn Ross. "T związke

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**Notes:**
- The Billboard Top DVD Sales chart ranks the top-selling DVDs based on retail sales data provided by Billboard's Retail Store Rental Reports. The chart is published every week and covers the previous week's sales. The chart is compiled from a national sample of retail store sales reports and is intended to reflect the popularity of DVDs among consumers.
- The chart includes a variety of genres and styles, including blockbusters, independent films, documentaries, and children's programming.
- The chart focuses on physical sales of DVDs (both new and used rentals) and does not include streaming or digital downloads.
- The chart is updated weekly and reflects the most current sales data available.
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to the first-ever full-length film based on the top-rated Nickelodeon preschool series “Blue’s Clues” in two different formats of packages. “Blue’s Big Music Video Soundtrack,” featuring a new Ray Charles performance of “There It Is,” will have two different release dates, each date geared to a different type of package. The first, which hits stores Sept. 17 ($16.98 for CD, $10.98 for cassette), includes an exclusive “Blue’s Clues” picture frame. The second, due Oct. 17, is a pop-up gift package ($19.98 CD, $14.98 for cassette) that includes perforated characters, two scene changes, and a replica of the stage from “Blue’s Big Musical Movie.”

The movie itself, a direct-to-video release from Paramount Home Entertainment and Nickelodeon, goes to retail Oct. 3.

Charles voices animated character G-Clef, who also enlists the aid of real-life a cappella group the Persuasions to explain the difference between notes, harmony, rhythm, tempo, and pitch.

Jacobs employs a variety of acoustic instruments along with folk- and country-laced arrangements to breathe new life into classic children’s poems.

PLEASANT TIDINGS: At long last, Pleasant Company—creators of the gold mine known as the American Girl line of dolls, books, clothes, and accessories—has released the soundtrack to its live musical “The Americans Revue.”

The musical, which is staged at the 150-seat theater at Chicago’s American Girl Place (currently the only retail outlet on the planet for American Girl merchandise), was composed by Broadway veterans Gretchen Cryer and Nancy Ford. It’s been running almost two years, after American Girl Place opened. The soundtrack features eight songs from the hour-long performance, and they pertain to different American Girls characters.

Poetry in Motion: Music for Little People has another lovely Ted Jacobs album to its credit, the just-released “Days Gone By.” It’s the second in the series “Songs Of The American Poets,” in which Jacobs sets to music the children’s poems of renowned verse writers. This time around, he’s chosen Emily Dickinson, Edgar Allan Poe, James Whitcomb Riley, Eugene Field, and Henry Wadsworth Longfellow, and the results are sumptuous.

Marketing efforts will encompass the educational as well as the entertainment aspects of the recording.
YEARWOOD
(Continued from page 61)

grine Bear” fit the objective and gives us the opportunity to create a perennial.”

Ross says the company also purchased sequel rights and other ancillary rights for the character.

“If the film is successful, I’m sure the authors will definitely consider another book,” he says. “They could go on to do a lot of things with the character.”

In 1997, Artisan used a similar strategy with “Annabelle’s Wish,” a Christmas program that the company released as a direct-to-video title. That title went on to sell more than 2 million units, Ross says.

“Tangerine Bear” will air in a half-hour version on ABC as a prime-time special during the holidays and is backed by promotional partners that include Keebler, Samsung, American Airlines, Parenting magazine, greeting card company/bluemountain.com, and Christmas Web site class.com.

Suggested list price is $14.98 for the video and $8.98 for the DVD. Artisan will donate 50 cents per sale to the Starlight Children’s Foundation.

All of the actors and musicians involved in the project worked for scale, Ross says.

Elements of the marketing campaign include a $10 rebate with the purchase of the video and Samsung’s Kids VCR. Consumers will have the option to contribute $5 of the rebate to the Starlight Children’s Foundation.

Keebler will offer placement of 50,000 in-store displays advertising the title and a rebate with purchase of two Ready Crust pie crusts and the video or DVD. A coupon insert in Sunday newspapers is scheduled to hit 50 million households near street date, alerting consumers to the video availability and rebate offer.

Readers of Parenting magazine can also get a free video when they purchase products listed on a special advertising insert in the magazine.

American Airlines and each of the Web sites will also prominently display the title in their advertising.

A mall tour in major markets is also planned.

Artisan has been hot on the acquisition front lately, snapping up the “Baby Einstein” video and audio line as well as the exercise catalog of Denise Austin.

‘We had been looking for a book or a character to build an event around for the holiday season’

—GLENN ROSS—

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Music is the foundation for Hot Topic fashion. It is essential that successful candidates have a wide variety of music tastes and understanding. In addition, the buyer must have an open mind to music that may be different than their normal selections. The Hot Topic buyers often attend different music concerts and events to stay in touch with the music and fashion scene. Successful candidates will understand the Hot Topic customer.

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SONY CANADA LAYOFFS

(Continued from page 49)

offices were Jean Lamont, market- ing manager for Sony French repor- toire; Michellene Selin, Sony mar- keting assistant; and Robert Akanian, Sony sales representative—all in Montreal—and D’Arcy McCrea, senior Sony sales representative in Calgary, Alberta.

“My message has to be clear,” he said, “or we’re going to lose the message.”

Sony Canada head office staff members were notified of their dismis- sals by Camilleri and Sony’s recently appointed director of human resources, Sonia Watkins, at two sepa- rate meetings the morning of July 14 in the company’s boardroom. The two meetings were spaced 15 minutes apart—at 10:30 a.m. and 10:45 a.m. Following each meeting at the head office, fired employees were escorted from the building by a security team.

Then, in a meeting held in the com- pany’s sound stage area, Camilleri informed Sony’s remaining staff of the firings. As he began his speech, however, the Toronto region was rocked by a brutal flash storm. “As Rick spoke, it was like the world was ending outside,” says an insider. “I was surprised—and, under the circumstances, so fitting.”

Many Canadian music industry figures are incredulous over both the extent of the layoffs and the identities of several of the top-ranking execut- ives who were dropped. This includes Bannor, Merenda, and Deselle, who had served for nearly two decades with the Canadian affiliate, and Zuck- erman, an 11-year Sony Music veteran here (including a stint as head of Asco) who had previously worked for Sony in America before moving to Canada in New York and London.

“I am most upset about the decision to eliminate Richard Zuckerman’s job,” says Eric Lawrence, co- president of Coalition Entertainment Management, which manages Sony’s Our Lady Peace. “Richard is one of the people who brought Our Lady Peace to Sony. I think we will be affected outside of North America with the loss of his [international] position. Frankly, to the rest of the Sony world outside Canada, Richard was the face of this company.”

“With us having a new album, the label is quite disruptive,” says Steve Hoffman of Toronto’s S.R.O. Management, which handles Colum- bia-signed teenage pop trio B4-4. The act released its self-titled debut album in Canada June 7; “Nothing was out there,” says Hoffman, “and the boys are incredibly fond of him. With Richard Zuckerman gone, I now don’t know where we stand interna- tionally in seeking releases from Sony affiliates elsewhere.”

Despite repeated requests, Sony Music Canada executives would not respond on record about the layoffs. While sources at the company indicate that new positions are being considered, the sole confirmation is that of former director of media relations Amber Meredith, who was named director of marketing, effec- tive July 14.

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Breaking, but video and different of his fan base. But jiggling per footage and Jive Records has created a marketing campaign for rapper Too Short that includes a series of five postcards picturing the naked rapper in various sexual positions with two also naked women. At one time the telecast of Elvis Presley’s pulsating pelvic created an uproar. An independent company has released “The Thong Song Uncensored,” a behind-the-scenes look at the life of Snoop, including footage that didn’t make it into the video; and Jive Records has created a marketing campaign for rapper Too Short that includes a series of five postcards picturing the naked rapper in various sexual positions with two also naked women.

In the case of the Too Short campaign, Larry Khan, senior VP of R&B music at Jive, says, “This campaign is marketed primarily to women. We were looking for a buzz, so we tried to create a buzz which then hopefully flows over to the mainstream audience. That’s what we were hoping for when we mailed out the Too Short postcards to a list of industry tastemakers. A couple of people have called me and said, ‘Whoa,’ but only one person has said they were offended.”

“They didn’t think this was anything new,” adds Khan. “We’ve seen other artists do it before, only in different forms. 2Pac and K-Ci & JoJo had an X-rated version of their video, called ‘How Do You Want It.’ And then there was Luke’s 2 Live Crew’s ‘Gangsta Love Affair,’ which is kind of tickled that people consider it groundbreaking, but in reality it isn’t.”

Too Short is not the first artist to go “soft porn.” In the late 1980s, Luke’s 2 Live Crew built its reputation on being “too nasty”—not only in videos and cover art but also in teetchokes that went out to radio, such as “peep show” key chains that featured explicit sex scenes between Luke and a bevy of women. Later, female rappers such as Foxy Brown and Lil’ Kim came out with a harder-edged sound and sexually explicit imagery to go with it, most notably in the Lil’ Kim calendar from 1997. And earlier this year, the video for “Unsolved (How Does It Feel)” featured a very naked D’Angelo.

“I don’t think this is the beginning of any trend,” says Khan. “It’s simply another extension within an overall society that uses sex more often in marketing. We see it in music videos, in the video. And now street marketing is picking up on it.”

While that video left something to the imagination, the Too Short campaign has even surprised Walker. “There is definitely some value in shock, but how long does that value last? And can it be backfired?” Walker asks. “What looks a lot like this, and I’m sure some of them were offended. I’m not saying Jive shouldn’t have done it, just that I would be extremely careful about whom to whom I would send it and where I place my ads—maybe concentrate them in hip-hop trades or girlie mags, because I’m cognizant of your audience.”

Khan admits, “We didn’t stop and say, ‘Well, maybe we shouldn’t send this out to this person or that person.’ I felt it was going to an industry where we’re all adults, and it would be taken as simply another angle on marketing an artist. They know Too Short and what he’s about. This image is consistent with who he is. But if I offended anyone, then I apologize.”

Just Keeping It Real?

Offense is in the eye of the beholder, say those on the receiving end of the material. “I’m just keeping it real,” says K.J. Holiday, PD of WOWI Norfolk, Va., of the postcards. “It’s his style.”

Holiday adds that he doesn’t think it’s necessary. “It’s going to sell records whether he does this type of thing or not. And while the visual images may shock jocks and so forth—may like it, I can see where women would be offended.”

Brian Wallace, PD of WTLT-FM Indianapolis, adds, “This isn’t going to convince me to play a record. It might catch someone’s attention, to stop and look, but that’s it. As a matter of fact, it could hurt you at radio. A PD or [music director] could look at the cover art of the album alone and put it to the side because they assume there is nothing they could possibly play on the air.”

That’s exactly what Jewel Carter, music director at WEAS (E98) Savannah, Ga., says she did. “I took one look at the CD and tossed it. I will wait and see if something blows up from it, but I won’t take the time to wade through the profanity to try and find a song we could play.”

Walker too flipped past the ad in a radio trade magazine. “I glanced at it, then kept going. It didn’t make me want to listen to the record. And I have to wonder, In a record store, is the cover going to attract new customers of his work or revert them? And will stores even feature it prominently?”

Carter says she is concerned by labels pushing the envelope, often unnecessarily. “As a female jock and as a mother, I wish I could ask these artists why they think it’s necessary to go so far. I understand and agree with freedom of expression, so I’m not saying they shouldn’t be allowed. But understand that I will exercise my freedom to express myself as well, when I choose not to air your song.”

While only Three 6 Mafia is a Southern-based act, attempts by other acts to finish what Luke started might be seen as reflecting the growing influence of the Dirty South. One could argue that part of the mass appeal of Southern rap is the imaging and so-called lifestyle that accompanies the genre, including partying and strip clubs.

Wallace disagrees. He has been programming in the region for more than a decade, and he remembers when the Dirty South image emerged in the late 1980s.

“Back then, the image was the same as it is now, but the music wasn’t as popular,” he says. “The difference is today you have MTV and BET and other channels that are willing to play the music and the visual images that go along with it. The trend now is sex, sex, and more sex.”

Khan adds, “This is not going to work with every artist. And radio is not going to be inundated with pictures of naked artists in sexual situations. You still have to be smart marketers and do what is in the best interest of that particular artist.”

But Wallace wonders if other artists may see it as a way to get attention. “We might even see this type of campaign eventually for a female artist. It’s like, once you open the doors, it’s hard to go back. Some labels and artists are willing to do anything to be successful right now.”

CITADEL EXITS INTERNET VENTURE. Citadel has pulled out of the Local Media Internet Venture (LMIV), a portal spearheaded by Emmis CEO Jeff Smulyan, after long delays in its launch convinced Citadel CEO Larry Wilson to go it alone. Apparently, the contract tying Citadel, Emmis, and the other participants kept changing the structure, to Wilson’s frustration. “At the end of the day, there were a couple of provisions that we could not accept, and we decided to pursue our own strategy,” he says. Citadel, which owns 200 stations in 45 U.S. markets, has created portals for each of its markets, and it has struck content deals with Microsoft’s CitySearch and is in discussions with Ticketmaster. LMIV acting CEO Jack Swarbick says Citadel wanted a clause that allowed it to pull out if the group was sold. Swarbick says the group found that provision unacceptable. While the LMIV won’t say which companies are taking part, a number of groups have said they are exploring it, including Entercom, Bonneville, Susquehanna, Greater Media, and Jefferson-Pilot.

NASSAU PULLS IPO. Nassau Broadcasting has put its planned initial public offering on hold, blaming “current market conditions and recent volatility” in the stock market. CEO Louis Mercantini says that although Nassau won’t go public, it should be able to complete all its planned acquisitions, including a $186 million deal to buy Aurora Communications. That deal, however, will be reworked because it included paying Aurora $35 million in Nassau stock. “Radio stocks have faltered along with the rest of the Nasdaq market,” says Mercantini, who believes the radio market has been hurt by its ties to technology and dotcom stocks.


AN ICELANDIC SAGA. “There’s no place like home” may be Saga CEO Ed Christian’s mantra these days. “Never leave the country” is the “very good lesson” that Saga learned in Reykjavik, Iceland, says Christian. That is where it recently sold its six FM stations to local owner Northern Lights. Far from their Michigan headquarters, the stations became “a time drain,” although Christian feels that on the programming side, Saga “moved the bar significantly” in improving standards. It also convinced the Icelandic government to revoke the 10% culture tax on radio stations.

ELIAS TO WFUM. Longtime WNEW New York jock Dennis Elias joins crosstown triple-A WFUM as afternoon drive host. Elias spent 25 years at WNEW, where his show blended rock with interviews, including his historic interview with John Lennon, which was featured on “The Beatles Anthology” and is part of the permanent collection of the Museum of Television and Radio. Elias left WNEW earlier this year when it flipped to an all-talk format. He returns to the airwaves Aug. 14.

WEDDING BELLS. ABC Radio Networks’ syndicated morning man Tom Joyner married fitness guru Donna Richardson July 29 during a sun-set ceremony at Montego Bay, Jamaica. The ceremony featured music from Bootsy Collins and Gladys Knight, and, following the exchange of vows, former Gap Band vocalist Charlie Wilson debuted his new ballad, leading Joyner and Richardson down to the water’s edge. The pair jumped in and swam out to an awaiting boat that brought the couple to their reception where the guests, all wearing white, were treated to Grammy-nominated artist Steve “Silk” Hurly and the O’Jays. The couple is honeymooning in Venice, Italy. Joyner’s program airs in 106 markets in the U.S.
## Adult Contemporary

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## Adult Top 40

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<td>0</td>
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<td>SMASH MOUTH</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>6</td>
<td>9</td>
<td>BREATHE</td>
<td>ENRIQUE IGLESIAS</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>5</td>
<td>8</td>
<td>I THINK GOD CAN EXPLAIN</td>
<td>FAITH HILL</td>
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<tr>
<td>16</td>
<td>16</td>
<td>4</td>
<td>7</td>
<td>TONIGHT AND THE REST OF MY LIFE</td>
<td>NINA GORDON</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>3</td>
<td>6</td>
<td>CRASH AND BURN</td>
<td>SAVAGE GARDEN</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>2</td>
<td>5</td>
<td>LONESTAR</td>
<td>SANTANA FEATURING ROB THOMAS</td>
</tr>
</tbody>
</table>

## Satellite Radio Service Near Mexican Border Protected

WASHINGTON, D.C.—The Federal Communications Commission and its counterparts in Mexico have reached an agreement that will protect satellite radio service near the Mexican border.

Under the agreement, officials in Mexico will not license any competing satellite services that would cause interference with Sirius Satellite Radio and XM Satellite Radio along the border.

Wells will be able to broadcast south of the border, the agreement allows them to use terrestrial repeaters in border areas to beam their coverage. Those signals will be protected from Mexican interference under the agreement.

Meanwhile, XM has added 15 new members to its programming team, KTHX Houston PD Kurt Glibert will program the ‘70s channel. Rick Lambert will program XM’s classic alternative channel. Lambert was director of programming for XMRedbubble in Los Angeles. Prior to that he was PD for KNDX Seattle.

Former KRRS San Francisco PD Blake Lawrence will oversee two of the dance channels, while WYNY Jacksonville, Fla., jock Charlie Logan joins to program a rock channel.

Renowned Dallas DJ Redbubble joins XM to program a classic rock channel, WLUP Chicago afternoon drive-time on-air personality Eddie Webb will program XM’s hard rock channel, and former WHBF-TV Baltimore children’s show host Kenny Curtis will program one of XM’s children’s channels.

Also, WZTA Miami night jock Ward Cleaver joins as music director of XM’s hard rock channel; former WNCI Columbus, Ohio, jock Josh Cunningham will be the music director of the ‘90s channel; and WXCD Chicago personality Sari Zalesin will be the music director for XM’s classical channels.

Former WorldSpace senior director of programming Dan Turner joins as director of channel production. Gulf-Star national production director Matt Wolfe joins XM in the same capacity.

In non-music posts, WAXQ New York afternoon drive personality Mark Parenteau becomes XM’s director of comedy programming and WCIS-AM New York news director Irina Lallemand joins as director of news, and WRRK Boston PD Kevin Straley is named director of talk.

## Radio Listening Reaches 3-Year Low

### Fairfield Study Says Adults Embraced Prerecorded Music, Internet

BY FRANK SAGE

NEW YORK—Americans are spending the least amount of time with radio in three years, as listening time has fallen 12% since 1999. The research, completed by Lincoln, Neb.-based Fairfield Research, shows adults are spending 2.11 hours a day with radio, down from 2.32 in 1999 and 2.72 in 1998. The study also finds that online adults spend five minutes with radio than those without access to the Web.

The numbers are more pronounced that those from Arbitron, whose research found listening has dropped 2.3% in the past year.

Where did radio’s listeners go?

### Minutes Per Day Spent With...

<table>
<thead>
<tr>
<th>TV</th>
<th>Radio</th>
<th>Prerecorded Music</th>
<th>Newspaper</th>
<th>Online</th>
<th>Prerecorded Video</th>
</tr>
</thead>
<tbody>
<tr>
<td>154.57</td>
<td>148.86</td>
<td>53.48</td>
<td>92.95</td>
<td>11.63</td>
<td>92.93</td>
</tr>
</tbody>
</table>

Source: Fairfield Research. Based on a random sample of 1,600 U.S. adults. Plus or minus 3%.

## Feel The Magic

Albany’s R&B oldies station WMJ (Magic 107.5) hosted its second annual Snow Fest Saturday June 10 at the Lakewood Amphitheater. Performances included the S.O.S. Band, Con Funk Shun, and James Brown. Picture, from left, are WMJ station manager Frank Johnson, station GM Wayne Brown, DJ Don Alise, S.O.S. Band member Mary Davis, DJ Bob Mitchell, station promotions director Crystall Stevens, and comedian George Wallace.
Last year in Miami we partied like it was 1999 at our best attended conference ever... This year you can wake up in the city that never sleeps!

Seminar highlights

- Opening Night Party
- Great Networking Opportunities
- Electrifying Artist Performances
- Re-formatted Awards Ceremony
- $199 Radio Registration Rate
- FREE Registration for Radio Station Award Nominees

The Grand Finale!

The Billboard/Airplay Monitor RADIO AWARDS
Honoring America's leading programmers and personalities. Previous participants include Casey Kasem, Dick Clark, Prince, Simply Red, Jon Secada, LL Cool J and many more!

Michele Jacangelo 646.654.4660 • www.billboard.com/events/radio

Cutting-edge Panel Topics...

What Do Listeners Want From a Website?
Exclusive Arbitron Internet listening study.

From Programmer to Entrepreneur:
Advice on everything from financial planning to contract negotiation.

Artist Panel:
Past panelists have included Brian McKnight, Sugar Ray's Mark McGrath, Jim Brickman, Monte Jordan, Wynonna, Coolio, Meredith Brooks, and Pras. Don't miss this year's crop of hitmakers!

The Personalities Are Back: Radio's hottest talent discuss today's current topics and trends.

Format-Specific Panels

NY Hilton
212.586.7000
room rate $259
cut off September 14th.
(cancellations made after 9/14 will be charged first and last night's room deposit)

Airline
Discount airfare on American Airlines
Call: 800.433.1790
Refer to AN#23HOAF

REGISTER TODAY!!!
Mail to Phyllis Demo, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400
Make check payable to Billboard. Confirmations may be faxed or mailed. Please allow 10 business days. No phone calls please.

☑ $450 Early Bird: received by Aug 17 • ☑ $499 Pre-Registration: received between Aug 17 - Sept 1 • ☑ $575 Full Registration: after Sept 1 and walk up
☑ $199 RADIO STATION EMPLOYEES ONLY

First Name: ___________________________ Title: ___________________________
Last Name: ___________________________
Company: ____________________________
Address: ____________________________ City: ____________________________
State: ______ Zip: ______ Phone: ______ Fax: ______ E-mail: ______

Paying by: check ☐ Visa/MC ☐ AMEX ☐ money order Credit Card #: ______ Exp. Date: ______ Signature: ______

Cancellations must be received in writing. Cancellations received before Sept 1 are subject to a $150 administrative fee. No refunds will be issued after Sept 1.
## Billboard Top 40 Tracks

**AUGUST 12, 2000**

### Top 40 Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Absolutely (Story of a Girl)</td>
<td>Madonna &amp;_warning.birds. Inc.</td>
</tr>
<tr>
<td>2</td>
<td>Try Again</td>
<td>Alyssa Milano</td>
</tr>
<tr>
<td>3</td>
<td>Everything You Want</td>
<td>Vertical Horizon</td>
</tr>
<tr>
<td>4</td>
<td>Jumpin', Jumpin'</td>
<td>Destiny's Child</td>
</tr>
<tr>
<td>5</td>
<td>I Wanna Know</td>
<td>Joe Jackson</td>
</tr>
<tr>
<td>6</td>
<td>Higher</td>
<td>Cascada</td>
</tr>
<tr>
<td>7</td>
<td>There You Go</td>
<td>Simon &amp; Garfunkel</td>
</tr>
<tr>
<td>8</td>
<td>Desert Rose</td>
<td>Sting Featuring Cheb Mami</td>
</tr>
<tr>
<td>10</td>
<td>Wonderful</td>
<td>Everclear</td>
</tr>
<tr>
<td>11</td>
<td>Come On Over (All I Want Is You)</td>
<td>Christina Aguilera</td>
</tr>
<tr>
<td>12</td>
<td>I Try</td>
<td>Macy Gray</td>
</tr>
<tr>
<td>13</td>
<td>Kryptonite</td>
<td>Doors Down</td>
</tr>
<tr>
<td>14</td>
<td>I Will Love Again</td>
<td>Lara Fabian</td>
</tr>
<tr>
<td>15</td>
<td>Hot &amp; Cold (T) Country Grammar</td>
<td>Nelly &amp; Style</td>
</tr>
<tr>
<td>16</td>
<td>Lucky</td>
<td>Britney Spears</td>
</tr>
<tr>
<td>17</td>
<td>Big Pimpin'</td>
<td>Jay-Z Featuring U G</td>
</tr>
<tr>
<td>18</td>
<td>Be With You</td>
<td>Enrique Iglesias</td>
</tr>
<tr>
<td>19</td>
<td>The Real Slim Shady</td>
<td>EMINEM</td>
</tr>
<tr>
<td>20</td>
<td>Thong Song</td>
<td>SiSOQ</td>
</tr>
<tr>
<td>21</td>
<td>Change Your Mind</td>
<td>Sister Hazel</td>
</tr>
<tr>
<td>22</td>
<td>Better Off Alone</td>
<td>Alice Deejay</td>
</tr>
<tr>
<td>23</td>
<td>Moth Girls</td>
<td>P!nk</td>
</tr>
<tr>
<td>24</td>
<td>Bye Baby</td>
<td>Warren G</td>
</tr>
<tr>
<td>25</td>
<td>The Next Episode</td>
<td>Dr. Dre Featuring Snoop Dogg</td>
</tr>
<tr>
<td>26</td>
<td>Faded</td>
<td>Soul Decision Featuring Thrust</td>
</tr>
<tr>
<td>27</td>
<td>NEW 1</td>
<td>It's My Life</td>
</tr>
<tr>
<td>28</td>
<td>Cold I Had This Kiss Forever</td>
<td>Whitney Houston &amp; Enrique Iglesias</td>
</tr>
<tr>
<td>29</td>
<td>Trash &amp; Burn</td>
<td>SAVAGE GARDEN</td>
</tr>
<tr>
<td>30</td>
<td>RE-ENTRY</td>
<td>Simple Kind of Love</td>
</tr>
<tr>
<td>31</td>
<td>Breathe</td>
<td>Faith Hill</td>
</tr>
</tbody>
</table>

### Radio Programming

**SPRING ARBITRONS**

12-plus overall average quarter hour shares (in parentheses) indicate Arbitron market rank. Copyright 2000, Arbitron Ratings Co. May not be quoted or reprinted without the prior written permission of Arbitron.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Call Letter</th>
<th>City</th>
<th>Format</th>
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<th>Wk 98</th>
<th>Wk 97</th>
<th>Wk 96</th>
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<tbody>
<tr>
<td>1</td>
<td>WCBS</td>
<td>New York City</td>
<td>Top 40</td>
<td>5.9</td>
<td>6.3</td>
<td>6.8</td>
<td>7.1</td>
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<tr>
<td>2</td>
<td>WMCA</td>
<td>New York City</td>
<td>Top 40</td>
<td>5.4</td>
<td>5.8</td>
<td>5.4</td>
<td>5.6</td>
</tr>
<tr>
<td>3</td>
<td>KENS</td>
<td>San Francisco</td>
<td>Top 40</td>
<td>5.4</td>
<td>4.8</td>
<td>4.9</td>
<td>4.9</td>
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<tr>
<td>4</td>
<td>KDKR</td>
<td>Dallas</td>
<td>Top 40</td>
<td>5.3</td>
<td>4.7</td>
<td>4.8</td>
<td>5.5</td>
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<tr>
<td>5</td>
<td>WMCI</td>
<td>Miami</td>
<td>Top 40</td>
<td>5.2</td>
<td>5.0</td>
<td>5.1</td>
<td>5.0</td>
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<tr>
<td>6</td>
<td>WVAQ</td>
<td>Washington, DC</td>
<td>Top 40</td>
<td>4.7</td>
<td>4.3</td>
<td>4.7</td>
<td>4.8</td>
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<td>7</td>
<td>WMMS</td>
<td>Chicago</td>
<td>Top 40</td>
<td>4.2</td>
<td>3.6</td>
<td>3.8</td>
<td>3.7</td>
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<tr>
<td>8</td>
<td>KQV</td>
<td>Las Vegas</td>
<td>Top 40</td>
<td>4.1</td>
<td>3.3</td>
<td>3.3</td>
<td>3.5</td>
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<td>9</td>
<td>WJW</td>
<td>Los Angeles</td>
<td>Top 40</td>
<td>4.1</td>
<td>3.8</td>
<td>3.8</td>
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<td>10</td>
<td>WMXW</td>
<td>Pittsburgh</td>
<td>Top 40</td>
<td>4.1</td>
<td>3.9</td>
<td>3.8</td>
<td>3.9</td>
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</table>

Compiled from a national sample of display of Maxwell's Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems. Radio Traffic service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ( ) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if its ratings increase in audience. Records below the top 20 are removed from the chart after 26 weeks. ©2000, Billboard/BPI Communications.
### Billboard Mainstream Rock Tracks

**August 12, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
<th>Week 15</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I DISAPPEAR</td>
<td>METALLICA</td>
<td>1</td>
<td>No. 1</td>
</tr>
<tr>
<td>2</td>
<td>WITH ARMS WIDE OPEN</td>
<td>LED ZEPPELIN</td>
<td>2</td>
<td>P &amp; A</td>
</tr>
<tr>
<td>3</td>
<td>KRYPTONITE</td>
<td>THE BULLET</td>
<td>3</td>
<td>REPUBLIC/DV361</td>
</tr>
<tr>
<td>4</td>
<td>CALIFORNICATION</td>
<td>RED HOT CHILI PEPPERS</td>
<td>4</td>
<td>MARRON, MD</td>
</tr>
<tr>
<td>5</td>
<td>JUDITH</td>
<td>SMASHING PUMPKINS</td>
<td>5</td>
<td>A PERFECT CIRCLE</td>
</tr>
<tr>
<td>6</td>
<td>LAST RESORT</td>
<td>PAPA ROACH</td>
<td>6</td>
<td>INTERTOUTISH</td>
</tr>
<tr>
<td>7</td>
<td>CHANGE (IN THE HOUSE OF FLIES)</td>
<td>WHITE POR</td>
<td>7</td>
<td>STONE TEMPLE PILOTS</td>
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<tr>
<td>8</td>
<td>LITTLE GIRL</td>
<td>STONE TEMPLE PILOTS</td>
<td>8</td>
<td>STONE TEMPLE PILOTS</td>
</tr>
<tr>
<td>9</td>
<td>BAD RELIGION</td>
<td>GODSMACK</td>
<td>9</td>
<td>IN/SOMEBODY'S HOUSE</td>
</tr>
<tr>
<td>10</td>
<td>SAVAGE</td>
<td>METALLICA</td>
<td>10</td>
<td>NO. 1</td>
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### Billboard Modern Rock Tracks

**August 12, 2000**

<table>
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<th>Artist</th>
<th>Week 15</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEVER GONNA COME BACK DOWN</td>
<td>LEAD A CHOREO</td>
<td>1</td>
<td>REPUBLIC</td>
</tr>
<tr>
<td>2</td>
<td>THE BETTER LIFE</td>
<td>PRS/REPUBLIC</td>
<td>2</td>
<td>REPUBLIC</td>
</tr>
<tr>
<td>3</td>
<td>THE BETTER LIFE</td>
<td>REPUBLIC</td>
<td>3</td>
<td>REPUBLIC</td>
</tr>
<tr>
<td>4</td>
<td>PROMISE TO HARRY</td>
<td>HORRIS</td>
<td>4</td>
<td>IN/SOMEBODY'S HOUSE</td>
</tr>
<tr>
<td>5</td>
<td>DONT'T COME TO ME</td>
<td>Better Use My Love</td>
<td>5</td>
<td>STAGE</td>
</tr>
<tr>
<td>6</td>
<td>I DISAPPEAR</td>
<td>METALLICA</td>
<td>6</td>
<td>NO. 1</td>
</tr>
<tr>
<td>7</td>
<td>LAST RESORT</td>
<td>PAPA ROACH</td>
<td>7</td>
<td>INTERTOUTISH</td>
</tr>
<tr>
<td>8</td>
<td>LEAD A CHOREO</td>
<td>LEAD A CHOREO</td>
<td>8</td>
<td>LEAD A CHOREO</td>
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<tr>
<td>9</td>
<td>GODSMACK</td>
<td>GODSMACK</td>
<td>9</td>
<td>DGC</td>
</tr>
<tr>
<td>10</td>
<td>CALIFORNICATION</td>
<td>RED HOT CHILI PEPPERS</td>
<td>10</td>
<td>MARRON, MD</td>
</tr>
</tbody>
</table>

**Labels Cool To Emms Plan To Keep Station Country In Los Angeles**

**BY PHYLIS STARK**

NASHVILLE—Put your money where your mouth is, is what the new owners of Los Angeles’ only station that caters to the Medes. 

At a July 27 meeting in Nashville between label representatives and Emms Broadcasting executives to discuss the former’s plans for a potential to-be-acquired KZLA, Emms executives asked each label to commit $250,000 for advertising campaigns that would tie in artists and retail with the station, according to label reps present. Labels were asked to get back to Emms reps with a decision by Aug. 15.

**Hollywood**

Emms group president Rick Cummings says he wants “continuously optimistic about the meeting” and stressed that Emms will be “very flexible with this partnership” ... we didn’t feel like this was a case where we came in and said, ‘Give us your money or we’re out.’” If Emms decides to keep KZLA country, a decision that will be made fairly quickly, it will be targeted younger, Cummings says. “If this format is going to work in Southern California, it has to have younger [demo] appeal and some sex appeal. You can’t have an average age in the mid-40s.”

Label reps seem wary of the proposal. One label VP of promotion thinks Emms is “asking for an awful lot of [financial] support with absolutely no way to guarantee a return on our investment. There is not a whole lot of economic sensitivity in the proposal. The units we would have to sell in that market just to break even are staggering.”

**COUNTRY 93.9 KZLA**

Another label executive says, “There was no explanation of what this huge dollar investment would go toward ... What are we buying? Do we want to lose the No. 2 market? Hell, no. Are we going to set this kind of precedent where major-market stations resist possibly unrecoupable ‘marketing-partner dollars’ to keep them country? Hell, no! At the end of the day, Emms has to do business, but not at the expense of the Nashville record community.”

Also at the meeting were Emms president/CEO Jeff Smoot, VP L.A. market manager Val Maki, and KZLA PD R.J. Curtis. Country radio consultant Jaye Albright was also in attendance.
Braxton, Macy Gray, Faith Hill, Janet Jackson, and Jennifer Lopez. Most fashionable male artist nominees are Redman, Beanie Sigel, Ja Rule, and Sting. Nominees for most stylish video and visionary video will be decided by voting at VH.com. VH1 will televise the show live Oct. 20 from the theater at New York’s Madison Square Garden.

Production company Anonymous was behind the display of Mark Romanek and Andrea Giacobbe to its roster. Romanek was previously with Satellite Films, and Giacobbe was previously with Propaganda Films.

MTV has partnered with Virgin Megastore in the U.S. to prominently display CDs of artists featured on major MTV programs and events, such as the MTV Video Music Awards, “MTV All Access Week,” and “Sparking New Music Week.” In the yearlong deal, MTV is supporting the display with on-air mentions, contests, and marketing.

Video pool Music Video has turned over its music video programming to Seattle-based company Screen Play. All videos should be submitted to Screen Play, 1630 15th Avenue NW, Seattle, Wash. 98119. Screen Play’s music video programming will be reviewed by director of programming/acquisitions Max Leinwand.

Melanie Winns has rejoined independent video promotion company RHYTHM NETWORK. She was previously Atlantic Records coordinator of music video promotion and media development.

LOCAL SHOW SPOTLIGHT:

This issue’s spotlight is on Miami-based hip-hop show “Video Mix.” TV affiliates: A&P Cable in the Florida regions of Key West, Miami, northern Biscayne County, and southern Broward County.

Time slot: 5 p.m. – 9 p.m. Key staff: Jesse Coleman, executive producer; Danny Campondonico, executive producer; Lesly Mars, associate producer; Leslie Bailey, host; DJ Domination, personality.

E-mail address: videotexonline@hotmail.com. Playing music videos from the episode that aired July 28:

Zoe Pound, “Is It True” (Most Wanted).

Jovieszha, “Get Back” (Benoit/Grade Level).

Dr. Dre Featuring Snopp Dogg, “The Next Episode” (Aftermath/Interscope).


Continuing programming 2000

1. Nelly, ‘04 Country Grammar
2. P. Dre, ‘00 R. de Dre’s Back
3. 2 Live C.C., ‘95 Let’s Roll
4. DMX, ‘98 The Great Ruff
5. P. Digg, ‘95 Give Me Just One Night
6. F.O.L.U.D., ‘99 Ruff This Party (On The Hood)
7. Jadakiss, ‘00 Keep It Reckless
8. 3 Doors Down, ‘00 Kryptonite
10. DMX, ‘98 Just A Lil’ of My Game

NEW ONS

Alicia Cordero, You Won’t Be Forgotten (Beverly Hills/Atlantic/IRL)
Chris LeBout, Silence On The Line (BMG/Urban/Interscope)
Theo Myers, Don’t Call (BMG/Interscope)

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7. Jadakiss, ‘00 Keep It Reckless
8. 3 Doors Down, ‘00 Kryptonite
10. DMX, ‘98 Just A Lil’ of My Game
AUGUST
Aug. 8, Fourth Anniversary Songwriters In The Round, Cafe Nostalgia, Miami Beach. 954-929-0982.
Aug. 9, 3rd Annual Atlanta Golf Tournament, City Club of Marietta, Atlanta. 770-495-8600.
Aug. 9-12, Atlanta Music Conference 2000, Hilton Atlanta, Atlanta. 770-495-8600.
Aug. 11-13, 11th Annual Bayou Boogaloo & Cajun Food Festival, Town Point Park, Norfolk, Va. 757-441-3245.
Aug. 15, Open Mic, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9295.
Aug. 15-17, NAB America’s Radio And Television Conference For Latin America, Loews Miami Beach, Miami Beach. 202-429-3191.
Aug. 17-19, Bandwidth Conference And Shindig, North Beach district theater, San Francisco. 415-242-0648.
Aug. 22, 2000 Festival, the Baselment Club, Sydney. 02-9575-7766.
SEPTEMBER
Sept. 5-10, Sixth Annual College Urban Music Fest, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.
Sept. 11, Canadian Country Music Assn. Awards, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.
Sept. 13-15, National Ass. Of Recording Merchandisers Fall Conference, Coronado Island Marriott Resort, Coronado, Calif. 858-596-2221, ext. 25.
Sept. 20-23, NAB Radio Show, Moscone Convention Center, San Francisco. 800-342-2400.
Sept. 23, Rhythm & Beats: How To Make It R&B And Hip-Hop Music, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn College of Technology, New York. 718-260-1337.
OCTOBER
Oct. 13-20, International Children’s Film Festival, Media City City, Burbank, Calif. 310-440-0184.
Oct. 16-19, IBMA Trade Show, the Gatl House, Louisville, Ky. 270-684-9025.
Oct. 16-22, IBMA World Of Bluegrass Week, the Gatl House, Louisville, Ky. 270-584-9025.
Oct. 20-22, Bluegrass Fan Fest, the Gatl House, Louisville, Ky. 270-684-9025.
Oct. 23-30, SGA Week, Wyndm Bel Age Hotel, Los Angeles. 323-462-1108.

LIFELINES

BIRTHS
Boy, Chanson Montgomery, to Tracy and Ken Block, June 12 in Gainesville, Fla. Father is the lead singer of Sister Hazel.
Girl, McKenna Anne Faulk, to Vicki Greenleaf and Bruce Faulk, July 8 in Los Angeles. Mother is proprietor of the publicity firm Greenleaf & Associates. Father is an independent TV and animation producer.
Boy, Jesse Robert Hammond, to Merle Wise and John Hammond, July 12 in New Orleans. Father is director of marketing for CML Network.
Twin boys, Sean Philip and Jack Philip, to Kristin and Philip McConnell, July 27 in Richmond, Va. Father is VP of merchandising for Fresh Picks Inc.

MARRIAGES
Deanna Kingsbury to Andy Levine, June 3 in Atlanta. Groom is a partner for the management firm Sixth Man Inc.
Deb Swanson to Pat Surnegie, July 15 in Hawaii. Bride is a senior account executive for Universal Music and Video Distribution. Groom is VP of West Coast promotion for Mercury Nashville.

DEATHS
Sol S. Weiss, 84, after a long illness, June 10 in San Rafael, Calif. Weiss was a founder of Fantasy Records in 1949 with his brother Max and Dave Brubeck. He was a producer and recording engineer for such artists as Gerry Mulligan, Bola Sete, Lenny Bruce, and Allen Ginsberg. Weiss engineered Vince Guaraldi’s jazz recording of “Cast Your Fate To The Wind,” which went to No. 22 on Billboard’s Hot 100 singles chart in 1963, and Guaranteed’s “A Charlie Brown Chrismas” TV soundtrack album. He is survived by three brothers, three sons, a daughter, and four grandchildren.
Anthony “Tony” Galgano, 57, of complications due to colorectal cancer, and stroke, Feb. 13 in Chicago. A native of Chicago who worked for six decades in the music industry, Galgano was considered a pioneer in one-stop distribution. He started Galagno Distribution, now known as Galgano Records Inc., in his mother’s basement, eventually operating at a block-long warehouse, which he designed himself. In addition to recordings, Galgano sold stereo equipment and accessories. His son, John, and grandsons, James and Brad, now operate the business. Galgano is also survived by two daughters.
Alton William McLean, Jr., 58, of a heart attack, July 16 in McLean, Va. McLean, known as Billy Mack, worked in record promotion and artist management. He began his career in radio at WLKM in Wilminton, N.C., and WJHL before moving to Nashville. He next worked at several record companies, including RCA, Mercury, Curb, ABC, and MCA, and for several independent labels, including Syndrome, Sissapa, Avion, AMC, and RioStar. He managed the Judds and worked in a promotion or management capacity with such artists as Oakie Presley, John Denver, Tom Petty, and David Bowie. McLean is survived by his wife, a son, two daughters, his mother, a brother, and three grandchildren.

IN THE SPIRIT

(Joint, dubbed “a gospel light club.”)
Says view chair Al Hobbs, “It’s a new flavor—a youth-targeted young artists’ showcase hosted by Bishop Larry Trotter with Bishop Paul S. Morton as special guest.”
Another first is the GMWA 2000 International Showcase. Hosted by contemporary gospel pioneer Edwin Hawkins, it will feature performances of many well known artists.
“God is doing a new thing in the church,” Hobbs explains. “I believe he is taking it to a higher level of praise. And as we enter this 21st century, we are to be preparing to be a greater part of it on a number of levels to maximize our contribution to the growth of this move and the continued success of gospel music.”
Rappers Practice What They Preach

LOS ANGELES—Fifty percent of the proceeds from Arrested Development’s 1992 hit “Mr. Wendal” was donated to the Los Angeles Coalition. The group is still detaining money from the song, says member Speech.

“We decided that all of the monies would go to Offset Project on behalf of Berlin and another group that works for those suffering in the slums of Berlin. We’re also funding a group that’s working with the children and funding a group that’s helping to provide education for them. And we’re also giving to the Black Panthers and the Universal Black Coalition. And the monies are still being distributed.”

The project grew from a four-song, 12-inch single to a full-length album, and then to a全国-wide tour. “We’re trying to make a difference in the world,” adds DJ Mark.

“To be a part of something like this is really important to us,” says Speech. “To know that we’re making a difference in the world...it’s really fulfilling.”

The group is currently on tour in Europe, playing to packed houses everywhere they go. “We’re getting a lot of positive feedback from the audiences,” says Speech. “They’re really enthusiastic and supportive.”

The group’s message is one of unity and empowerment. “We believe that all people are equal and that we can overcome our differences through love and understanding,” says Speech. “We’re fighting for our rights and for the rights of all people.”

And they’re not afraid to use their music to do it. “We’re not going to back down from anything,” says Speech. “We’re going to keep fighting until we win.”

—Tina Brown

Tours Blend Music, Message

LOS ANGELES—For the new breed of socially conscious rappers, touring stands as a way to forge a major link with audiences. Among this year’s biggest outliers: the recent Wooden Spoon Express tour-featuring headliners Common and De La Soul, whose debut album, “G.O.O.D. Music” sold 250,000 copies in the first year of release. The tour was supported by West Coast rappers such as Mos Def, Talib Kweli, Pharoahe Monch, and Tashiki Mora. The group also played at radio stations, such as KCRW in Los Angeles, and performed at opening ceremonies for the 1995 Summer Olympic Games in Atlanta. The group’s message is one of unity and empowerment. “We believe that all people are equal and that we can overcome our differences through love and understanding,” says Speech. “We’re fighting for our rights and for the rights of all people.”

And they’re not afraid to use their music to do it. “We’re not going to back down from anything,” says Speech. “We’re going to keep fighting until we win.”

—Tina Brown

WWW.AMERICANRADIOHISTORY.COM
become a permanent part of Saskatchewan's school curriculum.

The album will feature about 40 songs—in the Cree, Dene, and Michif (a combination of Cree, French, and English) tribal languages—authored and performed by Fred and aboriginal children, the majority of whom are Cree and Dene natives. Some of the children are also creating illustrations depicting the song's stories for the songbook, the CD-ROM, and a Web site.

"You can imagine how empowering it will be in the future if these generations of school kids singing songs (co-written) by their parents when their parents were in grade three?" asks Freed, who is a Métis, or mixed-blood Canadian aboriginal native. "Or there's a recording, a CD-ROM, and a Web site made by their bigger brother or sister? A Web site will also connect these kids with the rest of the world. In a couple of years, they could be getting E-mails from kids from the other side of the world telling them they want to learn more about them.

Following a trip this fall to a half-dozen communities in northeastern Saskatchewan, Freed has started working with children. Freed will begin selecting the album's tracks, choosing one or two songs from each of the communities he has visited since 1982. He will then record instrumentation and back tracks with engineer Ross Nykiforuk at Cosmic Pad Studios in Saskatoon, Saskatchewan.

There has been much reawakening to the schools where the songs were written for the children to study. Freed and Nykiforuk will record the children in the communities where they were written.

"When I go to a school, everybody gathers in the gym, and I first sing songs written in other schools," says Freed. "I want to tell them I'm coming to their classrooms and ask them to think of topics for songs. In the classroom, they throw ideas up on the board and I write each one on the blackboard.

"I now have hundreds of songs," he continues. "I'd say two out of 10 songs have legs that are worth developing." Freed believes that his music-making efforts foster a positive identity in the children of the inner-city schools. "The energy in these schools when I go there just goes through the roof," explains Freed. "I want them to tell me they see kids participating and smile for the first time," he says.

For the past eight years, Freed, 50, has been assisting kids in Saskatchewan's education system by writing songs and in inner-city schools in writing and singing their own music. Faced on a daily basis with such issues as race relations, poverty, substance abuse, addiction, family violence, abuse, and poverty, many of these kids have never had a chance to make significant achievements.

Saskatchewan government studies indicate that economic conditions coupled with lost cultural elements are responsible for a wide range of problems, including alcohol abuse problems in aboriginal communities in the province. Accidental and violent death rates are three times higher in these communities than in the mainstream populations in the province. Unemployment in the communities ranges from 10% to 98%. Of those claiming to be of aboriginal origin in the province, only 80% completed high school.

In Saskatchewan's city centers of Regina, Saskatoon, and Prince Albert, the downtown streets are homes for aboriginal kids escaping abusive family situations. Freed notes that contemporary music seriously affects all aboriginal kids. "Go to the remotest northern community where there isn't even a store, and there's a satellite dish caring for the kids," he says. "In those schools, there are Cree and Dene classes for relearning their language and their history. At the same time, kids are walking around with their Q'equ'equ' record players, saying that's what they see on television.

Yet Freed acknowledges that there are sizable differences between the kids he has worked with in rural communities and in the cities. "Northern kids have a much healthier sense of humor," he says. "They are still more aware of the fun in sarcasm; they are not as mean. City kids want to write shocking stuff or about violence.

Freed's signature style is revealed by gut-wrenching news stories from the native Innu tribe of Davis Inlet in eastern Canada's Labrador region, detailing the deaths of young people from suicide and alcohol abuse. He felt that music might deter some of the frustration in Saskatchewan's aboriginal communities. His idea was to get students to see personal experiences as a way to cope with their frustrations.

"My inner voice said, 'Go north and help them,'" Freed recalls. "I sent a proposal to Glenn McKenzie [director of Northern Education for the Northern Lights School District], and he said, 'Bring it on.' The day after he said 'do it,' he gave me a vehicle and a sleeping bag, and I went."

Initially, Freed, who had never worked in the north before, was unsure about what he knew when he was doing. "When I started, I didn't have kids' repertoire," he says. "We would do 45-minute versions of Old MacDonald, with every child sitting in the middle of the room, doing MacDonald and a mouse, a raven, even a muskrat. These were the animals they knew. That showed me they wanted to see their own world reflected in songs they could relate to."

In 1993 Freed produced the cassette "Young Northern Voices," written and recorded by students from rural communities in the Northern Lights School Division. In 1996 he produced "Singing About The Metis," a CD containing 19- to 17-year-old boys at the North Battleford Youth Centre for "Mystery Boy." Based on personal experiences and people they know, the youths songs tackled such problems as teen suicide, alcohol and drug abuse, and the spiritual and cultural estrangement of aboriginal people.

"I didn't know it was jail when I asked," says Freed. "I thought it was a place where kids hung out and there were pingpong tables. I thought those kids would stone me, but they were the most enthusiastic and helpful kids I've worked with. I played them songs from northern communities like Pine House Lake, Cumberland House, and La Ronge, and they just opened up to me. The communities are where they were all from."

Before beginning to work with children in Regina, Freed was a well-known figure in the tightly knit folk community for two decades. Best-known for writing the lyrics to Joni Mitchell's song "The Crazy Cries Of Love," featured on her 1968 album "Taming The Tiger," Freed has independently released such albums as "Out In All Directions" (1981), "Pith And Pathos" (1982). On The Road With John Prine" (1989), and "Live Arrt" (1992). All have been released on Bashleigh Recordage.

Born in New Westminster, British Columbia, Freed lived in Saskatchewan from age 6. He was unaware of his Métis heritage until he attended the funeral of a great aunt in Duck Lake in 1960. "It was never spoken about in our family," he recalls.

"At 103, she had been the family matriarch, and it was a huge funeral," recalls Freed. "At the lunch afterwards at this big hall, half of the people at one end of the hall were dark-featured with curly hair, and the people at the other end of the hall had makeup and hairdos. I started asking questions. All my life I had an overwhelming feeling that something was wrong, and I didn't know what it was."

Freed's interest in his heritage was crystallized a year later, when he attended a large-scale powwow in a hockey arena in Regina.

That was the most significant thing in my life since my birth," he says. "I went not knowing what to expect. I thought I was just going to see a visual spectacle. I stood there trembling with tears rolling down my face for 45 minutes."

THREE MAJORS TESTING DIGITAL WATERS

(Continued from page 1)

Additional concerns were still pending at press time about the initiation of the CD-ROM. BMG UMG has set as a primary goal of its download deployment this month the "chance to garner consumer feedback to provide us an understanding of their appetites and preferences for application to future digital businesses to begin later this fall," according to a company spokesperson.

EMI will introduce its "super audio" system to consumers with a downloaded album. "EMI Music has in the works adownload and stream-centered audio offi".

"EMI is also expected to launch a subscription service this fall," says Universal. "EMI will actively solicit feedback during the sign-up process to purchase its downloads and via its Web site, bluemattacomm."

Universal began its test of commercial downloads the week of July 31 with the U.S. rollout of some 60 single tracks from acts including Blink-182, George Benson, Live, Luciano Pavarotti, 98*, and Smash mouth.

"EMIs says that at least 20 tracks will be added weekly as the test continues into the fall. Alternatives likely will be part of the fall extension of Universal's digital activities "targeted at the high-bandwidth customer," says Myers.

Unlike Sony and EMI, Universal is packaging its downloads as a new digital product it has dubbed "bluemat" and will sell a single track and all songs included with multimedia content such as lyrics, biographies, and photos.

Each track bundle—which can be downloaded as a single file, according to Myers—will be priced at $1.99. Customers in the trial will be given a $4 starting credit in their "digital wallet," a secure payment system developed by Magen.

Universal is planning working with digital rights management company InterTrust and RealNetworks, which helped develop a "bluemat" plug-in for its RealPlayer that users must download to access the files.

The bluemattacomm also allows consumers to introduce friends to new music through so-called "super distribution. Consumers can click the "E-mail a friend" button on their player to send a secure file. The friends can then listen to the song sample and opt to buy the full track.

There are no major traditional music retailers in the initial lineup of sites that will carry bluemattacomm—Alliance's "store24" clients, ArtistDirect, radiohighway.com, Lycos Music, Excite@Home, Launch.com, Bolt, Music.com, Rollingstone.com, and others. But BestBuy.com, Checkout.com (which handles Wherehouse.com), and GetMusic will join in coming weeks. Universal's bluemattacomm site will point users to retailers.

Myers says Universal is using the "commission" model with its retail partners but declines to delineate the business arrangement.

However, sources say that for the first three months, Universal will pay a commission of 20%; after that, fees will be set on a sliding basis from 7.5% to 20%, depending on volume. Users will get a cut of units sold via superdistribution.

Sony is also using the commission model; EMI is using gross margin. BMG and Warner have yet to announce their models, but sources say they are leaning toward commission and gross margin, respectively.
CONGLOMERATE MUST ACHIEVE CONVERSION FROM BUIULUP TO PROFITS

(Continued from page 1)

As was announced in the merger agreement (see page 11), SFX Class A shareholders will receive six-tenths of a share of Clear Channel common stock for each SFX Class A share, and SFX Class B shareholders will receive one share.

MAKING IT WORK

The merger drops the sound buildup to profits is a process the industry will be watching closely. "Silberman and Ferrell had a game plan, and they executed it pretty damn well," says one senior executive. "But they were builders, not operators. Once the dust settles, people should start looking at the bottom line and how to make the company more efficient.

Which may be easier said than done. Despite a major slowdown in acquisitions and a robust concert market, SFX reported net losses of $117.8 million in the first quarter of 2000, vs. loss of $18.45 million for the same quarter a year ago, even though gross profits were up.

So the question remains: What changes, if any, in the business model will turn the SFX properties into a profit-generating machine?

Clear Channel's position has been that leveraging the marketing and promotional strength of the broad-casting and outdoor advertising properties to promote SFX's concert businesses will drive attendance and spur more events. Clear Channel also says that SFX will be able to utilize the capital structure of a much larger company.

"They'll be going from a $3 billion marketing cap to a $30 billion-plus marketing cap with the concert companies," says Randy Palmer, VP of investor relations at Clear Channel.

"At what point are they going to start making money?" asked one player who chose not to be identified because of ties to SFX. "Do you want to see the kind of losses that SFX has incurred so far survive because of cash flow, but at some point, it catches up to you."

No one can deny the impact SFX has had on the concert industry and the time it has taken for them to start making money. "There was a lot of hope that Bob Silberman and Mike Ferrell did from an investor's standpoint. They made a lot of new investors, and they made a lot of people very wealthy, many of them my friends," says John Scher, president of Metropolitan Entertainment Group (MEG), the New York-based entertainment company that includes promoter and artist management arm MEG, LLC.

In many ways, SFX changed this from a concert company, which had been losing money, to a national business. They were losing a huge amount of money, but it was successful because they flipped the business to someone who must think it can be profitable," he adds.

Scher, too, thinks it can be made profitable. "They're going to get there. It's going to take some time, but Bob Silberman and his original team didn't want to operate the business—it was a roll-up. The new people are bottom-line-oriented."

And SFX's top execs, notably the acquired, seasoned promoters, are obviously bullish on the future. "If we were a mature business, we'd see nice, substantial profit," says Jack Boyle, founder of Cellar Door and now chairman of the SFX Music Group. "Our businesses are not from running the company, they're from transactions, like any other start-up company."

So if profits are coming, how and when will they occur?

"Like any other business, they have to show a profit," says John Megen, president of I.A.-based promotion firm Concerts West. "Of course, their definition of profit is well above my head."

Becker could not be reached for comment.

ANALYTICALLY SPEAKING

"It's going to be increasingly tough to compete with SFX," says Dan Davila, an analyst with Hibernia Securities. "I think the industry is going to be driven to think of themselves as a business, they didn't want to. They wanted to go as fast as they could and make as much as they could."

Over the next three years, SFX is expected to see 15% annual earnings growth, thanks to better venue utilization and the new concert companies, the new company will be generating 60% of its cash flow from radio, 25% from outdoor advertising, 12% from live entertainment and sports, and 4% from television.

"The live-entertainment business on a 'same venue' sales basis is not at a high-growth, predictable, controllable, radio broadcasting," says Reif Cohen. She points out that the Q4 results of 12% revenue growth from the businesses, like most entertainment businesses, is dependent on hits and often surrender much of the upside in its largest acts to the actors themselves.

On the plus side, she says, SFX's promotion business should head into a period of growth, as the Generation Y population enters its peak years of concert attendance.

And Davila says that SFX is well-poised to take advantage of the live- music market, which has been more vertical in structure and not faced with the prospect of dwindling profits from the changing recording-industry environment—towards touring and online properties.

But that's not to say that SFX has locked up a monopoly position, Davila says. "Yes, they have much greater physical assets, but they can be a couple of radio stations, Square Garden and play there."

WHAT THE MERRORS MEAN

Like SFX, Clear Channel has been highly acquisitive, and it has a long and growing international component, with an equity interest in 30 different promotions internationally. Clear Channel also owns outdoor advertising properties in 32 countries.

Strategists at both companies feel that the promotional opportunities afforded by the SFX deal will greatly benefit both the radio and concert concerns. Free and paid promotional considerations will boost ticket sales while sponsorship opportunities—already a mainstay revenue source for SFX—will increase.

Now that the domestic roll-up is nearly complete, many in the concert industry are hoping for a kinder, gentler approach under Becker.

Until now, with its bevy of amphitheaters and deep pockets, the SFX concert-business model has been to offer whopping guarantees to acts to entice them to tour, as well as creating new events, all geared toward bringing programming to the venues, and having them flourish from ancillary revenues such as concessions and parking.

The philosophy has kept non-SFX promoters out of the loop, according to some, forcing them to tone down expectations and telephone Clear Channel to understand what they bought. Once they sign up what they have and how it helps their bigger picture, you will start to see some synergy.

"We are going with a very good company, with people who really care about what they're doing,"

Dan Wu, managing director of Mont-bery Artists (Dave Matthews Band, Philish), chooses to take a positive view of the merger. He says it's a smart move. "It's a high-stakes, high-pressure, high-risk and high-reward proposition. But I think this is one that Clear Channel is making one that will work.

"Hopefuly, we'll have the opportu- nities to see this through, and we'll all make money on it," says Wiener. "Right now, it's kind of a backroom type of a deal, where much of the magic will happen."

Ferarrich says Ferrell is able to turn promoters on to new acts. "It's possible that if a baby band is on the radio, he can turn a lot of people on to them, if he wants. That's what the power of radio and the station can turn in provide information to a talent buyer to get them on the radio and on a side show."

"The fear here is that a station can say, 'If you don't play with my station, artist, then you're not going to see your radio play,'" Ferrellag says. "We're going to have to see what happens to the traditional agent/promoter model is in danger.

"Particularly in light of developing acts, the agent has a relationship with promoters, and I don't think people will start circumventing it," he says. "When bands start to develop, they need a buffer. Otherwise who's going to watch the promoter?"

The merger of promoter and radio conglomerates increases the level of involvement by the record companies in the booking business, and that's something the record companies are becoming increasingly interested in.

"From my point of view, when promoters make a commitment to buy a band, they should figure out beforehand how to market it. I don't call promoters up and ask them what I need to do to get them on the radio, the station can turn in provide information to a talent buyer to get them on the radio and on a side show."

Meanwhile, SFX's acquisition posture has slowed, but it hasn't stopped. This summer, the Seattle-based Canadian concert promoter Core Audience and Birmingham, Ala., promoter/venue operator New Era Pro- notions. The focus could now return to the West Coast. In addition, Core Audience and SFX are said to be working on a deal to sell the Clear Channel promoter's MEG, LLC, a small handful of concert companies.

"There's a whole world out there, my friend," says SFX's Boyle. "We're growing internally, externally, vertically, and horizontally."

Assistant vs. preparing this story was provided by Brian Gurvay
IS NEW COMPANY SAVVY STRATEGIST OR SCARY OCTOPUS?

(Continued from page 1)

Palmer. “We see that as definitely helping the events and possibly boosting the ticket sales to these events,” he says. “We feel very good about it.”

So, if you’re familiar with SXF and Clear Channel Radio, we can bring in more acts to some of the venues that SXF holds.

He says Clear Channel also has relationships with acts that SXF has not been a part of in the past, and it hopes to bring more acts to SXF’s established venues.

“Once Clear Channel will leverage its outdoor division, Eller Media, to promote larger concerts, it also will be able to merge quartermeeting opportunities, so both R&B and Clear Channel executives are better able to share integration ideas,” says Palmer.

The entity created has many in the industry reeling as it looks to take on the R&B and Clear Channel will flex its muscle (see story, page 1). “I think only time will tell how much leverage we will have,” says Palmer when asked if labels or acts have reason to worry. By some standards, many radio stations are already in the concert business, since a growing number of stations sponsor festivals and concerts largely because radio owners have found that if run successfully, they can make a good deal of money while featuring more established acts, however, are often owned by companies such as SXF. In such cases, radio stations depend on promotional agreements with the concert promoter.

Many in radio are also fearful that they will lose their line to concert present
ing rights. Palmer says that while SXF will continue to work with most of the existing radio groups, there may be times when Clear Channel at a rate and ticket

is, in fact, what we want to be next to the listeners; you want to have your air personalities on the stage to welcome the crowd; you want to present your station as a partner or as the artist and being able to be inside where the listeners are.

Fram does not have any direct involvement with Manchester, which owns the WKNX (96 Rock), which takes a more mainstream approach and shares some artwork with WNNX. Still, she does not expect any problems with SXF venues, since WNNX in the market, which include the Chastain Park Amphitheatre, the Roxy Theatre, the Lakewood Amphitheatre and the Stone Mountain Park.

“We are planning the exclusive- ly, there won’t be a problem,” she says. “We have to build on our relationships with artists, manage them.”

Modern rock WOXY (97X) Cincinnati operates in the shadow of the Covington, Ky., office of Clear Channel’s Midwest Region Network. Fram’s office, despite competing against a Clear Channel-owned rock station, she is optimistic her station won’t be left out in the cold.

“I’m hoping this won’t bar us from snapping the requisite five pairs of tickets for an on-air giveaway,” she says. “I’m hoping that it will influence them to continue to do on-air adver
tisements time buys to promote their shows.

Another programmer says a shutout strategy could come back to haunt the station. “If you’re not in this company’s management would have the where withal to try to fight against that. They would just be screwing their own labels, which is a real no-no,” he says, adding that one day you may need that person to add your record.

Bruce Fram and Valmasev believe there will be more “neutral” concerts where no one station gets exclusive rights. That may keep everyone happy, says Fram, “and we may also have the flexibility to use different people at different times. When you don’t get the ‘presets’ and it’s neutral, no one wins.”

Beasley Broadcasting, which operates stations as country WUSW Philadelphia and WJKS Miami, both SXF markets, will likely be not affected by the merger, says CEO George Beasley. “It would be much easier to compete with Clear Channel.” Certainly, if you’re competing directly with them in a format, those stations are going to want to think that’s the normal thing to do,” he says.

Beasley COO Bruce Beasley adds. “We have a little over 25 stations in that

cert venues, as so an act wants to play for us, all the shows are going to be presented by our stations. If I were at Clear Channel, I would be bending over backwards to make sure that doesn’t happen to protect myself.”

AMFM NEXT

The concert business is not the only possible reason why Clear Channel is making its move. The company put out a message to all of AMFM’s partners announcing that it already has a list of potential new AMFM stations.

AMFM is not the only one with AMFM in the market. AMFM is not the only one with AMFM in the market. AMFM is not the only one with AMFM in the market.

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### Billboard Top 200 Albums of 2000 (August 12, 2000)

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**Top Albums of 2000**

1. MADONNA - Music of the Future
2. TIM McGRAW -生活方式
3. KID ROCK - Devil Without a Cause
4. RICKY MARTIN - Musica +
5. EDDIE VEDDER - Who Was Johnny Cash?
6. THE ROLLING STONES - Singles Collection
7. TRENT REZNOR - Downward Spiral
8. SPOTTED OWL - Spotted Owl 1
9. BRUCE SPRINGSTEEN - Bruce Springsteen
10. PEARL JAM - Binaural
11. THE BLACK CROWES - Southern Harmony
12. NICK CAVE - The Firstborn Is Dead
13. REM - Reckoning
14. THE WHITE STRIPES - White Blood Cells
15. SANTANA - Supernatural
16. FOO FIGHTERS - The Colour and the Shape
17. SYSTEM OF A DOWN - Steady2
18. JON BON JOURNEYS - In These Arms
19. THE SMITHS - The Sound of The Smiths
20. THE CURE - Disintegration

**Notes:**
- The Top 200 Albums chart reflects album sales in the United States from August 12, 2000.
- This list includes a mixture of rock, pop, country, and alternative music genres.
- The chart data is based on weekly sales figures from Billboard magazine.
- The chart includes various genres ranging from pop, rock, country, and alternative music.
STING-ING INDICATION: Spin can be such an ugly thing. Witness the rumbles that circulated earlier this year about Interglobe and its handling of Sting, the heritage artist the label inherited when it took over the A&M roster as Universal Music Group completed its acquisition of PolyGram Holdings.

Sting, an artist whose chart career began in 1979 as a member of the Police, has No. 1 hits on both Top 40 and Hot Adult Contemporary charts. That was admittedly shy of the No. 5 bow that 1990s’ “Merry-Go-Round” accomplished or the No. 7 start in ’94 for “Fields Of Gold.—Best Of Sting 1984-1994” but a hearty comeback compared with the No. 10 peak that 1995’s “The Very Best Of Sting” earned during its 16-week run. Although “Mercury” and “Fields” got off to better starts, “Brand New Day” has shown plucky staying power: Sting’s ‘96 album fell below No. 100 in its 23rd chart week, and his ’94 anthology did so in its 19th week, but the latest album has yet to slip beneath the top half of the Billboard 200.

Compared with other long-term veterans, Sting’s opening was particularly strong. Got any idea how many other acts with a chart history of 20 years or more appeared in the top 15 between the Oct. 15 issue and the close of 2000? Exactly two, according to Billboard charts.

Top of the list was “Little Drummer Boy,” the Christmas favorite in its 25th year, followed by former N.C.R. artist Andrea Berg’s “Duets” album, in its 22nd year. In the row of charts stretching from No. 16 to No. 20, however, was another Sting entry, “Brand New Day,” in its 15th chart week.

At the end of the year, an anonymous music industry executive quoted an A&R problem with “Brand New Day” as the reason the album was not able to push, because when you push the music, the message follows.”

The message must have gotten through: Sting says most of the major-market tour—which his sponsors named “The Live Show” and 360.development.com—was sold out, laying the foundation for an annual event. “De La Soul, who’s been putting on great tours for years, has done most of these avenues by themselves,” says Smyth. “But what we tried to do with this tour was put a unit together that was really a common— and make it a movement reaching the kids we know are there. And response was great. We only hope that we woke enough up people that it stays.”

Sales rise in Sweden (Continued from page 10)

At one of Stockholm’s principal music retailers, Hysj! Hysj!, deputy store manager Anna Lundgren, says, “There has definitely been a remarkable uprising, especially because of some very strong releases, including Sade and the Refresh." She didn’t know of any heavy competition on the part of the major market.

Hysj! Hysj! is known to have a strong “sell-more-to-each-customer $300 million at the retail level, according to the International Federation of the Phonographic Industry.

SALES RISE IN SWEDEN

BRIAN GARRITY

THE BULLETINS

BI-TEEN

TOURS (Continued from page 76)

As for balancing social issues with entertainment, veteran promoter Seth Hurwitz, who books rap acts for his 930 Club in Washington, D.C., says it’s a fine line. “Acts like Bruce Springsteen...”

VIACOM INC. reports that second-quarter revenue increased to $4.9 million from $3 million in the same period last year. Earnings before interest, taxes, depreciation, and amortization (ebtida) fell from $272.3 million to $482.3 million. The company attributes the decline to charges associated with the acquisition of CBS Corp. Viacom will take one-time pre-tax charges of $689 million in connection with the merger.

Viacom also posted a loss of $405.6 million, or 41 cents per share, vs. a profit of $55.3 million, or 9 cents per share, in the second quarter last year. Excluding the charges, the company reported an adjusted profit of $185 million, or 19 cents per share, vs. $395 million, or 44 cents per share, last year. For the first half of the year, Viacom’s net loss was $314 million, or 34 cents per share, vs. a profit of $583 million, or 65 cents per share, last year.

MTV Networks’ pro forma revenue increased 18% to $739 million. Pro forma ebitda increased 26% to $268 million, reflecting double-digit increases in ad revenue at MTV and VH1.

Blockbuster Video revenue increased 17% to $1.2 billion. Ebitda rose 8% to $113 million. Blockbuster, which is 82%-owned by Viacom, ended the second quarter with 7,376 stores, 718 more than last year. Revenue for the online division, which includes MTVI, increased $28 million from $88 million. Losses for the quarter increased to $88 million from $5 million, reflecting, in part, higher spending at MTVI.

BRIAN GARRITY

A U.S. DISTRICT JUDGE July 31 granted a motion to dismiss the class action lawsuit brought late in 1998 against K-tel International Inc. The suits, which were filed on behalf of investors by at least seven law firms, contend that the music company committed securities fraud by releasing earnings reports that overstated its revenue by between 10% and 22%, respectively. Overall net sales were about $177 million, vs. $185.3 million reported in the same period in 1999. Valley posted a net loss of $6.92 million, vs. a loss of $799 million in last year’s first quarter. The one bright spot was Distribution North America, Valley’s indie distribution operation, which experienced a 20% increase in sales.

EILEEN FITZPATRICK

PERFORMANCE RIGHT GROUP BMI and the National Cable Television Assn.’s (NCTA) Music Group reached an agreement for a blanket license to cover BMI music heard in wide-ranging locally originated programming. Under the agreement, which covers the period of 1997-2000, BMI’s local cable revenue will “increase significantly over the fees received under the previous seven-year agreement,” according to BMI senior VP of licensing John Shaker; The agreement does not cover music use in cable network programming, for which a license is separately negotiated.

NCTA is said to represent most of the cable systems in the U.S.

IVR LICHTMAN

PRODUCER KEVIN “SHE’KSPERE” BRIGGS, who has worked with TLC, Destiny’s Child, and Mariah Carey, has signed an exclusive joint-venture label and production deal with Arista Records. Atlanta-based She’kspere will head the as-yet-unnamed label and will serve as an A&R executive and staff producer. She’kspere is said to be interested in establishing a new imprint to concentrate on executing their turnaround plan.

CAROLYN HORWITZ

MAGEK: A digital rights management clearinghouse and services company, has named W. Patrick Campbell as chairman/CEO. Campbell, a former senior management consultant and staff producer at Sony BMG Music, is well known in the music industry for his work with Columbia/Tristar Pictures’ home video unit. He replaces Peter Beverley, who has served as interim chief executive since April 1999. Beverley also serves as president of Columbia’s operations in London.

The company also says it plans to move its headquarters from London to New York.

BRIAN GARRITY
AGUILERA MAKES SPANISH DEBUT ON BMG U.S. LATIN

(Continued from page 13)

one with a legitimate passport— as far as heritage is concerned— to the Latin market.

Ron Fair, senior VP of A&R for RCA and Aguilera’s executive producer and A&R man, seized on that opportunity when he signed her.

With the interest in Latin music unabated, he spearheaded the release earlier this year of “Genio Atrapado,” a Spanish version of her hit “Genio In A Bottle,” and proceeded to record the full Spanish album.

The producer was Rudy Perez, who, fresh from working with Jaci Velásquez on her Spanish-language album— knew what he calls “every trick in the book.” Perez translated the lyrics, wrote them out phonetically, and devised a system to help Aguilera roll her r’s. Because Aguilera needed to sound fluent in order to convince in Spanish, the work was crucial.

“The way he made the adaptations, he placed the Spanish vowels and consonants in the same spots they were in the English, and it made a huge difference,” says Fair: “That was probably the major difference.”

Perez adapted all the songs Aguilera brokered from previous albums, including “Por Siempre Tu,” the Spanish version of current single “I Turn To You.” He also wrote most of the new material, including “En Nuestra Hacienda Conocido,” a dact with up-and-coming singer Luis Fonsi, who is virtually unknown outside the Latin market. Aguilera pulled for him because, she says, “I grew up listening to the same things— Brian McKnight and music from Puerto Rico. And he, like I, can incorporate both R&B and Latin.

Aguilera also pushed for the only standard on the album, “Contigo En La Distancia,” a bolero she heard Perez play one day during a break in recording.

The album’s first single, however, is the upbeat “Ven Conmigo,” which will be shipped to Latin radio. Perez notes that it is slated to be the theme for a Coca-Cola campaign in Latin America that will launch by year’s end. (A parallel English-language campaign will launch in the U.S. in the spring.)

This, coupled with Aguilera’s star power in English and her Latin Grammy nominations, will do no harm to the project but it is not necessarily a guarantee.

“The fact that they’re huge stars in English doesn’t mean people in the Latin market have any reference for them,” says David Gleason, VP of the Hispanic Broadcasting Corp. “Aguilera may have enormous awareness among people who listen to American pop, but among people who listen to Spanish radio, the awareness may be zero. Is this new production more in the vein of the Latin listener? And the answer is, is she good? And, no doubt, she’s talented.”

As far as making an album suited to Latin tastes, Perez attempted to include standard-sounding Latin fare and asked Aguilera to tone down her trademark vocal riffs.

Fortunately, Latin countries and the Latin market have a different idea, says Fair. “They want us to use the box office stars, and we’ll have to see how the people respond.”

BMG is talking about a $10 million marketing investment for the album in the Latin region. Jorge Lopez Doriga, VP of marketing for the region, says the company’s research shows that more than 70% of Aguilera’s target audience actually listens to her.

“Such potential requires an enormous and aggressive campaign,” he says. “Our objective is to reach 90% of our customers with just the first wave of advertising.”

Aguilera will be undertaking a separate promotional effort geared exclusively to the Latin market. Simultaneously, she’ll promote her Spanish album to English media.

“We’re marketing it as a poprock album, although we’re placing it in Latin sections,” says Mark Woodard, Latin music buyer for Trans World Entertainment. “We’re cross-merchandising in both sections, which really gives it a lot more exposure.”

This is what’s done already with a handful of artists, such as Anthony, Jennifer Lopez, and il Divo. Iglesias.

In the meantime, Aguilera is planning an ABC Christmas special and is working on a Christmas album, produced by Fair, with an all-star cast that includes around Halloween and will include a Spanish version of “Silent Night.”

Aguilera is recording it between tour dates and in the studio.

In fact, her agenda is so solidly booked that although her next Spanish album is slated for a 2002 release, she’ll start recording it in January and February of next year, her only free time in the near future.

CAN NAPSTER, LABELS WORK TOGETHER?

(Continued from page 6)

secure means of person-to-person distribution. We want to involve music fans in legitimate marketing and selling activities, and we are working now to create a secure person-to-person platform.

Music companies want DRM services incorporated into the file-swapping software, but DRM companies want music companies to decide if the practice is legal.

“There’s a line to be drawn on fair use and contributory infringement, and it is the government’s job to draw it,” says Previews Systems CEO Vincent Pluvignac. “Once the government draws the line in the sand, then there will be rules. When there’s no limits, it’s just like a corrupt country, and no one will want to invest in companies like Napster.

Pate’s attempt to draw the line in the sand was abruptly overruled by the 9th Circuit, putting all parties back where they started. In its appeal filing, Napster continues to argue that its technology is capable of non-infringing uses and that the company should be exonerated under the 1984 Sony Betamax case, in which the Supreme Court ruled that if a technology has non-infringing uses, its maker can not be held liable for copyright infringement.

Another company with a similar service, Scour, claims that its Scour Exchange software is exempt from liability because it complies with rules set by the Digital Millennium Copyright Act, in that it lists Copyright Act information on its site. But Scour’s compliance isn’t enough for the RIAA or the Motion Picture Assn. of America, which are both suing the company for copyright infringement.

Napster also claims that it is not liable under fair-use provisions in the 1982 Audio Home Recording Act and “space shifting” rules determined by the case of Diamond Multimedia Systems vs. the RIAA in 1996.

None of these defenses convinced Patel, but they carried enough weight with the 9th Circuit.

Some industry executives say Napster-like services boil down to pricing.

“The issue here is that people are hanging on to songs and not willing to try things,” says EMI Music CEO Gene Hoffman. “What’s more compelling than peer-to-peer is building a community and the right model is to make the music available through Napster. The Napster executives have confirmed that the company is pursuing business opportunities with Napster that will include marketing and advertising partnerships. EMI Music denies that it is looking to buy Napster.

But Smit says that other issues regarding Napster exist as well, and that in the current state of the rules, it just can’t do it.

Just last week, the Supreme Court ruled that in the interest of copyright owners, the U.S. government can insert a digital water mark into MP3s. But the court didn’t say what the water mark would look like.

As a result, the court said it would return the issue of a borderless market, and we’re working as fast as humanly possible to figure it out.”

Figuring it out is the goal of the Secure Digital Music Initiative, which Napster has joined. Napster has also licensed Liquid Audio’s Gerase Music technology, which identifies the origin and ownership of MP3 files. “Basically, it tells them if the file is legit or pirated,” says Liquid Audio senior director of product management, Richard Fleischman.

He says, though, that he isn’t aware of how Napster will use the technology and that Liquid Audio is not directly working with Napster to develop a DRM program.

Napster came to Liquid Audio through Barry, who had been Liquid’s CEO. That company also has also hired former Universal Music Group executive Keith Bernstein, who headed the digital payment and accounting system.

Executives from Napster were unavailable to comment about these recent moves. A spokeswoman for the company, however, issued widespread rumors that Napster will be bought by Universal Music Group.

MOSS, ALPERT SELL RENDOR TO UMG

(Continued from page 3)

David Renzer, president of Universal Music Publishing Worldwide, says, “We’ve done something innovative in terms of most acquisitions of this size, but, with Lance and his team, the company continues to acquire valuable songwriters and producers. A continually growing company is only possible if the creative staff was also necessary to deal with the talent that’s there.”

He notes, however, that there will be less room for Rendor’s back-office staff and says, “We’ll also include Rendor in our new Web site and in our efforts at film and TV exploitation.”

Another of those defenses was that Universal’s song holdings total more than 800,000 copyrights, placing it at No. 3 worldwide. It would shift to No. 2 if EMI Music Publishing and Warner/Chappell Music merge later this year as a result of EMI Music’s merger with Warner Music Group.

Rendor’s catalog also includes material by the Beach Boys, Aretha Franklin, Redding, Peter Frampton, Isaac Hayes, Supercramp, Leon Russell, Stephen Stills, Rod Temperton, Mark Knopfler, Emmylou Harris, Bruce Springsteen, William Orbit, Everclear, Will Jennings, the Doors, Garbage, Junasice 5, Sleep Crawford, and Steven Van Zandt.

Freed has led Rendor’s core creative team for more than 20 years and has been president since 1983. He has mentored such artists as Jennings, Anni Robb, Melissa Etheridge, and Bryan Adams. Conraid has been with Rendor since 1983.

Assistance in preparing this story was provided by Chris Morris.
MADONNAS 46TH CHART entry opens at No. 41 on The Billboard Hot 100, ranking “Music” (Maverick) her highest-debuting title since “The Power Of Good-Bye” entered at No. 24 the week of Oct. 17, 1998. With the impending release of a maxi-single (on Aug. 22), a regular single (on Aug. 29), and even a DVD single (on Sept. 5), “Music” has the best chance of any recent Madonna single to go all the way to No. 1.

If “Music” can climb that high, it will be the first Madonna chart-topper since “Take A Bow” spent seven weeks in pole position in 1995. It would be Madonna’s 12th No. 1 hit, finally surpassing Whitney Houston, who has 11. The two women have been equal since November 1995, when Houston collected her 11th No. 1 hit with “Exhale (Shoop Shoop).”

“Music” could become Madonna’s first top 10 hit since “Ray Of Light” peaked at No. 5 in July 1998. And “Music” is the artist’s first one-word song title since “Frozen” charted in the spring of 1998. “Music” is the 10th of Madonna’s 45 entries to sport a one-word title. Surprisingly, this new Madonna track is only the second song in the history of the Hot 100 to feature the title “Music.” The only other “Music” to chart was the 1976 John Miles single that was produced by Alan Parsons. The first “Music” peaked at No. 88, although it was a No. 3 hit in Miles’ native U.K.

COMPLETION: The rapid turnover of No. 1 hits on the Hot 100 continues, as Sisqo takes over the top spot with “Incomplete” (Draco/Def Soul). That makes Sisqo the first solo artist who is a former member of a group to reach the No. 1 spot in both configurations since September 1995, when former Jackson 5 lead vocalist Michael Jackson spent a week at the summit with “You Are Not Alone.”

Sisqo had a lone week at No. 1 just over a year ago, when “Wild Wild West” by Will Smith Featuring Dru Hill & Kool Mo Dee was on top the week of July 24, 1997.

Sisqo continues the male occupation of the chart pinnacle. He is the fifth consecutive male act to reign over the chart, following Enrique Iglesias, Vertical Horizon, Matchbox Twenty, and ‘N Sync. This is the longest run of men at No. 1 since the end of 1991 and the beginning of 1992 when seven consecutive males went all the way.

This current run of XY chromosomes seems destined to end with Sisqo, as the most likely successor is Janet Jackson once “Doesn’t Really Matter” (Def Jam/Def Soul) is commercially released. That would give the Def Soul label a second No. 1 hit, immediately following its first. Jackson, in turn, is most likely to be succeeded by Madonna with “Music.”

And while men are running the Hot 100, the top two spots on Hot 100 Airplay are held by women. Aaliyah’s “Try Again” is No. 1 for the ninth week, and Destiny’s Child’s “Jumpin’, Jumpin’” moves up to No. 2.

On ITS OWN’ Creed racks up a 24th consecutive week at No. 1 on Top Pop Catalog Albums with “My Own Prison” (Wind-Up), besting the 23-week run of the “Grease” soundtrack album in 1997. “Prison” now has the longest consecutive run at the top of this chart since Bob Marley’s “Legend” ruled for 28 weeks from April-October 1996.

MADONNAS 46TH CHART entry opens at No. 41 on The Billboard Hot 100, ranking “Music” (Maverick) her highest-debuting title since “The Power Of Good-Bye” entered at No. 24 the week of Oct. 17, 1998. With the impending release of a maxi-single (on Aug. 22), a regular single (on Aug. 29), and even a DVD single (on Sept. 5), “Music” has the best chance of any recent Madonna single to go all the way to No. 1.

If “Music” can climb that high, it will be the first Madonna chart-topper since “Take A Bow” spent seven weeks in pole position in 1995. It would be Madonna’s 12th No. 1 hit, finally surpassing Whitney Houston, who has 11. The two women have been equal since November 1995, when Houston collected her 11th No. 1 hit with “Exhale (Shoop Shoop).”

“Music” could become Madonna’s first top 10 hit since “Ray Of Light” peaked at No. 5 in July 1998. And “Music” is the artist’s first one-word song title since “Frozen” charted in the spring of 1998. “Music” is the 10th of Madonna’s 45 entries to sport a one-word title. Surprisingly, this new Madonna track is only the second song in the history of the Hot 100 to feature the title “Music.” The only other “Music” to chart was the 1976 John Miles single that was produced by Alan Parsons. The first “Music” peaked at No. 88, although it was a No. 3 hit in Miles’ native U.K.

COMPLETION: The rapid turnover of No. 1 hits on the Hot 100 continues, as Sisqo takes over the top spot with “Incomplete” (Draco/Def Soul). That makes Sisqo the first solo artist who is a former member of a group to reach the No. 1 spot in both configurations since September 1995, when former Jackson 5 lead vocalist Michael Jackson spent a week at the summit with “You Are Not Alone.”

Sisqo had a lone week at No. 1 just over a year ago, when “Wild Wild West” by Will Smith Featuring Dru Hill & Kool Mo Dee was on top the week of July 24, 1997.

Sisqo continues the male occupation of the chart pinnacle. He is the fifth consecutive male act to reign over the chart, following Enrique Iglesias, Vertical Horizon, Matchbox Twenty, and ‘N Sync. This is the longest run of men at No. 1 since the end of 1991 and the beginning of 1992 when seven consecutive males went all the way.

This current run of XY chromosomes seems destined to end with Sisqo, as the most likely successor is Janet Jackson once “Doesn’t Really Matter” (Def Jam/Def Soul) is commercially released. That would give the Def Soul label a second No. 1 hit, immediately following its first. Jackson, in turn, is most likely to be succeeded by Madonna with “Music.”

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