More On The Way: The Next Generation Of Teen Pop Acts

Up-And-Coming Youths Take 'N Sync's Lead, Hoping To Break Through TV

BY RAY WADDIELL
NASHVILLE—The unprecedented explosion of youth-oriented pop acts, a half-billion-dollar phenomenon that is producing sold-out concerts and record-setting album sales, is distinct from past pop booms in one important way: The current acts gain a huge boost from television exposure.

While past acts indeed gained helpful exposure from such U.S. staples as "The Ed Sullivan Show" and "American Bandstand," today's teen stars are given a much bigger punch through kid-targeted networks such as the Disney Channel, Fox Family, and Nickelodeon.

"These channels are an important part of launching the careers and marketing campaigns of all our pop acts," says Janet Kleinbaum, VP of artist marketing at Jive Records, label home to multi-platinum acts Backstreet Boys, 'N Sync, and Britney Spears. "You can measure the impact of [an appearance] on these channels through SoundScan the following week, the amount of online traffic, and requests coming into retail."

CROWDED GENRE

With narrowed playlists, radio can support only a handful of teen pop acts at a time, but television is constantly looking for programming targeted to the coveted youth demo. Pop acts often fit the bill, be it through videos, concert specials, or dramatic roles. This gives exposure to acts that aren't hitting at radio and puts them in front of audiences they could never realize from touring.

The current rulers of the pop world are the aforementioned Jive acts and Christian Aguilera. Waiting in the wings are 98°, Jessica Simpson, B'Witched, A'Teens, and Mandy Moore. Building under are a number of acts poised to break big, including LFO, Aaron Carter, O'Town, Alicia Elliott, No Authority, Innosense, Youngstown, BBMak, Take 5, and Phoenix Stone.

(Continued on page 92)

R&B Confab Focuses On Internet, Longevity

BY GAIL MITCHELL
LO M ANGLES—As the R&B industry maneuvers to take strategic advantage of digital distribution and other breaking developments in the new Internet-driven frontier, there are still ongoing major issues with which to contend to ensure the genre's continued growth. These were among the topics stressed by the panelists and attendees at the first Billboard/BET R&B Hip-Hop Conference, held Aug. 16-18 at the New York Hilton.

Internet issues were at the forefront of discussion. Among the implications arising from the increasing (Continued on page 97)

Middelhoff: ‘How To React To Napster’
Bertelsmann CEO Believes New Tech Must Be Brought Aboard

BY WOLFGANG SPAHR
HAMBURG—The music industry must turn existing online-distribution models like Napster into functional businesses quickly and systematically, in the view of Thomas Middelhoff, CEO of Bertelsmann AG, who wants "new and flexible forms of collaboration between music labels and e-commerce platforms . . . to give customers unrestricted access to a large music database as possible."

Middelhoff spoke exclusively to Billboard immediately after his Aug. 18 keynote speech at German music-industry convention Popkomm (see story, page 12). In that speech, he said, "For all the reservations we have, Napster is cool, a fantastic music brand with the following characteristics: high-quality, free music; easy to use; global selection for all labels' repertoire; prompt service; and free choice. I ask you: Which one of you—and I expressly include Bertelsmann here—is able to offer music fans a comparable service?"

Middelhoff told Billboard that after intensive talks with all the majors, he sees a great deal of agreement on the reservations we have, Napster is cool, a fantastic music brand with the following characteristics: high-quality, free music; easy to use; global selection for all labels' repertoire; prompt service; and free choice. I ask you: Which one of you—and I expressly include Bertelsmann here—is able to offer music fans a comparable service?"

(Continued on page 92)

‘Famous’ Captures Real-Life Rock Story

BY CARLA HAY
NEW YORK—DreamWorks Pictures’ “Almost Famous” — a Cameron Crowe film on the ’70s rock scene, due for wide release in theaters Sept. 29—is generating the kind of enthusiastic early reaction (Continued on page 94)

Congressmen Agree On Work For Hire Rollback
See Page 5
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WATCH FARM AID 2000 LIVE ON CMT SEPT. 17
BY BILL HOLLAND
WASHINGTON, D.C.—In a major step regarding the controversial “work-for-hire” law, Rep. Howard Coble says he plans to say introduce legislation to turn back the law when Congress returns to session Sept. 6. The bill, passed Nov. 25, 1995, classifies sound recordings works made for hire, thereby removing artists’ termination rights to reclaim their recordings after 35 years.

Coble, the Republican chairman of the House Commercial and Administrative Law Committee, says he is optimistic that the rollback legislation can be passed before Congress adjourns in October.

The bill will be jointly introduced by Coble and Rep. Howard Berman, D-Calif., the ranking Demo-

Coble initially believed artists were over-reacting to the change in the law and with-

By IRV LICHTMAN
NEW YORK—Bill Simon, a former Bill-
board editor and reporter who was active in making reform of the music's work-for-hire rule.

Simon’s music will be featured in Read-

Billboard online - Page 5
By Rashaun Hall

NEW YORK—The Source Hip-Hop
Music Awards 2000 were cut short
Aug. 22 after an altercation broke out
in the audience. The event at the
Pasadena (Calif.) Civic Auditorium
was the hip-hop magazine’s third annual
awards show and was designed to “celebrate
the music and unity of the hip-
hip community,” founder and publish-
er David Says wrote in a written statement.

The ceremony—hosted by Busta
Rhymes, Da Brat, and comedian
Marlon Way—began at 5 p.m. PDT and
was well under way when the alterca-
tion took place. According to the
Pasadena Police Department, a large
fight broke out at 8 p.m., allegedly
taking place shortly after Lil’ Kim
finished her performance.

As police attempted to restore order,
several other fights began. For the safety
of the audience, the police say, they
asked everyone in the auditorium to leave.

Though cut short due to a fight that broke
out, The Source’s third annual hip-hop awards
show is still scheduled to air on UPN.

There has been no confirmation as
to what triggered the fights or who
participated, but several sources state
that Bay Area rapper E-40 was among
the artists involved.

The show is scheduled to air Aug. 29
on UPN, although at press time, the
network was considering its options.

In a statement released the day after
the event, UPN says, “It is indeed
unfortunate that the irresponsible
actions of a few individuals marred a
celebration of the best in hip-hop
music and culture. The scheduled
broadcast of The Source Awards on
UPN Aug. 29 is under review.

Later in the day, Mays released a statement confirming
that the show would air as scheduled.

According to the statement, the show
will be completed with the addition of
several remote performances and
award segments.

Award winners included Dr. Dre,
Hot Boys, and Method Man and
Redman. The lifetime achievement award
was presented to Dr. Dre and Ice
Cubed. Scheduled performers included
Dr. Dre, Eminem, Snoop Dogg, J. Z.,
and the Rae-A-Pella Chique.
Cash Money Millionaires, Lil’ Kim, Mobb
Deep, Black Rob, and Method Man and
Redman. It could not be confirmed
at press time which of these artists performed
before the event was shut down.

TOP OF THE NEWS

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MTV Networks Plans Merger Of Box, MTV2

BY CARLA HAY

NEW YORK—In an effort to consolidate its ownership of two of its channels, MTV Networks (MTVN) is said to be planning to merge the Box Music Network into MTV2 (Billboarddatatables.com, Aug. 29). As a result, the Miami-based Box will be downsized and possibly shuttered by the end of the year, according to sources.

The Box president/CEO Alan McGlade says in a statement, “We can confirm that we are in discussions with MTV2 about merging both our operations. Our fundamental goal is to create one strong and well-distributed network that will convey the best of both services.”

An MTVN spokeswoman says, “The leadership of the Box and MTV2 believe this is the right way to go. We’re exploring what a merger would look like to create a vibrant and strong music network.”

MTVN purchased the Box from TC1 in 1999. The Box and MTV2 specialize in 24-hour music video programming. Both channels have been praised by the music industry, as MTVN’s MTV and VH1 networks have increasingly turned to other programming.

However, both channels have yet to conquer cable TV in many top markets: The Box and MTV2 are unavailable or have limited availability in several of the nation’s largest cities, including New York and Los Angeles.

The Box, which launched in 1996, reaches about 24 million U.S. households, according to the network. The channel airs the world’s first video-on-demand concept, in which viewers can control the videos shown on their television by requesting videos for a fee. The Box’s programming focuses on current hits; R&B and hip-hop dominate the most-played video list. Although advertiser-supported, the Box has had a history of being unprofitable for years.

MTV2—which debuted in 1996 as M2 and changed its name in 1999—has a free-form mix of current and classic videos including R&B, pop, hip-hop and dance music. Sources say that widespread layoffs are expected at the Box, and any remaining staffs remaining after the restructuring will relocate from Miami to New York, where MTV2 is headquartered.

An MTVN spokesman would not confirm or deny mounting staff changes, saying, “We haven’t made any decisions about any employees yet, but our employees will be treated fairly.”

Chesnut, “What along BY

BY CHUCK TAYLOR

NEW YORK—The formation of Clive Davis’ joint-venture label with BMG, J Records, amounts to a $170 million bet that in a time of record consolidation, a legendary executive with a great track record can pull off the difficult task of creating a successful label with a small number of debut acts.

J Records is a 50/50 private joint venture between the former Arista Records president and BMG Entertainment. Named after Davis’ middle initial and that of many of his family members, the label is valued at around $170 million by an industry source, in terms of signings and the formation of a management team. Initial speculation had put the figure at a lofty $300 million. BMG president/CEO Strauss-Zelnick notes, “We’re not disclosing terms, but the figure represents the largest commitment ever made to a joint venture in the record business.”

“We’re in growth mode at BMG,” Zelnick adds of the $4.7 billion entertainment arm of giant Bertelsmann AG. “We’re excited to invest in the record business, and who better to do so with than Clive Davis?”

Boy band O-Town, the subject of ABC television’s “Making The Band” show, is the latest sign of Davis’ involvement in the venture between the former Arista veterans Richard Palmese as senior VP of promotion, Tom Corson as senior VP of worldwide marketing, Julie Swidler as senior VP of business and legal affairs, Keith Saftaly as senior VP of A&R, Peter Edge and Hesh Gulev as VPs of A&R, and Alan Newsham as senior VP of finance and administration.

According to Davis, other staff announcements from outside the Arista camp will be made in the coming weeks.

Davis stresses he will play no active role in running the label. He says, “BMG’s role is as financier and worldwide distributor. We will have zero management involvement, except to the extent that we can be supportive.”

He added that there is no language in the agreement regarding Davis’ eventual successor, as there was at Arista. “Clive will make his own decisions about management and management succession,” Zelnick says.

“Clive has always been an advocate of BMG’s involvement in publishing, Internet, or specialized promotional tasks, but according to Goldstuck, discussing all the possibilities of a joint venture is about possible ventures to establish support businesses.

“We will align ourselves with BMG’s strategic marketing to take advantage of opportunities,” Goldstuck says. “Even though we would operate as an independent company, we will have the full advantage of BMG’s resources and will be working closely with them.”

Goldstuck confirmed that a publishing venture will be developed “in the next few months. We expect it will be associated with BMG.”

Other future ventures include divi-

BY MARILYN A. GILLEN

NEW YORK—The legal saga sur-

around MP3.com’s battle with the music industry over its Myanmar’s labeling system drew nearer to a close with the Aug. 21 settlement by Sony Music of its copyright-infringement suit (Billboard, Aug. 22). The move leaves Universal as the sole remaining major-label plaintiff.

Once it can resume operations, Sony’s digital music service will get a chance to prove it can build a sustainable business around the My. MP3.com’s streaming audio service drew nearer to a close with the Aug. 21 settlement by Sony Music of its copyright-infringement suit (Billboard, Aug. 22). The move leaves Universal as the sole remaining major-label plaintiff.

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European Sales Growth Extends Into Germany

BY WOLFGANG SPAHR

GORDON MASSON

COLOGNE—The world’s largest recorded music industry is re-emerging from the doldrums, with the biggest markets all reporting increased sales for the first half of 1999 in the U.K., and France announced encouraging sales figures for the period, and now Germany has joined the pack, indicating a positive trend for the entire European industry as a whole.

Germany, the world’s fourth-largest recorded music market, had its first positive results in two years during the January-June period. Industry executives attending the Popkomm convention in Cologne (see story, this page) told Billboard they were pleasantly surprised by the results—good news for an industry whose mood has been generally subdued this year.

Growth was not experienced by label trade body Bundersverband der Phonographischen Wirtschaft (BPW), which showed that CD album shipments to the trade in Germany were 84.5 million units in January-June, up 5.8% from 80.1 million in the same period in 1998. Cassette shipments fell to 9 million units from 9.5 million, but that 3% decline was considered by many industry observers as an improvement.

If you look on the other hand at your German release schedule for domestic artists, there is a lot of new stuff coming out, and that may change the picture in the last six months of the year.

Thomas Stein, president of BMG Entertainment Germany/Switzerland/Austria and Eastern Europe, said, “International acts had a very strong first six months in Germany, with Santana, TLC, [and others].”

The upturn in fortunes for the German market seems to reflect a healthy start to the new year across Europe.

In the first six months, Sweden’s record company sold 18% more units at 16.6% higher value than in the corresponding period last year, (Billboard, Aug 21), while the French music market grew by nearly 2% in value (Billboard, Aug. 12), and the market value of recorded music in the U.K. increased by 3% (Billboard, Aug. 26).

Popkomm Enters The Dot-Gone Era

BY GORDON MASSON

COLOGNE—The proliferation of dotcom music companies may have stolen headlines over the past year, but now the distinct theme emerging in Europe is that the perceived importance of online distribution is not as vital as that of traditional sales outlets, at least in the short term.

Nowhere was this so apparent as at Popkomm, the annual German music-industry convention. Numer- ous discussions of dotcom trends, and discussions at the fair, held here Aug. 17-19, centered on the emerging online music market and the problems caused by such entrepreneurial endeavors as Napster. However, more talk seemed to be about the transient nature of Internet startups and the need to maintain and expand relationships with traditional distribution outlets.

Bertelsmann chairman/CEO Thomas Middelhoff captured the mood in his keynote speech. “I am convinced that digitalization is not an everyday reality. I don’t think the digital age has arrived in distribution yet.” He argued that there is “a healthy increase” in online music sales for the period, and that has increased by 24% in the last six months of the year. “In September, we sold 12% of our CDs online,” he said.

Despite this, he continued, “Napster as a marketing and promotional tool for the music industry. ‘We asked 2,000 music lovers if they had increased their [purchases] since visiting online music sites. Twenty-six percent of those people that had visited Napster said they had increased the amount of music they buy, compared to 8% of non-Napster users who had increased their buying.”

Beauvillain was also convinced that the release to be a killer application is likely to increase the overall music market.

‘N Sync/’Son By Four Duet Is Planned In Diverse Lineup For Latin Grammys

BY LEILA COBO

MIAMI—The first-ever Latin Grammy Awards show is shaping up to be a cultural event in itself. Billboard has learned that acts as varied as current chart-toppers Boy By Four—singing a quadruple duet with ‘N Sync—will share the stage with veterans such as Gloria Estefan and actress-turned-singer Jennifer Lopez.

Nominations Estefan and Lopez will also be two of the six bilingual hosts for the evening. Others already confirmed are Antonio Banderas, Jimmy Smits, and Andy Garcia.

Neither CBS, which will air the event, nor the National Academy of Recording Arts and Sciences (NARAS) and its sister organization, Latin Academy of Recording Arts and Sciences (L. AR. A S), have confirmed performers for the Sept. 13 show at the Staples Center in Los Angeles. But sources say that paired to appear include Christina Aguilera, Carlos Santana (in a duet with Mexican rock group Mana), Lopez (singing her Grammy-nominated duet “No Me Ames” with Marc Anthony), Shakira, and Ricky Martin. Celia Cruz will appear as part of a tribute to Tito Puente.

Son By Four, whose Grammy-nominated hit “Puro Dolor” has been topping charts for months, will pay with the boys from ‘N Sync, which will reportedly do some singing in Spanish.

The two-hour show will be the first bilingual broadcast ever to air on network television in prime time. It will be broadcast around the world, either simultaneously or live on tape. In the U.S., the ads will run in both English and Spanish.

Michelle Sims is named manager of tour publicity for MCA Records in Santa Monica, Calif. She was publicity coordinator for Atlantic Records.

Record Companies

Spaulding/Bracomente/Jenkins/Spellman

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Spaulding is named senior VP of sales for the Elektra Entertainment Group in New York. He was VP of sales for Priority Records.

Virgin Records promotes Thomas D. Bracomente to senior VP of urban in Early Hills, Calif. Virgin Records also promotes Scott Bauman to VP of legal and business affairs in Los Angeles. They were both with Capitol. Bauman was named director of urban promotion for Virgin and director of legal and business affairs.

Jenkins/Spellman are promoted to senior VP of marketing and media for Columbia Records in New York. He was senior VP of media/strategic marketing.

Joe Borrino is promoted to VP of finance for the Island/Def Jam Group.

Mandama Egbah is promoted to associate director of marketing and media for Buddha Records in New York. She was product and marketing manager at Tuff Gong.

Michelle Sims is named manager of tour publicity for MCA Records in Santa Monica, Calif. She was publicity coordinator for Atlantic Records.

Sahni/Bracomente/Jenkins/Spellman

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AUSTRALIA - Issue Date: Oct 21 • Ad Close: Sept 26
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Farm Aid Sprouts Live Set On Redline
Best Of 15 Years Of Fund-Raising With Nelson, Mellencamp

BY DEBORAH EVANS PRICE
NASHVILLE—For 15 years, Farm Aid has not only rallied support and raised funds for the American farmer—it’s been an annual spotlight for some of the best live performances in popular music.

On Sept. 12, consumers will be able to carry away some of those memories home, as Redline Entertainment releases a double-album, “Farm Aid Volume 1 – Live,” featuring Willie Nelson, John Mellencamp, Sheryl Crow, Beck, Ron- neal Raft, Johnny Cash, Neil Young, and Dave Matthews Band, among others.

The project—set for release shortly before this year’s Farm Aid concert Sept. 17 in Bristow, Va.—will be marketed by RED Distribution’s Red Ink Division. Redline will donate all net proceeds from the set to Farm Aid. Participants hoping the project will create awareness and add to the more than $15 million Farm Aid has raised since its inception to help struggling U.S. farmers.

“I think the most important thing about Farm Aid is that it’s been here for 15 years,” says Mellencamp, who co-founded the event with Nelson and Young. “I don’t see any of those other charities that started in the ‘80s still being around.”

To what does he attribute the event’s success? “The tenacity of Willie Nelson,” he says. “And the [farming] problem is forever in existence. Right when you get one thing solved, it turns out there’s another thing that has to be solved. It’s never-ending. I don’t know any other business that is so at the mercy of the government.”

The collection includes Nelson’s dueting with Beck on “Peach Picking Time Down In Georgia,” Dave Matthews Band’s “Crash,” and Mellencamp’s “Paper & Fire” and “Scarecrow.” The latter two cuts were recorded in 1980 in Indiana.

“We did have a lot to choose from,” Mellencam says of culling two cuts from 15 years of performances. “But I think those were just performed very well. The band was in the middle of a tour, and everybody was really on their mark that day.”

Mellencamp credits his guitar player Mike Wanchic with putting the project together. It was a job that included listening to performances from the 12 previously staged concerts, held in,...

Twins Evan & Jaron Go ‘Crazy’ On Columbia

BY MELINDA NEWMAN
LOS ANGELES—As they are identical twins, it would be easy to imagine that Evan & Jaron, whose self-titled Columbia disc comes out Sept. 12, do everything together. But that’s not the case.

“It’s weird; we just can’t sit down and write together,” says Evan Lowenstein. “It’s like we know each other too well. It’s nice to write a song with someone you don’t know so well, sort of how you can go to a bar and tell a stranger your whole life story.”

While the two often share songwriting credits on their jangly, edgy pop songs because of the editing the other brother will do on a finished tune, for “evan and jaron,” the brothers teamed with a number of outside writers, including Semisonic’s Dan Wilson (“Ready Or Not”) and Glen Ballard (“Pick Up The Phone”).

First single “Crazy For This Girl” was written by Jaron and Jeff Cohen. “It’s about those girls that are friends that you do everything with and you’ve known since you were 12, and you think, ‘She can’t be beautiful, she’s just a friend,’ and all of a sudden it hits you,” says Jaron. The track, which was serviced to top 40, hot AC, and modern AC, is No. 22 with a bullet on this issue’s Adult Top 40 airplay chart.

Tim Michaelson, PD at WQKI

(Continued on page 20)
Artists & Music

At The Drive-In Takes 'Command'
Indie Act Aims For Older Audiences With Grand Royal Set

BY ERIC AIESE

NEW YORK—After six years of the indie life, El Paso, Texas, quintet At The Drive-In is gearing up for the big time, as Grand Royal prepares to issue the group's new set, "Relationship Of Command." The promotional effort behind "Relationship" is already well under way, in preparation for the set's Sept. 12 release.

After opening for Rage Against The Machine on several dates, the band recently embarked on a six-week U.S. club tour. It is headlining shows around the country, with fellow El Paso band, The Luxury Of Black Lines opening on many dates, and has sold out a number of venues. The itinerary includes shows in Japan and nearly two weeks in Europe, with performances at the Reading and Leeds festivals in the UK. Additional stops will accommodate press and radio interviews. In October, the band will head out again, joined by the Murder City Devils.

Kristen Welsh, director of marketing for Grand Royal, expects "Break The Skin" to have a wider appeal than past releases, attracting older audiences in addition to the band's teenage fan core. "It's an intelligent record," she says. "A 15-year-old can love it, but a 25-year-old fanbase will also enjoy it."

On July 18, Grand Royal released the set's first single, "One Armed Scissors," backed with "Pattern Against User" as a commercial 7-inch and CD-single with a bonus track, "(Hurt) Boy."

At the drive-in has taken advantage of the Internet to interact with its growing fanbase. The band's Web site featured reports and pictures from the studio and "Relationship" was being recorded. And in a move that is sure to excite fans, the site offers an audio tour diary from the band—the band members have called in from the road, leaving phone messages that are used to create content.

Concert-goers are encouraged to take pictures at live shows and post them online. "Fans are doing the marketing for us," says Welsh. In return, the band rewards them.

(Continued on page 2)

A Book From Courtney Love; Another Album From Aerosmith; A New Label For Hawkins

BY CLAY MARSHALL

LOS ANGELES—When guitarist Bruce Franklin, co-founder of celebrated underground doom rockers Trouble, needed a singer for his new Supershine project, he says he had only one person in mind—his friend and former bandmate Doug Pinnick. "I always loved Doug as a singer, but it took a while before I finally asked him," says Franklin, who was supplying him with his vocals.

However, once Pinnick completed work on his group's "Please Come Home... Mr. Balbous" (released in March), as well as his up-coming Poundhound solo effort, he eagerly embraced the Supershine project, writing lyrics, basslines, and vocal melodies. "It was like a marriage of King's X and Trouble, with Pinnick's soulful vocals layered atop Franklin's crisp, tuned-down guitar riffs."

Pinnick's King's X bandmates also played a big role in Supershine. That group's singer/guitarist, Ty Tabor, mixed and mastered the album, while drummer Jerry Gaskill and original Trouble percussionist Jeff Olson provided its drum tracks.

After 20 years in King's X, Pinnick admits the studio experience with Franklin was a change of pace. "I'm used to a certain way of doing things—a certain way of thinking about things," he says. "I had to back up and let [Bruce] breathe—and to try to understand where he was coming from. He works hard, and he's concerned with things that I don't notice."

Franklin, who says a Trouble reunion is "in the immediate future," knows Pinnick's busy schedule will rule out a full Supershine tour. Still, "he would love to do some shows," he says.

Mike Faley, president of Metal Blade, praises side projects as a "great place to keep creative juices flowing," and says Supershine's participants knew the quality of the project would be scrutinized. "They know it's going to be compared, and you don't want to disappoint," Faley says. "It's got to stand on par with any [member's] project, and by raising the stakes, they deliver."

Wanting to demonstrate what Faley calls Supershine's "cohesive, musically challenging" nature, Metal Blade recently posted an MP3 of the album's "I Can't Help You" on its metalblade.com Web site.

On The Rise, Universal artist Gabrielle takes a break between promotional stops in support of the recent U.S. release of her sterling disc "Rise." Boasting collaborations with Johnny Dollar and Richard Stannard, the set has already sold 600,000 copies in the artist's native U.K., where it was issued earlier this year. The title track is currently gearing support at top 40 and AC radio stations.

BACK TO THE FUTURE: Rhino Entertainment has partnered with PIS station WQED Pittsburgh to develop, produce, and distribute TV series and specials about doo-wop music. The label and station paired together this past year to create "Doo Wop 60," a special that highlighted Rhino's first doo-wop boxed sets; a third boxed set of doo-wop music was released Aug. 1. The programs under the new arrangement will include a 13-episode doo-wop series, as well as a live performance program that pairs original doo-wop groups with contemporary performers.

The Right Stuff EMIL will release Nov. 7 a three-CD collection of Dion. The set, titled "King Of The New York Streets," tracks the seminal performer's career and features written acclaimes from some of his biggest fans, including Bruce Springsteen, Paul Simon, and Bob Dylan.

www.billboard.com
Eliades Ochoa Moves Beyond Social Club With Patria ‘Tributo’

BY HOWELL LLEWELLYN

MADRID—One of the surprise international hits of the late ‘80s, the Buena Vista Social Club and its accompanying film of the same name, has brought belated but well-deserved recognition to the veteran Cuban sonero who, at the hand of Ry Cooder in 1996, recorded a sublime collection of traditional Cuban songs in Havana’s former RCA Victor studios.

The Social Club brings to mind the inimitable Compay Segundo, ’93 this November and still going strong; the tremendous voice of Ibrahim Ferrer; the stupendous piano playing of Ruben Gonzalez; and the mastery of Omara Portuondo, whom Cooder described as “the Billie Holiday of Cuba.”

Eliades Ochoa probably does not jump to the minds of many, even though he is perhaps the best all-around musician of the Social Club crew and is certain to be the standard-bearer of traditional Cuban music for a long time to come.

Ochoa, 54, was barely a teenager when the U.S.-backed dictatorship of Fulgencio Batista was overthrown in Fidel Castro’s 1959 revolution, by which time some of the Social Club members had already toured the U.S. and Europe.

He is the musician with the broad-brimmed hat walking along the railway tracks in the movie, and the one who sings the immortal “Chan Chan” on the album. He is also the leader of El Cuarteto Patria, a traditional music ensemble currently celebrating its 60th anniversary.

Ochoa, a guajiro (peasant) from the rural Oriente region in Eastern Cuba whose capital, Santiago de Cuba, is the cradle of traditional Cuban music, has decided to honor his band’s 60 years with an album called “Tributo Al Cuarteto Patria,” which will be released worldwide on Sept. 25. Ochoa is signed to Virgin Spain imprint Yerbabuena. In the U.S. the album will be issued on High Octave; in Mexico, it will be released on Virgin. It will be on EMI in the rest of Latin America.

Between Oct. 25 and Nov. 18, Eliades Ochoa Y El Cuarteto Patria will tour the U.S. and Canada for the third time in 13 months (the previous tours were September-October ‘99 and February-March of this year). The U.S. is Ochoa’s main market, says Virgin Spain label manager Fernando Martinez, and his previous album, last year’s “Sublime Ilusion,” has sold 100,000 units in the U.S. and Canada, he says.

(Continued on page 19)
Bill Miller Fills Integrity’s ‘Prayer’ With The Sounds Of His Heritage

BY DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian music is known as a genre that gathers diverse styles, but few new projects will stretch the boundaries more this year than “Hear Our Prayer,” Bill Miller’s Sept. 19 release on Integrity Music.

The music on “Hear Our Prayer” is praise and worship—the style for which Integrity is well-regarded. However, the project also weaves in the Native American flute and chants indigenous to Miller’s music and heritage.

A Wisconsin native who was raised on a reservation, Miller is an acclaimed folk/rocker whose resume includes stints on the Warner Western and Reprise labels, touring with Tori Amos, and receiving multiple honors at the Native American Music Awards last fall, where he won in the best artist, songwriter, male artist, and song of the year categories.

In addition to his deal with the Mobile, Ala.-based Integrity label, Miller is signed to Vanguard Records, which is reissuing four of the Nashville resident’s previous albums. He’s also working on a set of new material for Vanguard.

So what prompted him to sign with Integrity and release his first collection targeted to the Christian market? “I felt called to do this album. I’m not out to be used by God,” Miller says passionately, “and I really have surrendered to this project.”

Miller says the relationship with Integrity began when a longtime friend, writer/producer Chris Harris (Michael W. Smith, Anointed), enlisted him to play flute at a Women of Faith conference in Nashville in April 1998. “Don Moen [Integrity’s executive VP of creative] saw me perform and told Chris Harris, ‘There’s something unique about Bill Miller; we need to work on this.’ He got me and what I was about,” Miller recalls.

“Don Moen was so moved and inspired by Bill,” recalls Harris. Soon after, Integrity included Miller’s performance on “Outrageous Joy,” recorded live at the Women of Faith conference. Miller also played woodwinds and performed a chant on the May release “Intimate Worship.” The latter is a high of his new form is featured on “Hope Changes Everything,” Harris produced “Hear Our Prayer” and praises Integrity for giving him and Miller creative freedom. “They were hands off,” he says.

“Hear Our Prayer” opens with the conventional worship tunes “I See The Lord,” penned by Paul Baloche, and the classic “All Creatures Of Our God And King.” “I decided to take some of those songs and add the band and then just let it go,” says Miller. Next he unleashes original compositions that combine vivid imagery with soulful expressions, such as “Praiseworthy” (written by Miller and Myron Pyrawasit), which features chanting and drums, and the reverent, powerful “Father.”

We were letting the spirit flow and writing the songs without thinking of genre or which market they’d fit,” he says. “I’m like the little drummer boy. All I’ve got is my wooden flutes and my guitar. I have no background in this [contemporary Christian music]. I just have my heart, and when I laid it out, some incredible things happened.

I laid my heart on the line and even my reputation in the secular world. “People are probably going to criticize it,” Miller continues, acknowledging that mainstream audiences sometimes react negatively to an artist expressing religious beliefs. “I’m ready for it. Knock me down, cause the bullets are just going to bounce off me.”

Terri Short, Integrity’s senior director of marketing, believes Miller’s passion will move Christian music audiences. In fact, at the National Coalition of Men’s Ministries, a Cordova, Tenn., gathering of men from more than 200,000 churches and men’s organizations, she saw Miller’s impact firsthand. “He’s a phenomenal person,” she says. “He has an ability to get down deep in people’s hearts.”

Short says Integrity’s primary goal is for people to become familiar with Miller. “To know him is to love him,” she enthuses. “And we have to get the consumer to know him... We’ll be doing radio singles [not yet determined], and we’ll be supporting that with in-stores and tour promotion.”

Short adds that Integrity will provide Christian retailers with sampler cassettes. A video was also shot at the Men’s Ministries conference.

Miller says he has no plans to abandon his previous fan base; he just wants to expand it. “I’m going to continue to play and sing to the same people I’ve been singing to for 20 years out there on the road,” he says. “I’m not changing anything. I’m just adding another feather to my wing. I’m able to fly a little higher than I’ve ever done before, and I’m excited about that.”

Miller is managed by Diane Finkin and booked by Michael Cooper at Akasha Artists.
"Our chief problem is that for many people in the U.S. and Europe, Eliades Ochoa is part of Buena Vista, period," says Martinez. "But he is formidable in his own right, an amazing guitarist and singer who dominates the whole spectrum of Cuban traditional music. Our strategy is to develop an Eliades Ochoa trademark."

"We think the best way to change this is by natural process, for the message to seep through to the public that, based on his own merits, Ochoa is the foremost exponent of vibrant traditional music and a monster on stage," says Martinez.

Ochoa has been touring virtually nonstop all year, including 10 concerts in five days from Aug. 15 in Japan. He played across Europe this summer, including the Rockdahle festival. France is the second target after the U.S., as "it is the strongest world music market in Europe," says Martinez.

But Ochoa found time between touring to fulfill a dream in July, by showcasing "Triibuto" in the main square of Santiago de Cuba, 620 miles (1,000 kilometers) from Havana.

Martinez says, "Eliades is our most important international artist, and he wanted to play here in Santiago in front of his own people, because for years all he has seen have been audiences in the U.S., Europe, and Japan."

It was a perfect setting for a tribute to a band that was traveling the world preaching the gospel of traditional Cuban music decades before Buena Vista was conceived. The tree-lined Parque Cespedes, featuring Santiago's Parque Cespedes cathedral and a building with a balcony from which Spanish conquistador Hernando Cortés gave a speech, echoed to the sound of horses trotting past as workers erected the stage and lighting through the day.

Despite Santiago's 500,000 population, the scene was reminiscent of a Spanish pueblo of 5,000 preparing for its annual weekend summer fiesta. Absolutely nothing suggested that behind this was a multinationa l record company, or that nearly all worthy Cuban musicians these days, Ochoa is signed to a non-Cuban label.

Among those who performed with Ochoa Y El Cuarteto Patria for a delighted Santiago audience unfamiliar with concerts of this type were local artistas Los Guanches, Las Hormigas Ferrin, and 88-year-old saucy trovador El Guayabero, from the neighboring province of Holguin and an esteemed guest on the album along with trumpet player Anibal Avila and Eliades' sister, Maria.

Two of the four other members of El Cuarteto Patria are Eliades' brother Humberto, on second guitar and backing vocals, and son Eglis, on claves and maracas.

"I took charge of El Cuarteto Patria in 1978, and it seems like yesterday," says Ochoa. "My mission today is exactly the same as then—to carry the flag of traditional Cuban music, especially son, because son is the root of all modern Cuban music, from trova to salsa."

Ochoa comments that "Sublime Illusion," whose guests included Cooder, Charlie Musselwhite, and David Hidalgo of Los Lobos, has sold much better in the U.S. than in Europe, even though he has a solid following there. "I don't know why that is, although I suppose it has to do with the success of Buena Vista Social Club in the U.S. and the U.S. guests on the album."

He recalls of his two U.S. tours in the past 10 months, "They were very warmly received, with very good write-ups in all the specialist press. All the genres go down well in the U.S."

"Triibuto" is a mix of traditional son, bolero, and guaracha, all played in an effervescent style that translates to an infectious celebration onstage. The album was recorded in Santiago's 20-year-old Egrem studi os, a former religious chapel, where Compa Segundo's original version of "Chu Chu" was recorded. The album's songs were chosen by Ochoa because they all mark different stages in the history of El Cuarteto Patria.

"I am going to continue to show the public, wherever I am, the treasure that is traditional Cuban music. I do not want another Grammy won by the Buena Vista Social Club, I want to win the public over," Ochoa says.

It seems as though he will always be a guajiro in his cowboy hat and boots, and why not? Asked about the constant hat, he jokes, "I started out in the bars, played for pennies, and passed the hat around—that's why it's so big."

Marketing plans for individual territories are still being finalized, but in Spain and France he is to receive treatment given to no other previous Virgin Spain artist. Verbaluna director Jose Ramon del Rio, himself a Cuban, explains that Spain's major music Web sites will host a simultaneous chat session with Ochoa in September. Also in September, there will be a video conference with Ochoa at the French-owned FNAC music-and-book stores in Spain's Madrid, Barcelona, Valencia, and Zaragoza. Ochoa will play four songs from the Madrid store, present the upcoming U.S. tour, and show a video made by Piotr Sikora. A similar project is planned by Virgin France at that country's 50-off FNAC outlets.

There will be two "Triibuto" show cases in Madrid and Barcelona at the end of September, and all FNAC music club members who reserve the album before its release date will receive an invitation to one of the concerts. These members will receive album news via FNAC's mailing list beginning Friday (1). Del Rio says it is the first time that Virgin and FNAC have come together on such a marketing project.
TWIN EVAN & JARON GO ‘CRAZY’ ON COLUMBIA

As with MP3.com's previous set-

lements with BMG, Warner, and

EMI, Sony agreed to license its
catalog to MP3.com on a nonex-

clusive basis. It's an arrangement that

is to be used in My.MP3.com. The labels

will be sold an unspecified royalty—

which sources peg at 1.5
cent per track. The total number of

tracks is accessed, as well as a fee

each track for a "personal locker.

Rack-offs that have settled will also

receive a cash payment that

souls put in the neighborhood

of $50 million each. MP3.com record-

ed a total of recorded

of $150 million for its second quarter

in 2000.

Those terms could change, how-

ever, based on the deal Universal

struck. According to sources, the

settlement struck thus far includes

a "most favored nation" clause

under which each label will be

"upgraded" to the best deal any of

them negotiates.

A Universal spokesman declined

to comment on the status of its

negotiations with MP3.com.

U.S. District Judge Jed Rakoff

in April issued a partial summary

judgment finding that MP3.com

had infringed major-label-copyright

rights in creating its My.MP3.com
database.

Rakoff later set a Monday (28)
trail trial date in New York to deter-

mine the issue of "willfulness"

and any damages to which any

of the six plaintiffs might be

entitled.

"It's in the best interest of

MP3 to be flexible and get this

deal done [before trial], and, of course,

I think it's in the best interest of [Univ
eral], too," says MP3.com president/chief negotiator Rob

Singer.

In addition to Universal, a suit

brought on behalf of music publish-

ers also remains unsettled—

promising to add another hurdle to a

relatively My.MP3.com, even if all

the labels come on board.

Ed Murphy, president of the


and the Harry Fox Agency, which

brought the suit on behalf of its

publishers, declines to comment on

the status of talks with MP3.com, other than to say that

the negotiations are ongoing.

"Certainly MP3.com and others

[online] seem to be coming to under-

stand that you need approval from

the master rights owner and the

publishers and songwriters," Murphy

says.

For his part, Richards believes

record labels are starting to under-

stand a little better what MP3.com

is trying to do.

"There's been a fundamental

change of climate in the industry,

and I think we've done some things
to cause that," Richards says.

"The labels we've dealt with

are starting to understand us a
little better and trust us a little
more. We're trying to communi-
cate that we can bring tremen-
dous infrastructure and market-

ing and promotion value to them,

so that they see us as part of their

overall marketing plans.

MP3.com may, in fact, have made
case that too case prompting sev-

eral competitors to stake a claim to

the nascent "personal digital lock-

er" market, including two with

major-label funding.

While details are pending, Sony

Music has confirmed that it is back-

ing a new digital-locker company

tentatively slated to launch this fall.

Also due by year's end is

Musicbank, whose investors include

Bertelsmann Ventures and the Uni-

versal Music Group.

Of the newcomers, Richards

contends technical expertise will

ultimately win out in the market.

"I think it would be foolish to think

anybody in this building could

pick the next star. That's not what

we're very good at—that's what

we're not good at," says Murphy. Richards says, "And I think

it would be equally as difficult for a

media company to build a robust
technical infrastructure that

we do. We've still have competition? Do I think labels

will do portions of this them-
selves? Yeah, I do. But am I wor-
ried? No."

Asinistence in preparing this arti-
cle was provided by Jill Passell-
nick.
Continental Drift

OLD SCHOOL: OK, so we admit it. We have a special place in our heart for good of fashioned folk music. We’re not talking about commercially savvy, Lilith Fair-inspired folks, although that’s fun, too. We’re talking about the gentle, often storytelling-type tunes you might hear wafting from the corner of a coffeehouse on a rainy Friday night, or on a Sunday morning radio program. We’re talking about the kind of music that’s brusquely uncool and unabashedly sweet and sensitive. We’re talking about the essence of music that Grant King makes.

We’ve been following King’s career for quite a number of years now. And like most singer-songwriters who can subscribe to the idea that a complex, well-crafted composition is more important than a quick, mercurial hook, his recorded output is a tad sporadic (after all, such discs do not generate sales of cash, anyway). “Bodies Of Water,” he successfully attempts to beef up his commercial viability, while continuing to weave richly detailed confessional and life chronicles. The result is a collection of songs that are as vibrant and accessible as they are mindful of King’s musical lineage.

The song “Bodies Of Water” was written with many of my creative colleagues in mind,” he says, “especially those in the lesbian, gay, bisexual, transgender movement. I’m thankful to the many people who have carried my music safely to shore.”

That gratitude is displayed on the epic title cut, on which King gathers an army of queer music luminaries such as Tom Corcorack, Marcus Hutcheson, Marga Gomez, and Deian McBride to form a charming one-off choir.

Among the project’s other fine moments are the wonderfully romantic, utterly hopeful track “Do You Believe,” and “Sassafras Lake,” where the artist ponders the emotional fallout resulting from a boyhood eaten with visions of Rosalind Franklin. It’s impossible to absorb his words and not be affected on some level, regardless of your gender or sexuality.

King is preparing for an active fall that includes a series of promotional performances in his New York home base, as well as in clubs along the East Coast. Do not miss the opportunity to see this engaging artist perform. We’re certain that you will leave the venue a die-hard fan.

For more information, contact King at 212-645-1945 or E-mail him at knownmoresecrets@att.net.

NEW SCHOOL. If you’re in need of music that’s as poetic and sensitive as Grant King’s, but with a more experimental and aggressive rock edge, newcomer Horatio is an excellent choice. On his self-made gem “With The World At My Back,” the videojockey artist deftly straddles the line between troubadour and punk—all within the context of nicely constructed melodies and lyrics that exude an earthy, see-it-all demeanor.

Particularly strong are “Deadly Sin,” with its sly, humorous undertow and a chorus that demands rock radio attention; “Prom Queen,” which explores the angst of teen life with a realism that won’t be found on a Backstreet Boys song; and “Free Spirit,” which offers remarkably sage reflections on relationships.

“I’m into writing music that is from my own perspective,” says Horatio. “Although there are a lot of people writing to emulate the perspective of a 17-year-old, I think that’s bogus. I want to stay true to myself and true to my music. Anything else would be preposterous.”

Indeed. It’s that perspective that renders “With The World At My Back” essential listening.

For additional information, E-mail the artist at horatio@horatio.net or visit his Web site, horatio.net.

Artists & Music

AT THE DRIVE-IN
(Continued from page 16)

Prior to the release of the “One Armed Scissors” single, fans received an advance MP3 of the track.

Grand Royal is still discussing plans for a video, but in the meantime, the label has given the bandmates video cameras with which they have filmed each other throughout the tour.

The group signed to Grand Royal only recently, at the drive-in has been together since 1994, when guitarist-keyboardist Jim Ward met vocalist Cedric Bivler. Both had recently broken up with their respective bands, so they started one of their own. Bivler, at 19, had already been in several. Ward recalls, “He came home from tour and told me stories, and I was like, ‘Yeah, I want to do that.’”

The band used Ward’s college savings for the first of its funds, “Hell Pea,” on the band’s imprint, Western Breel Records, in November 1994. The single was followed by a 42-day national tour. Ward recalls, “We bought a 1981 Ford Econoline van for $800 and booked our own tour, playing 25 shows in 42 days.”

The music at the time was still relatively unfixed. In 1994, says Ward, “it was me and Cedric, two worlds colliding—a combination of him being a singer and playing guitar and my pop influence, and hard of course with some effort.”

In the six years since, however, at the drive-in’s music has made some major progressions, largely due to the addition of the other three members: Paul Hinjosa on bass, Tony Hajjar on drums, and Omar Rodriguez on left-handed guitar. “We became more of a unit, all five of us write now; we feel ourselves as a band,” says Ward.

With the 11 tracks on “Relationship”—produced by Ross Robinson, the man who helmed for recent songs from Slipknot, Limp Bizkit, and Korn—the band builds a solid rock foundation, expanding on the more experimental placements, recording techniques, guitar effects, additional instruments, and influences from other genres.

The album’s lyrics are inspired by a range of topics, from the curious to the tragic. “Pattern Against User,” for example, was inspired by an episode of “Twilight Zone.” Other lyrical content is more down-to-earth, dealing with the border issues associated with living in El Paso.

“Unkillable Litter Dept.” refers to 200 women kidnapped and murdered just over the border in Juarez, Mexico. “Growing up around people dying can be pretty heavy,” says Ward.

Still, the lyrics, like those on much of the rest of the album, are purposefully vague, Ward says. “It’s probably something that people won’t connect with, unless they’re from there. We’re releasing it and getting it out of our systems. It’s up to people to take it in different ways.”

Welsh says that the feeling behind the songs comes through, even if the lyrical are vague, setting at the drive-in apart from the rest of the pack. “The emotion is so honest, so open, that you can’t help but be sucked into it,” she says. “This band can rock.”
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. Asterisk indicates vinyl LP is available. All albums with the greatest sales, © 2000, Billboard Publications.

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

**A AGAINST THE GRAIN:** Modern rock band Wheatus has been getting attention for "Teenage Dirtbag," the first single from the group's self-titled album on Columbia Records. On the MTV and the Box. "Teenage Dirtbag" was also featured in the movie "Losers." Wheatus is on a U.S. tour, with dates that include Sept. 5 in Pittsburgh, Sept. 8-9 in Chicago, and Sept. 11 in New York.

**TALBOT'S HEART:** John Michael Talbot is a regular hit artist on the Top Contemporary Christian albums chart since 1986. His most recent album to hit the chart, a 1996 collaboration with Michael Card called "Brother To Brother," reached No. 17. "The Healing Place," Talbot's 1990 solo album, was also a No. 19 hit on the chart.

**THE RETURN OF ROB:** Respected bass player Rob Carrington Country. Comedian/singer Rodney Carrington, who's known for his raw humor, compares being onstage with "being a box." When you get the crowd going, it's an unbelievable feeling." Carrington recently switched from Mercury Nashville to Capitol Nashville, which released his current album, "Morning Wood." His previous album, 1998's "Hangin' With Rodney," peaked at No. 73 on the Top Country Albums chart.

Modern Rock Tracks chart, the song stands this issue at No. 8. The video for "Teenage Dirtbag" has been getting airplay on
downdrodden. “Jesus Children Of Ameri-
can,” which features his brother Mario
Wimans and Stacie Wonder, is a funny
spiritual jam, with the three voices
swinging well over the orchestral back-
drop. The song’s second single, “Coming Back Home,” is a
triple threat, with Brian McKnight and
Joe displaying their vocal wares along with
Bilal. The trio’s harmonies are sweet and
austere.

---

**Latin**

**Evolution**

**EVOLUTION**

Luis Enrique’s album was born
from this set. The singer’s “Greatest Hits” collection
includes a fine voice, a ballad, and some
earthy, smoky treatment. There are tracks
with more organic appeal, such as hip
R&B. There’s also a sense of
sultry sensuality about
the harmony of this unique
Nuyori-Mediterranean
solo. “The Wine” was
written and performed
with the help of
singers who
were against
the instrumental front,
Knight’s highly recognizable
sample of “The Wine”
flows like
CRITICS’ CHOICES

---

**Classics**

**NEW AGE**

**NEW AGE**

a collection of
country radio playlists
in the past and will likely repeat the process with
this.

---

**Jazz**

**JOEY BARON**

**We’ll Soon Find Out**

**WE’LL SOON FOUND OUT**

Bryanfluid

AX KD-1505

“Bryanfluid” re-keystoars keyboardist Jeff
Johnson and Nightingale flute Brian
Dunning for another disc inspired by
the novels of fantasy author Stephen Lea-
headd. This tale of “Bryanfluid” follows
St. Aslen’s journey from Ireland to Bryan-
timor and on, and provides a
earthy, emotional, and
opening love ballad, and the title cut is a
nifty blues shuffle that covers ground,
already beaten to death earlier in the
collection. Regardless, McCoy has often
found a spot on country radio playlists
in the past and will likely repeat the process
with this.

---

**R&B**

**DONELL JONES**

**This Liv 4 (90)**

**THIS LIV 4 (90)**

**Atheist**

**Atheist**

has the potential
to attract a wider
appeal, as comfort-

---

**Singles**

**The Right to...**

**The Right to...**

|

---

**Donell Jones is best becoming one of the most
romantic and sensitive writers of his
generation—a character
with Stevie Wonder and Babyface, while
his contemporaries include Joe and Carl
Thomas. The young Jones can take
a true story and translate it into sweet and
sultry, hip and street-friendly tunes,
which sound oh-so-natural when
mixed with the funkier
to his breakthrough single
from this project, “I Know What’s Up.”
On “This Liv,” he’s smooth, silky,
and confident, even when singing in a
soft-spoken, jazz-like manner.

(Continued on next page)
**PROFILE Liss (15.00)**

**PRODUCERS:** Kelly Ray, Roy Hamilton

**WRITERS:** Hamilton, 1. Bong, E. Duan

**LABEL:** E. Duan Music, Universal Music

**PUBLISHER:** Island Records, BMI

**DATE:** 2027 [770 p.m.]

After a false start with its first album last year, Motown’s Promotions returns with “Liss.” Although the debut is only a single, it is a strong step forward for this new act.

Kelly’s sound is quite similar in lyrical content to the “Get Gone” by Front, with a nod to No. 1 on the R&B main- stream charts. It’s a beautiful, smooth song that’s likely to catch the ear of listeners who appreciate R&B’s softer side.

Kelly’s two hits for Record, “Told a Lie” and “Liar,” while not as strong as her current single, “Liss,” are still well-constructed songs that show promise. Kelly is one of those rare artists who can deliver a tune with just a touch of soul and heart.

The production quality of “Liss” is top-notch, with lush harmonies and a warm, inviting sound. Kelly’s voice is clear and crisp, and the backing vocals add depth and richness to the song.

Kelly’s message in “Liss” is one of hope and resilience. She sings about overcoming challenges and finding strength in difficult times.

Kelly’s next release, “Tell Me It’s All Over,” is a continuation of her journey to self-discovery and personal growth. She remains a talented artist with a unique voice that resonates with listeners around the world.

In conclusion, Kelly’s debut album, “Liss,” is a strong statement of her musical abilities and a promising sign of things to come.

**RICK ROSS**

**LAB:** Epic Records

**DATE:** 2027 [770 p.m.]

Rick Ross, known for his silky smooth delivery and catchy beats, continues to dominate the charts with his latest release, “Liss.”

The album features a collaboration with Drake, who adds his own signature sound to the track. The chemistry between Ross and Drake is evident, with both artists delivering a powerful performance.

Ross’s storytelling abilities are on full display throughout the album, with each track telling a different story. The production quality is top-notch, with a mix of hard-hitting beats and soulful melodies.

Ross’s latest album, “Liss,” is a testament to his talent and his ability to create music that resonates with listeners of all ages. It’s a must-listen for fans of Ross and anyone who appreciates good music.

**TROUBLE MAN: The Life And Death Of Marvin Gaye**

**BY:** Peter Turner

**DATE:** 2027 [770 p.m.]

Peter Turner’s new book, “Trouble Man: The Life And Death Of Marvin Gaye,” is a comprehensive look at the life and career of the legendary singer.

Turner, who has written extensively about Motown’s history, provides a detailed account of Gaye’s life, from his early days as a Motown vocalist to his solo career and eventual death.

The book covers Gaye’s rise to fame, his battles with addiction, and his impact on the music industry. Turner’s writing is engaging and accessible, making it a must-read for fans of Gaye and anyone interested in Motown’s history.

In conclusion, “Trouble Man: The Life And Death Of Marvin Gaye” is a well-researched and well-written book that pays tribute to one of the greatest musicians of all time.

**STEVE TOUCHER**

**LAB:** Epic Records

**DATE:** 2027 [770 p.m.]

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Guru Mixes Up 3rd 'Jazzmatazz' Set

ARTISTS & MUSIC

BY JIM BESSMAN

NEW YORK—Gang Starr's Guru says that "Guru's Jazzmatazz: Street Soul"—the third installment in his inventive series of jazz-infused hip-hop compilations—solidifies the concept with a distinct philosophy.

"The rap audience is getting older now," says Guru. "It's also becoming more sophisticated, smoothed-out, laid-back, and mature. So there's a need for this kind of music because everybody doesn't want to hear the same stuff.

As the title implies, the Oct. 3 Virgin release is more streamlined, featuring such acts as Erykah Badu, Macy Gray, Angie Stone, the Isley Brothers, Les Nubians, Kelis, D'Angelo, Amel Larrieux, Herbie Hancock, and Bilal.

Guru's first project in the series, 1995's "Jazzmatazz, Vol. 1," featured Donald Byrd, Branford Marsalis, Roy Ayers, and N'Dea Davenport, among others. It was followed in 1998 by "Jazzmatazz II: The New Reality," starring a more eclectic cast including Marsalis, Byrd, Ramsey Lewis, Chaka Khan, and Manhattan Center of Marketing's Michele Smith, "because every track has a featured artist. It's a very exciting album to work.

Street teams and record pools have distributed a 12-inch mix album sampler that's also aimed at "lifestyle marketing" targets. Smith adds. Additional efforts include adversting in publications (Vibe, Spin, Paper, The Source) and TV campaigns on BET and MTV. Promotional and performance tour dates for the William Morris-booked, Street Soul-starring Guru are pending, though Guru says he's rehearsed with Street Soul's band and hopes to tour in November with any available "Street Soul" participants.

Smith notes that Guru will use the Vibe Mix Show Summit Sept. 30 in Miami as a way to introduce Guru to the fans, and that Guru will work with Gang Starr in the Bay Area during the first weekend of October.

Tyrene Davis, owner of Brooklyn retailer Planet Brooklyn Music, says "Street Soul" is "one of those anticipated albums. It's tight and sounds better than the first two. He's had some good people before, but these artists are hot right now."

"That's something Guru counted on when he made the conscious decision not to give his new series the "Volmune III" designation. I didn't want to date this one because it shows a new movement and style of music. We've been waiting for this. I stay in the humble zone. So many of my favorite rappers fell by the wayside because they stuck themselves in one area and didn't evolve. So I listen to everything and try to stay on top of the music."

I JUST WANNA THANK YOU... for making the first Billboard/BET R&B/Hip-Hop Conference worth her salt. GuruFam/Flap-A-Lot/Virgin recording artist Salt is working on her debut solo album, "Salt Of The Earth," slated for release in 2001. Among the guests she's recruited for the project is Bad Boy's Carl Thomas, shown in the studio with the Salt 'N Peps rapper.

Billboard/BET Conference Sets Stage For Future, Franklin, LaBelle Among Pioneer Presenters

PIONEER PRESENTERS. The Rhythm & Blues Foundation's Pioneer Awards ceremony is expected to be a can't-miss affair: The 11th annual gala—hosted for the third year by Smokey Robinson—boasts a presenter lineup that includes Ashford & Simpson, Archie Black, Bill Medley (the Righteous Brothers), John Sebastian (Lovin' Spoonful), Sister Sledge, Mary Wilson, and foundation trustee Bonnie Raitt. Held in New York at the Manhattan Center's Hammerstein Ballroom, the festivities will include a special tribute to Marvin Gaye and the presentation of the first Founder's Award to Atlantic Records chairman Ahmet Ertegun. For more information, contact Lindajo Lofthus at 919-886-6645 or the Rhythm & Blues Foundation at 202-588-5566.

INDUSTRY BRIEFS. Dirty South rapper Slim Calhoun will be the first artist to debut on Aquemini Records, the Atlanta-based label launched by OutKast members Andre "3000" Benjamin and Antwan "Big Boi" Patton with David "Mr. DJ" Sheats in association with Elektra Entertainment. All three are also principals in the production team Earthstone III, serving as GM of the new imprint is OutKast manager Michael "Blue" Williams. Calhoun's album "The Skinny" is slated for a fall release.

The third annual Black August Benefit Concert is set for Aug. 30 in New York at the New Age Cabaret, featuring Mos Def, Rah Digga, Black Thought (the Roots). Reflection Eternal, and others, preceding this concert were performances staged Aug. 17-21 at Havana's Alamar Amphitheater, during the sixth annual National Cuban Rap Festival, featuring dead prez, Tony Touch, and a host of Cuban rap acts. Both benefit concerts are presented by the nonprofit Black August Collective and as part of a cultural exchange between Cuba and the U.S. Proceeds benefit the creation of a hip-hop library and studio in Havana and various human rights organizations working in the U.S.

Queen Latifah and Master P are among the honorees of the second Intergenerational Celebration set for Sept. 12 at Washington, D.C.'s Omni Shoreham Hotel. The fund-raiser—sponsored by Sister 2 Sister magazine—will benefit the Thurgood Marshall Scholarship Fund. For more info, contact Sheila Eldridge at 201-722-1500.

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Hot R&B/Hip-Hop Airplay

September 2, 2000

Hot R&B/Hip-Hop Singles Sales

September 2, 2000

Records with the greatest airplay. © 2000 Billboard/BNR Communications.
Three Days In The Life Of 1st Billboard/BET R&B/Hip-Hop Meet

Billboard/BET launched its first R&B/Hip-Hop Conference Aug. 16-18 at the New York Hilton. The conference played host to a number of industry executives, artists, and up-and-coming industry insiders. In addition to nightly showcases, the three-day event featured panels encompassing such topics as black music's technological future; the synergy among music, movies, and television; brand imaging and marketing; and artist crossover, as well as hot topics like Napster. (All photos by Chuck Pulin.)

Billboard president and publisher Howard Lander, fourth from left, joined the "Presidents Panel" prior to show time. He's pictured with, from left, Billboard urban advertising director Andy Anderson, RuffNation president/CEO Chris Schwartz, Motown president/CEO Kedar Massenburg, Hidden Beach/Epic president/CEO Steve Mowry, Billboard associate publisher Irwin Komfeld and R&B editor Gail Mitchell, and Vanguard Media's Keith Clark scales.

The Barrio Boyzz help ignite the party atmosphere during the One Source Entertainment showcase.

The second day of the conference dawned with Billboard R&B editor Gail Mitchell, left, welcoming the attendees and introducing motivational speaker/author Patricia Russell-McCloud. Standing to the right of Mitchell are Russell-McCloud, BET senior VP of corporate marketing and communications Kelli Richardson, and Heineken USA's Lance Johnson.

Motown artist Brian McKnight dropped by for the Aug. 17 opening panel, lending support to his manager and conference panelist Herb Trawick. After the panel, McKnight, left, catches up with rapper Fat Joe.

Among the guests who stopped by the conference's opening night gala was Prodigy of Mobb Deep, left, standing here with an unidentified partygoer.

Sauce Money got the jumpin' during the Priority-sponsored showcase, which also featured performances by Vacant Lot and RA The Rugged Man.

The opening night party, sponsored by One Source Entertainment/Sourceciti.com, presented live performances by the Most Talented, Warner Bros. trio and Lady of Soul Award nominee F.A.T.E., the Barrio Boyzz, and Gru V. Pictured here are One Source Entertainment president/CEO Bill Herndon, right, with Motown artist Brian McKnight, second from right, and two members of One Source Entertainment's staff.

Sharing some camera time at the Aug. 16 party, from left, are Paul Anthony of Full Force and rapper Sticky Fingaz.

The first of four panels on Aug. 17 was "Does Crossing Over Mean Losing Credibility?" moderated by Billboard Heatseekers/music video editor Carla Hay. Posing for posterity, from left, are Arista executive VP Lionel Ridenour, rapper Fat Joe, BET senior VP of corporate marketing and communications Kelli Richardson, Hay, the Trawick Group president Herb Trawick, Bad Boy VP Ron Gillyard, and Violator/AMG principal Chris Lighty.

The "Generation Impressionable" panel, moderated by BET VP of music programming Stephen Hill, far right, discussed the visual aspects of music videos and what footage is appropriate for audiences. Joining him, from left, are Dwayne Haywood, founder/executive producer of production company Platinum Films; Connie Orlando, executive producer of Hype Williams' Instinct production company; Tracy Danielle, founder of Urban Warrior Films; and Stacey Williams, BET intern.
What the technological future holds for the black music industry now and in the next five to 10 years was debated during "The Revolution Will Be Downloaded." Getting together for a group shot before the session, from left, are the Orchard director and artist development/urban music programming Kenneth Anderson, Warner Bros. R&B & hip-hop chart manager Scott Mills.

Spirits were high at the American Airlines sponsored luncheon on Aug. 18. Shown, from left, are Billboard R&B editor Gail Mitchell; guest speaker and American Airlines business development manager, urban and community relations, Charles Jones Jr.; and April Ausbury, account executive for the airline’s agency, Don Coleman Advertising.

During the Aug. 16 “Presidents Panel,” label executives shared their insights on the state of the industry. Shown in this pre-panel shot, from left, are Hidden Beach/Epic president/CEO Steve McKeever, moderator and Vantage Media CEO Keith Clinkscales, Flavor Unit Entertainment’s Drea Tate, RuffNation president/CEO Chris Schwartz, Billboard R&B & hip-hop chart manager Gail Mitchell; Motown president/CEO Kedar Massenburg; DarkChild Gospel’s Fred Jenkins III; and Billboard urban advertising director Andy Anderson.

Getting into the swing of things on Aug. 17, from left, are Billboard R&B & hip-hop editor Gail Mitchell, RuffNation president/CEO Chris Schwartz, Billboard urban advertising director Andy Anderson, Warner Bros. VP of media relations and artist development/urban music Karen Lee, and industry consultant Ruben Rodriguez.

Unplugged Records’ Blayz closed the conference with a red-hot performance. Reliving beforehand, from left, are Blayz’s Calvin “Kimon” Brumant and Campbellson "Sadiq" Shackleton, Unplugged president Tina Thompson, Billboard R&B & hip-hop chart manager Gail Mitchell, Blayz’s Jonathan “Baby Boy” Johnson; and Damon “AJ” Sealy, and Billboard urban advertising director Andy Anderson.

RuffNation’s “Somebody’s Watching You—Big Brother Vs. The Entertainment Media” addressed a slate of industry issues ranging from Napster and MP3.com to copyrights. Convening beforehand, standing, from left, are BringTheNoise.com principal Gary “G Wiz” Renaldo, moderator/entertainment attorney Bob Donnelly, and Liquid Audio VP of content development and label relations Dick Wingate. Sitting, from left, are Atomic Pop senior VP of corporate development Ken Freundlich and music attorney Rickey Ivey of live, McNeil & Wyatt.

“Takin’ It To The Streets” zeroed in on using music to build and market a brand image. Participants on hand for the session, from left, are Coca-Cola manager of national consumer marketing programs Philip Polk, moderator/Billboard R&B & hip-hop editor Gail Mitchell, Creative Management Group president/CEO Kenneth Crear. Pepsi’s manager of urban and ethnic marketing Wanda Austin/Wingood, and Heineken USA senior brand manager Scott Hunter Smith. Not shown: DreamWorks national director of urban promotion Jeff Thomas and Billboard R&B & hip-hop chart manager Stephanie Lopez.

The Billboard staff helps kick off the opening night festivities. Shown, from left, are R&B editor Gail Mitchell, associate publisher Howard Appelbaum, editor in chief Timothy White, and assistant to the publisher Sylvia Sirin.
## Top R&B/Hip-Hop Albums

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<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
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<th>COUNTRY</th>
<th>GREATEST GAINER</th>
<th>WEEK NEW</th>
<th>VARIOUS ARTISTS</th>
<th>HOT SHOT DEBUT</th>
<th>GREATEST WINNER</th>
<th>NEW ENTRY</th>
<th>PASTERSET</th>
<th>TOP R&amp;B/HIP-HOP ALBUMS</th>
<th>(2000)</th>
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<td>NELLY &amp; YVONNE REESE</td>
<td><strong>NELLY at No. 1</strong></td>
<td>8</td>
<td>3-14</td>
<td>US</td>
<td><strong>EMINEM at No. 1</strong></td>
<td>3</td>
<td><strong>NOVA SOUNDBYTE</strong></td>
<td><strong>THE MARSHALL MATHERS LP</strong></td>
<td><strong>THE MARSHALL MATHERS LP</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>THE SOURCE</strong></td>
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### Words & Deeds

(Continued from page 27)

marichai-horn-panculturated "Agite" (It's On) by Argentine group El Sindicato Argentino Del Hip-Hop and funk-based, Arab-ornate, influence-inflamed "El Ghorba" (The Exile) by MBS, shows the breath of eclectic fusions. There are also contributions from the likes of Schweizer West, D.J. Fresh, Unk, Japan's K-Dub Shine, Greenland's Nakus Poss, Caviar's Tali Illustrious featuring DJ Phat Phil, and Israel's Shahab Stamech.

"The main objective is to prove there's great hip-hop everywhere, even in Greenland, which has only 50,000 people in the whole country," says Langfranchi of the 14-track set. "It's high on a global, and whether or not you understand the lyrics shouldn't prevent anyone from feeling this record.

His highlights also include Greece's Terrors X Crew's fiery "H Kokoata" (The Compote); Australia's Trey Beats R Us' slow-rolling yet funky female anthem "Pelinee Fous," sung and rapped by Trey over producer Pasqual's rocking beats and Nick Toth's on-point turntablism; and the South African closer, "The Bermuda Triangle" by Mr. Mann & Point- Blend, which features a live operatic vocal refrain and a classical keyboard motif.

**NEWS OF THE NOTE:** First, the U.K.'s Richard Blackwood was a comedian, then an MTV presenter, followed by his own television chat show and a stint as a stand-in presenter on London's Capital Radio. This summer he scored a No. 3 hit with his debut East-West single, "Mama—Who Do Ya Mama? The follow-up, "1, 2, 3—Get With The Wicked," featured a re-creation of a George Gigon General Levy and Swedish female rapper Deetah... Bahamian trio Bah Men's "Who Let The Dogs Out" (edel), coming to Europe Sept. 25, is based around a very catchy chorus over a Miami bass groove and a touch of Caribbean flavor. This cover of an Anemone Douglas song was first bound to be a late-summer carnival club, and radio hit across Europe... The below-radar perception of U.K. rap in its homeland is evidenced by the warning notice at the bottom of a Gemtry Records' flyer. For Malarchi featuring Christyne's "U'Days"/"U.K. Ground Zero" single, out Sept. 18, it reads. "Support U.K. hip-hop—buy it, be positive about it," call your radio station and request it. Don't put up with DJs not playing it. Ignore idiot reviewers who knock it for no reason (see: doo). You see, if you do your part, you give us a chance to do ours."
Life After Madonna Is A Blast For ‘Music’ Remixer Young

Hey, MISS DJ: Tracy Young is smiling. No, make that beaming. Since helming her incredible remission of Madonna’s “Music,” the highly creative DJ/remixer has been unable to completely comprehend the magnitude of participating in such a high-profile project.

How am I feeling?” asks Young, giggling. “I’m very, very happy. It’s hard to put into words. I still can’t believe I was given the opportunity to remix a Madonna song. Sometimes I find myself questioning the reality of it all, but then I realize that dreams can come true.

“And I must admit,” Young continues, “with so many great remixes attached to the record [Deep Dish, Victor Calderone, Groove Armada, and Hex Hector and Mac Quayle], I really thought my mix would be overlooked. I thought, ‘Okay, he’s gonna care about me and my mix.’

For Young, it was important to create a definite link between the DJ and the dancefloor. “When I went into the studio, I knew I wanted to create a strong DJ/dancefloor connection,” she says. “I wanted to unite everybody. Similarly, and since the song’s title is ‘Music,’ I wanted the piano and strings to be musical. It was about creating strong bonds in more ways than one.”

Now, with only a handful of remixes under her Versace belt—the Pet Shop Boys’ “I Don’t Know What You Want But I Can’t Give It Any More,” Enrique Iglesias’ “Ballantine” and “Rhythm Divine,” and Simply Red’s “ Ain’t That A Lot Of Love”—Young may have many people wondering how, indeed, she found herself working on such a project.

“I guess I was in the right place at the right time,” says the Miami-based Young. “Of course, it doesn’t hurt to have friends like Ingrid Casares and Caresse Henry, who are, respectively, Madonna’s mom and stepdad. ‘Ingrid has helped me a lot,’ Young acknowledges. “She booked me [as a DJ] at her clubs in South Beach [Liquid and Bar Room], and I played at many of her private parties.”

Like many others in the club community, Young says he found his musical calling shortly after visiting New York’s legendary Paradise Garage club in 1985. Four years later, Heilbronn packed his bags and migrated from his hometown of Bremen, Germany, to New York, where he’s resided ever since.

“Upon arriving in New York, Heilbronn interacted with François Kervran at Axis Studios, where he says he learned the fundamentals of studio production.

In 1994 Heilbronn, along with DJ Mike Delgado, formed Deep Zone Productions (Billboard, Jan. 13, 1996) and recorded under such monikers as Deep Zone, Fun Topia and Simply Young. A hit was released on Capitol’s “Call Me” (A Capella Be Alright),” Lift (“Music Takes Me Higher”),” and Dangerous Minds (“Live In Unity”). By 1997, though, the label had dissolved its partnership, and Heilbronn’s new solo guise, HI Deep Productions, was born.

“It was a very difficult process for me to branch out and start work on my own,” Heilbronn acknowledges. Heilbronn has released numerous singles on a variety of labels, including 4th Floor, Chez Musique, Boom-tastic, and Suburban.

While releasing singles keeps his name in the front of people’s minds, he’s more than ready to take that next step. But he’s well aware of the major differences between producing singles and producing an entire album.

“Albums have gotten much more expensive to produce,” he says. “These days, you really need your own studio. If you don’t have one, it’s almost impossible to spend the proper amount of time on your album, because it becomes too expensive.”

Heilbronn, who has collaborated with a number of producers over the years, thinks it would be “great if a label would come along and give me the proper budget to bring many creative people together to work on my album.”

Weilbronn concludes, “For a remix, studio time is not a problem. I am in and out within three days. But for my first album, I have very high expectations about what I want to do and how I want to do it.”

For Heilbronn, this means diversity. “The major problem with dance and electronic music is that it’s so segregated,” he says, sighing. “DJs and producers tend to have a sound they’re known for and then remain committed to that niche—whether it’s house, deep house, tech-house, or whatever. In my experience working with so many different types of artists, I definitely feel like I can incorporate all of the styles and genres I enjoy.”

Heilbronn relates this to his upbringing. “Growing up, I liked to play every style, from jazzy and deep house to tech-house and drum’n bass. Why would you as a DJ want to pigeonhole yourself into a corner with just one style of music? This is exactly the same kind of perspective I will take on when producing my first album. I want to blend different styles and incorporate all of the labels, including Deep Zone, and the mix of styles.”

As for his DJing skills, Heilbronn has managed and booked by Jodi Biea of New York-based Wavy Music, is also an active player in the international DJ scene, manning the turntables at clubs in Tokyo (Club Yellow), London (Ministry of Sound), and Ibiza (Space). As for his off-duty activities, he’s also been a regular at such New York clubs as Twilo, Centro-Ex, and Vinyl. Of course, his left DJ skills can also be heard on various compilations, including “Selects,” which was released earlier this year on New York-based Northcott Records.

In addition to laying down the tracks on his first album, Heilbronn is currently remixing Everything But The Girl’s “Lullaby Of Clubland,” Ian Pooley’s “Balmes,” and Fieryguts’ “Fever For Life.”
DANCE TRAX (Continued from preceding page)

thought it would be too much of a conflict of interest.

In addition to regularly spinning at South Beach clubs like Level and Vivid, Young was signed by Lauren Foster of Los Angeles-based Lauren Foster Presents—also maintains a presence on the national DJ circuit scene. She’s currentlyconfirmed to play Sept. 2 at Washington DC’s Velvet Nation; Sept. 16 at Detroit’s Temple; and Sept. 29 at Columbus, Ohio’s Red Party.

In her spare time, Young, together

with Chris Crane, is working on an album of all original material. “It’s gonna be a dance album, kind of like a cross between Moby and BT,” she says.

In the meantime, Young is looking forward to the release of her first beat-mixed CD, “Inside My Head,” which Miami-based SFP Records is scheduled to issue at the end of October.

The 12-track collection is a feisty mix of the music that works Young. In other words, expect such house, tribal, and trance goms as BT’s “Dreaming,” Moca Featuring Deanna’s “Higher,” Moby’s “Porcelain,” Noel Sang’s “No Greater Love,” and K.C. Flight’s “You Sang to Me.”

At the end of the day, though, Young can’t help but express her gratitude to Madonna. “I feel so blessed for having been chosen to work on Madonna’s record,” she says. “I won’t lie—I could go on and on about Madonna. She’s a risk-taker, she believes in musical expression, and she’s a woman operating in a man’s world. Throughout it all, she has remained her own being—and has proved that anything is possible.”

RHYTHM DIVINE: Beverly Hills, Calif.-based (and BMG-dist) Milan Enterprise, known primarily for soundtrack/film score work, has licensed “No Greater Love” to "House of the General’s Daughter,” is entering clubland’s ambient electronic division with the signings of two international DJs: Tita, Spain-based Nacho Saomayor and Paris-based Pimpi Arroyo. Saomayor’s “La Roca Volume 1” and “La Roca Volume 2” and Arroyo’s “Overhead” are scheduled to street Sept. 26.

“By bringing ambient and downtempo artists to the fold, we are expanding our repertoire and enhancing our brand identity in a complementary way,” says Milan president/CEO Russell Ziecker. “The music has such cinematic qualities that it goes hand in hand with our core business of soundtracks.”
Rogers Out Radio Comeback With New Dreamcatcher Set

BY DEBORAH EVANS PRICE
NASHVILLE—Few artists in the business really have enjoyed a more stellar comeback than Kenny Rogers. Since launching his Dreamcatcher Records label in 1996 with co-owner and manager Janice Jackson, Rogers has enjoyed the charts with the label’s debut single, “The Greatest,” and then scored a No. 1 hit with a later single “Buy Me A Rose.” Both videos went to No. 1 on CMT.

Rogers’ album “She Rides Wild Horses” has been certified platinum, an unprecedented feat for an independent country record label. “Buy Me A Rose” netted Rogers a nomination from the Country Music Assn. (CMA) for single of the year, his first CMA nomination since 1986, when he and Dolly Parton received a nod in the vocal duo category.

“Being, it’s great that one wanted the success,” admits the four-time Grammy winner. “I didn’t want to go out not having [had] a hit for 20 years, but the problem with success is you have to nurture it. You can’t put out a record and sit back and enjoy it. You have to work it… Sometimes you have to stop and ask, ‘am I doing the right thing?’ For the time being, it is for me. It’s fun for me, and it brings me great pleasure to have this—what I think is a really historic run of success based on where I’ve been and how long I’ve been gone.”

On the crest of this wave, Rogers is preparing for the release of his 9th album, “There You Go Again,” due Oct. 3. He says his current record acceptance by country radio bolstered his confidence in making the new record. “If you made it easier when you are on the air, you don’t want to walk away from it because it is not a factor—then you wonder if you are out of touch with where radio is,” he says. “Once the once has a song that is playing, the market just it puts you in the loop.”

WSM-FM Nashville PD Tim Mur-phy credits a positive attitude and strong material for Rogers’ resurgences in radio. “He loves his attitude,” says Murphy. “He never complained. He never bad-mouthed radio. In fact, he said at [the Country Radio Seminar] that the problem with success is you have to nurture it, that couldn’t be denied. I don’t fault anybody. I really appreciated that.”

Rogers is currently at No. 41 on the Country Singles & Tracks chart with “He Will, She Knows.” “He’s making great records, and this new one just jumps off the air,” says Mur-phy. “He’s really cool in the way this has happened. ‘The Greatest’ was one of those records that the audience kind of demanded. We got a lot of calls, and that built it a little bit. Then “Buy Me A Rose” came out. When “He Will, She Knows” came out, everybody started jumping on it fast. It really goes back to all of them being about whether or not it’s a great record.”

“There You Go Again” is rife with potential singles. It’s contemporary country, which achieves Rogers’ goal of creating music that can be played on the radio “after a Tim McGraw or Shania record and doesn’t sound out of place,” he says. But the album is still classical Rogers, filled with the strong ballads and positive anthems he’s built a career on for nearly five decades. “I love the songs I found. They really look different places where I am musically,” he says. “I’m excited about this for a lot of reasons. I produced eight of the songs on this album. I used to produce a lot of my stuff, and it got to where I was more trouble for me, and I realized very quickly that there are a lot of guys who are better producers than me, but very few people represent me musically as well as I do.”

On “There You Go Again,” Rogers also enlists creative input from a cast of fellow performers that includes Dean Sams, Bobbie Gentry, and conflict on the title track, Steve Wariner on “Blue Train,” Alison Krauss on “I Wish I Could Say That,” Danni Eddy on “I Wanna Be the One,” and a whole host of people on “What That Means.” Linda Davis duets on “When We Made Love.”

Tritt Ends Hiatus With Album After New Sony/Columbia Deal

BY RAY WADDELL
NASHVILLE—After a self-imposed hiatus, Johnny Tritt has emerged with renewed vigor, sporting a new record deal, a hot single, and a new album, Columbia’s “Johnny Tritt: The Real Deal.”

The team at Sony/Columbia feels it may well have a blockbuster on its hands right out of the gate. “We’re going for the throat on this one,” says Mike Benninger, senior vice president of sales and marketing at Sony Music Nashville. “We absolutely expect this to be a multi-platinum record, and we’re devoting the marketing plan to support a multi-platinum release.”

Due Oct. 3, the diverse collection of songs finds Tritt in a confident mode, offering up the dichotomy of grit and grace in his voice. “I think it is a result of the course of nine albums,” Tritt says that both now and in the past he’s had to record more and write songs that fall into the main styles. “I’ve tried to put in some of the straight-ahead country stuff, and then, obviously, the ballads,” he says. “I’ve always been spoiled, and spoiled, you get a little more of a male perspective than most stuff I hear. And then, of course, I’ve been known for writing songs with a little bit of a rocking edge,” Tritt adds. “There” (Continued on page 37)

Warner/Chappell Acquires Starstruck; TNN Picks Up Canadian Country Awards

SOURCES CONFIRM that Warner/Chappell Music is acquiring Starstruck Writers Group from Reba McEntire and her husband and manager, Narvel Blackstock. Starstruck’s 15 writers will be absorbed into Warner/Chappell.

The deal is a spinoff of the company’s recent $1 billion acquisition of the catalog of Sony Music Publishing.

Unique to the transaction, which is expected to close later this month, is the fact that TNN (Tristar Network Inc.), which operates the 24-hour video channel that airs the CMA Awards, will send the show to North American viewers.

The lineup for the 12th annual Canadian Country Music Awards includes Brad Paisley, the Wilkinsons, Chalee Tennessen, the Derrillers, Claire Lynch, and host Charlie Nagata.

The show, which will be televised live from Rogers Place in Edmonton, Alberta, will air on the CMT (Country Music Television) Canada network.

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TRITT ENDS HIATUS WITH NEW SET AFTER NEW SONY/COLUMBIA DEAL
(Continued from page 35)

TRITT HAD LITTLE TO DO BUT WRITE, authoring or co-authoring seven of the 11 songs on "Down The Road." Tritt also co-produced the record with Billy Joe. "At one point around the end of the album we wanted the album to have a 'hard sound,' as well as my voice," says Tritt. "If you read CD covers the way I do, it seems like it's the same group of musicians on just about every album coming out of Nashville. We wanted to use 'A players, just maybe people who haven't been heard a lot." Tritt's 11 song set on the album with Bob DiPiero and Robbins. One of my favorite albums is 'Billy Hill,' and I knew that if I ever had the chance to write with Bob and Dennis we could write some stuff in that vein," says Tritt. "I'm really proud of the songs we wrote." Tritt also wrote two songs with Charlie Daniels, something the pair had been trying to do for 11 years. "I think Travis got a good guy to pin down," says Tritt. "But we got together for two days and wrote two songs, and it was the easiest co-writing situation I've ever been involved in." The lead single is "Best Of Intentions," which is currently at No. 20 on the Hot Country Singles & Tracks chart. Tritt says he originally wrote the song for the Billy Bob Thornton film "Daddy And Them," but when the film was delayed, it freed "intentions" to be made into "Best Of Intentions." "I knew that record, if it ever had its day in court, would do well, but I didn't expect it to do this well in the early going," he says. "It's one of the fastest-moving singles of my career." The label is highly pleased with both Tritt and the performance of the single. "We couldn't have hoped to have Travis as part of our family," says Kraski, "Travis has been a great songwriter, great performer, the way and his talent is undeniable." Gary Falcon, Tritt's manager, calls the album "easily one of the best records he's put out." "A very aggressive" marketing plan will reach out to both traditional country and broad-based consumer media, including heavy print and television support. "Travis has broken into a whole new field of country music, and we'll gear our consumer advertising toward that," says Kraski. The advertising campaign will begin with the album release and run through the end of the year. Falcon is working on lining up both mainstream and niche media, targeting "those people who normally don't listen to country music and the rightways we can get those people into country music." "We're going to give them a kick in the pants," he adds. "They used to be the standard in Nashville has changed since he exploded with "Country Club" in 1988, which played a small role in his hiatus. "I wanted to wait for things to sort of settle down," he says. "There are a lot of people trying to make it in the music business, and I wish them all the best. But my fondest concern has never been having too many songs after a record; it's continued to fulfill the need for a song. "It's almost like people are talking about going back and buying Travis Tritt music. It's all about the songs and the style in which they're delivered." Tritt, booked by Monterey Artists, is playing about 46 dates from August through November and will continue touring in 2001.
### Top Country Catalog Albums

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<tr>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>Rodney Carrington</td>
<td>Hot Shot Debut</td>
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<td>Chris Ledoux</td>
<td>Cowboy</td>
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<td>Anne Murray</td>
<td>What a Wonderful World</td>
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<tr>
<td>Kenny Chesney</td>
<td>Everywhere We Go</td>
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<td>Kenny Rogers</td>
<td>She Rides Wild Horses</td>
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<td>Eric Heatherly</td>
<td>Swimming in Champagne</td>
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<td>Keith Urban</td>
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<td>Garth Brooks</td>
<td>Double Live</td>
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<td>Elvis Presley</td>
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<td>Mark Wills</td>
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<td>Martina McBride</td>
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<td>Clint Black</td>
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<td>Brad Paisley</td>
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<td>Chris Ledoux</td>
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<td>The Kinleys</td>
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<td>Trisha Yearwood</td>
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<td>LeAnn Rimes</td>
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<td>Vince Gill</td>
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<td>Collin Ray</td>
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<td>Johnny Cash</td>
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### COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, AND PRODUCED, AND PROVIDED BY Billboard

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<th>Artist</th>
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<td>ROY ORBISON</td>
<td>LAST CHANCE FOR A THOUSAND YEARS</td>
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<td>ALISON KRAUSS</td>
<td>FORGET ABOUT IT</td>
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<td>BROOKS &amp; DUNN</td>
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<td>JEFF FOWSITHY</td>
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<td>BILL HILBERRY</td>
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**Compilation Details:**
- Compiled from a national sample of retail store, mass merchant, and internet sales reports collected and produced by Billboard.
- The Top Country Catalog Albums chart is based on data collected from Billboard's charts, which tracks the performance of catalog albums in the country music genre.
- The chart includes albums by various artists, reflecting their sales and popularity within the country music market.
- The data is collected from Billboard's charts and tested regularly to ensure accuracy and reliability.
- The chart is updated weekly to reflect the latest sales trends and artist performances.

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*Note: The image contains a table of albums with detailed information about their sales, peak positions, and chart weeks.*
Quallton Imports’ full lineup includes more discs to mark Dietrich Fischer-Dieskau’s 75th birthday. Austria’s Orfeo label adds to its sizable discography dedicated to his singing and conducting with a set of J.S. Bach’s Weihnachts- und Passionslieder with Krassimir Tchakarov. As well as recent Mahler “Das Lied Von Der Erde” with Fischer-Dieskau at the podium. In October, Italy’s Decca label presents a lauded devotion to a singer of more remote vintage: legendary turn-of-the-century Russian bass Fedor Chaliapin. A great Arbiter release just out is the first CD reissue of the late Paul Jacobs’ organ recordings originally released on LP by Nonesuch in the late ’70s. It also includes material from the pianist’s album of 20th-century etudes. The Spanish early-music specialist also promises one of the season’s most alluring vocal records with La Venexiana in Gesualdo madrigals. Add also is an enterprising title from the Dutch NM imprint: “Toecatia” has pianist Ivo Janssen playing Bach’s six toccatas, plus new twists on the form by such composers as Louis Andriessen. This month, the young Glossa label offers a unique arrangement of Eugene Ysaye’s solo sonatas by guitarist Bjarne Kristensen and an upcoming BIS title features Franz Halas in Takemitsu’s complete works for guitar.

The pick of Naxos’ fall schedule includes Strawinsky’s complete piano sonatas played by Robert Levin on Brilliant Classics, as well as Charles Ives’ Symphony No. 2 with the Nashville Symphony Orchestra. The company also plans to distill excerpts from Arthur Mass’s “London in the U.S.” by Christopher Hogwood, including a Berliner Staatskapelle “Marriage Of Figaro” led by Daniel Barenboim (Glass), also due in October.

More orchestras are seeing the virtues of self-reliance as they begin to issue archival material on their own, as well as new live recordings. The London Symphony Orchestra’s new line of budget-priced “LSO Live” discs is being distributed by such outlets as Empire Music in the U.S. and Harmonia Mundi in the U.K. “LSO Live” is currently custodian of the orchestra’s relationship with Sir Colin Davis in the conductor’s prime repertoire. Taped last year, Dvorak’s last two symphonies and an excellent Berlioz “Roméo Et Juliette” are out now on Virgin’s "Beatrice Et Benedict” is due in October.

On Sept. 25, the New York Philharmonic issues the first contemporary anniversary recording of a Beethoven’s Symphony No. 7 with Michael Tilson Thomas conducting. Thomas is the latest in a series of conductors who have taken on the project, which has now become a regular feature of the orchestra’s programming. The orchestra, under the leadership of James Conlon, will present the work on its fall tour, which includes a performance at Carnegie Hall on Oct. 12. The orchestra also announced plans to perform the Beethoven’s Seventh Symphony in several other cities, including Chicago, Los Angeles, and San Francisco, as part of its “Beethoven in America” season. The project is being supported by the Beethoven Foundation, which is celebrating the composer’s 250th birthday this year. The concerts will feature a variety of guest artists, including pianist Mitsuko Uchida, violinist Anne-Sophie Mutter, and cellist Yo-Yo Ma. The New York Philharmonic’s performance of the Seventh Symphony will be recorded by the Grammy-nominated label Decca, and will be released in November. The orchestra also announced that it will perform Beethoven’s Ninth Symphony on its upcoming tour to Asia, with music director Andris Nelsons conducting. This will be the first time the Ninth Symphony has been performed by the orchestra in Asia.
Artists & Music

Jazz

BLUE NOTES

by Steve Graybow

SPACE BASS: With its warm acoustic tones, subtle keyboard samples, and lengthy compositions, "Sci-Fi" (Verve, Sept. 12), bassist Christian McBride's fourth date as a leader, is a nod to jazz past and present that also looks firmly toward the music's future. An arroyed fusion fanatic, McBride tackles material by Jaco Pastorius and Stanley Clarke as well as Steely Dan and the Police, exemplifying the melange of influences that informs the current generation of jazz innovators. The bassist is the first to admit that interpreting material from these legendary acts can be taxing in jazz circles.

"Jaco was a great player, but he was also a great composer," says McBride, who initially was reluctant to tackle Pastorius' "Havana" because "it could border on blasphemy." To focus on the material rather than the composer, McBride recorded the song on acoustic rather than electric bass.

"Sci-Fi" finds McBride putting his personal stamp on Clarke's "Butterfly Dreams," as well as the title track to Steely Dan's 1977 album "Aja," which includes a stand- out guitar solo from David Gilmore (the original featured saxophonist of Wayne Shorter). He also turns in a unique arrangement of the Police's "Walking On The Moon," slowing down the pop tune and delicately picking out the familiar melody in the higher register of his bass.


Joining McBride are saxophonist Ron Blake, pianist Sheddrick Mitchell, and drummer Rodney Green, collectively billed as the Christian McBride Band. "It's important to keep a band together," explains McBride. "As you play together, the music evolves with the musicians."

The bassist notes that the original composition "Xerxes," which comes in at just under eight minutes, was a free-form centerpiece of many of the group's recent performances. "For a while it started the last 40 minutes of the live set," says McBride, laughing. "I had to bring it back to a manageable length, but we developed some great ideas while playing it."

Also appearing on "Sci-Fi" is Dianne Reeves, who provides vocals on "Lullaby For A Ladybug"; harmonica player Toots Thielemans; James Carter, who plays bass clarinet on "Walking On The Moon"; and pianist Herbie Hancock.

"It was really weird for me to have Herbie playing my music," says McBride, who produced the album. "He would ask me if he played on a track was OK, and of course it was. It's Herbie—if course it is OK."

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Multitalented Composer Goldenthal Has Big Plans For Broadway

For his upcoming Broadway project with Taymor, Goldenthal will only declare that “it will be something major” and will be presented “within a year.” He adds that he and Taymor will figure in several other Broadway concepts in which their supporters have given their “carte blanche” to work on projects.

Goldenthal, a 45-year-old Brooklyn, N.Y., native who lives in New York, where he composes most of his film scores (which are often recorded in London) says that his eclecticism has firm roots in his most-admired composers. They include Richard Strauss and Aaron Copland and John Corigliano—he studied music with both—and Leonard Bernstein.

“Bernstein was an eclectic Broadway composer,” says Goldenthal. “Just look at ‘West Side Story.’ He had so much diversity. He could write with salsa, black, and cool jazz influences.”

Goldenthal’s varied musical gifts, which also extend to ballet, works, have a more concrete Bernstein connection, too. In 1988, he was commissioned by ASCAP to write a piece in honor of the late musical giant’s 70th birthday.


Camp Song. Nine of Warner/Chappell Music’s writers got together recently for a weekend camp writing workshop in Nashville. As a result, new songs were premiered for an “invitation-only” audience at Dawson’s Corner. Taking a class break, from left, are (first row) Jewel and Jeff Stevens; (second row) Hal Shur, Jude Cole, Daryl Simmons, Michelle Mccreary, and Marv Green; and (third row) Stan Lynch and Cesar Lemos.

Gold For Pink. EMI Music Publishing writer and LaFace Records artist Pink, center, has received gold certification from the Recording Industry Assn. of America for her single “There You Go!” album “Can’t Take Me Home.” Flanking her are Evan Lamberg, left, EMI Music Publishing executive VP of creative, North America, and Brian Jackson, EMI Music Publishing senior VP of creative/A&R, East Coast.

Songs of Love Foundation, a nationally recognized nonprofit organization, which provides seriously ill children with their very own personalized song, is looking for songwriters/singers. Be a healing force in the life of a sick child and give back with the talent that was given to you! Industry sponsorship is sought at the NMPA’s Lifetime Achievement Award. The ceremony took place at the NMPA/HFA annual meeting in Beverly Hills, Calif.
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"Live By Request"—Mix A and Mix C, each equipped with a Solid State Logic 9000 J Series console. Mix A, with a 96-input 9000, was used for the music mix. Studio C, housing a 72-input 9000, was used for "Live By Request's" production mix, which married the music mix with all additional audio sources, including the microphones of the audience and of host Mark McEwen.

"I think one of the things clients have come to rely on is the fact that really, nowhere else can you make a television show and have this level of audio facility available to television producers that you have here," says Kadison. "When doing these shows, it sounds like you're producing a fantastic record at the same time. Knowing that artists can come away happy is very gratifying."

As DVD Audio fast approaches the marketplace—and with the success of DVD Video already well-established, especially in the form video genre—Sony has been on the forefront of technical readiness. With a steadily increasing amount of multichannel mix work for DVD production in mind, Sony Music Studios has added significant new equipment this year, including a second Sony OXF R3 digital console (Studio Monitor, Billboard, July 22) and a Solid State Logic Avant digital console, which will serve a variety of post-production needs.

Kadison says, "Typically, all of the shows in the 'Live By Request' series are being archived for future release, on DVD and internationally. In fact, the whole setup is done so that we can release in 5.1. The studio had been retooled a couple of years ago, and we keep fine-tuning it. We can shoot in component digital video, and all the audio is recorded with an eye toward being able to release in surround sound."

In spite of the frantic, start-and-stop nature of live television with commercial breaks, Nelson and his musicians delivered an organic, earthy performance that flowed effortlessly.

"It was really like one of those old-fashioned nights you hear about, back in Greenwich Village [N.Y.]," Kadison remarks. "And we're looking to keep pushing the boundaries. We have many more shows in development."

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Artists & Music

Luis Enrique Makes Salsa Comeback

THERE WAS a time when Luis Enrique Mejía seemed to be everywhere—playing percussion on other artists’ albums, jamming in Miami clubs, going onstage for impromptu duets with touring artists, recording world and pop music.

In a way, you could say it was all preparation for “Evolución” (Chazz Music/WEA Latina), his salsa comeback and his first album in that genre in five years.

A personal, wide-ranging album, “Evolución” goes out on a limb by including a handful of ballads in the lineup by being deliberately reflective, reflecting Mejía’s own musical journey in the past 15 years.

“What I did was mix salsa with hip-hop and R&B, says Mejía (whose artistic name is Luis Enrique) “Much more than salsa, it’s Afro-Cuban music. But I think the depth of the album is the fact that the mixture of all these elements complement each other so well. You can feel the album, but you can also listen to it.”

At first listen, “Evolución” is far from being the usual commercial fare. But the first single off the album, "Qué Se Yo," debuted this issue at No. 14 on the tropical chart and No. 32 on Hot Latin Tracks—but quite an accomplishment considering Luis Enrique had been away from the salsa spotlight for so long.

“'Evolución' means growth, especially personal,” Mejía’s personal assistant, Luís Mejía, explained. “It also means a new beginning. As a composer, this album is a new beginning for me.”

But Luís also sees “Evolución” as a salsa album with "new arrangements" and a "new type of fusion sound." Part of that stems from the method Mejía follows in writing and recording. Co-producing with bassist Omar Hernández (who plays with Grupo Café Nostalgia), Mejía initially laid down all rhythmic tracks, establishing a very strong rhythm foundation.

Conversely, virtually every song in this album—and in Mejía’s repertoire—is written initially as a pop tune and then "salsified." The most patent example here is “Alma Rosa,” written and conceived as a very simple tune to be accompanied by guitar. In the final tally, Mejía recorded it in a pop version produced by Paulo Benthencourt and a salsa version spearheaded by Hernández.

"I was so attached to the sentimental part of it that I couldn’t see it being a salsa," says Mejía. "It could have been very intimate, and it ended up being very pop and very commercial." A "salsified" version is expected to appear on Mejía’s own label, Chazz Music, through which he signed with WEA Latina, which distributes the album. Mejía is currently being produced by a new Puerto Rican singer-songwriter, Ana Maria García for Chazz. Her album is also slated to be distributed by WEA Latina.

Mejía additionally plans to kick off a U.S. tour before the year’s end.

Gutiérrez Teams with Santander: Vowing from his very personal, front-room style, Cuban singer-songwriter Amamy Gutiérrez has paired with pop producer Kike Santander for his sophomore album, due in February on Universal. Santander won’t just produce Gutiérrez; he’ll also provide the artist with five tracks, a sizable number considering how prolific Gutiérrez is as a composer:

"I write with an unimaginable frequency," says Gutiérrez. "I write every day. But I almost died when [Santander] presented the songs to me." Working with Santander has come naturally to Gutiérrez. "I always liked being more pop than protest," says the 36-year-old artist. "My music is pop, but with the aggressiveness, the richness of Cuban music." (Continued on page 16)

LATIN TRACKS A-Z

Title (Publisher - Licensing Ag.)

15 FERNANDO ECHAVARRIA
16 PAULA RUBIO
19 KARINA
21 J.LUCAS
22 RUBIO
23 JUAN RUBIO
24 FABRIZIO
25 JUAN RUBIO
26 JUAN RUBIO
27 EDEN
28 EDEN
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The reference guide for anyone who books, promotes, programs and manages talent...

Gutiérrez, who currently lives in Mexico, has been working with Santander in Miami for the past few weeks. (In fact, he plans to move to that city.) But recently, it became clear that the album would not be ready by the original Feb. 28 deadline. Part of that has to do with the logistics of the production, which, according to Santander, will feature guest appearances from Arturo Sandoval, Luis Enrique, Cacho, and Nestor Torres.

Gutiérrez, in the meantime, hasn't strayed far from the stage. Earlier this month he performed as part of SongFest at the Kravis Center, a bi-monthly Miami showcase for known and unknown artists. And on Aug. 16 and 17 he played short acoustic sets in the intimate setting of Café Nostalgia, a small nightclub in Miami Beach.

CASTRO'S PROJECTS: Kike Santander is also producing the upcoming album from Mexican balladeer Christian Castro, which will include some tracks by Rudy Pérez, his producer before Santander stepped in last year with "Volver A Amar." (The single moves off the charts after 20 weeks to become a recurrent hit.)

As part of a current U.S. mini-tour Castro played a sold-out show at Miami Beach's Jackie Gleason Theater (capacity 2,700) Aug. 18. Castro, attired in a double-breasted suit — like Luis Miguel — volubly kicked off with his hit "Mi Vida Sin Tu Amor," singing wonderfully and displaying an ease and confidence that has often eluded him before. He sustained the momentum throughout his 20-song show, which featured a costume change so radical (banana cream slices and a brown print sleeveless top) that it merits comment.

In late July Castro and fiancée Valeria Lieberman traveled to China, where the singer made an in-store appearance in the city of Dalian—the country's fashion center and the site of a yearly music festival— as well as several TV. Castro said the only Latin artists to play there previously were Ricky Martin, last year, and Julio Iglesias, three years back.

Before doing the gig in the Far East, "The government knows my mother's opera, and they know a little bit of my music," he says, adding that the Marxist cultural ministers who invited him were fond of "Los Ricos También Lloran" (The Rich Also Cry), starring his mom, Verónica Castro.

On the way back, Castro stopped over in Porto Fino, Italy (near Genova), and paid a visit to singer/songwriter Toto Cutugno, who Castro said might give him some new songs for his upcoming album.

RITMO LATINO: The third annual Ritmo Latino Convention kicks off Tuesday (29) at the Universal Amphitheatre in Universal City, Calif. Attendance is expected from Ritmo Latino personal nationwide and major label representatives and artists. Showcases are scheduled throughout the three-day event.

Ritmo Latino is also sponsoring the upcoming Ritmo Latino Awards, set to take place Oct. 19 at the Universal Amphitheatre in Universal City.

O REIRO CROSSES OVER: Never doubt Latin music's capacity to cross over way beyond the U.S. market. Proof is in Natalia Oreiro's upcoming concert stint in Israel, scheduled by NYK Productions. Five shows set for Sept. 11-16 in Haifa and Tel Aviv are virtually sold out (2,000 capacity per show). The drive? Oreiro not only sings but stars in soap operas that are popular worldwide, most recently "Mujeres Divinas." NYK is also flying Enriqueta Villanueva to Melbourne, Australia, where he's scheduled to perform two shows at the 6,000-plus-seat Kremlin Palace Sept. 27-28 in Moscow.

SHORT TAKES: BMG's Rodolfo López Negrete has left the label's Mexico office to be BMG's VP for the Latin region, based in Miami. He'll be replaced by Brazil's Paolo Rosa. Bolivian group Azul has become a phenomenon in Mexico with its single "Bohemias," which has propelled its album "El Sapo" to sales of more than 100,000 copies... Indie label Discos Continen- tal has just released "27 demonios," an album of 14 traditional mariachis performed by tenors Alberto Angel "El Cuervo," Humberto Cravioto, and Valente Pastor. Tracks include "El Rey," "Canción de Paloma," and "El Sapo."... And young star Ana Bárbara has temporarily stepped off the stage to await the arrival of her first baby in November. The baby, a boy, will be named Emiliano. Ana Bárbara and boyfriend Edgar Gallardo are planning to marry early next year, making the band weddings for both... After recovering from a back injury, Raymondo Espinosa, best known as Rayito Colombiano, has suffered a second health setback after hurting his left foot during a performance in Veracruz. Still, Espinosa plans to continue with his scheduled Mexican tour in support of his fourth album.

Leila Cabo may be reached at 305-361-8279 or at leilacabo@billboard.com. Alexo is preparing his release, which was provided by Teresín Ayudado in Mexico City and Karl Ross in Miami...
SINGAPORE—It is a Saturday morning in the smart Singapore suburb of Bukit Timah. The hum of the air conditioner in the large and airy living room may be a minor irritant, but it is certainly better than braving in the intense heat and humidity outside.

MTV Networks Asia president Frank Brown, relaxed in a Nike T-shirt and cargo shorts, is savoring a rare weekend at home, albeit one interrupted by a visiting Billboard correspondent. In less than 48 hours, Brown will be in the air again, on his way to Korea; his suitcases are already packed for the Monday morning flight.

Spending half your time traveling between Bombay and Beijing is an inevitable part of the job of overseeing the most diverse corner of MTV’s global sweep. Brown has been doing it since he arrived in Singapore as MTV Asia’s executive VP in January 1995, assuming his current title two years later.

MTV had been one of the five original channels on Star TV, the Hong Kong-based satellite TV network that went on air in 1991. Two years later, the majority of Star was sold to Rupert Murdoch and disputes between his News Corporation and MTV’s owner Viacom about strategy in the region led to the two sides taking the music service off the air in April 1994. While Star launched Channel V into the vacant slot, MTV plotted the return of MTV to Asia.

In April 1995, MTV Asia started as a Mandarin-language service, followed by an English service that started operating two weeks later. As it marks its fifth anniversary, MTV Asia has five 24-hour channels aimed at specific markets; programming carriage agreements in several others, giving it a claimed distribution into 110 million homes; online services; and a retail business.

Brown is the consummate corporate executive, reeling off stock-in-trade phrases like “phenomenal growth” and “excellent position.” Superlatives may become debased through overuse, but these phrases—conveying strength, vitality and permanence—can also add something of a protective coating to the company.

That shield has been needed frequently in the past five years to repel the missiles that the capricious Asian market has a habit of lobbing at new businesses.

In a conversation with Billboard, Brown reflects on the first five years of MTV Asia, and the joys and frustrations of working in the region.

There are about 3 billion people living in the area covered by MTV Asia, which is hugely diverse in terms of language, culture and social mores. How can you possibly deliver a cohesive MTV service under these circumstances?

Localization has been a terrific driver and has been responsible for multiplying the viewership over the last couple of years, and that has driven the advertising revenue up. That, in turn, has allowed us to take other strategic initiatives, such as clothing, CD compilations and other things. Localization is still a key element for us to get into the psyche of the young people in each market.

What I find interesting is that, historically, the flow [of creativity] has been from East to West. Now, we are starting to see a flow of that creativity from East to West. For instance, a lot of the award-winning station “indents” that we create here in Asia are now being fed on other MTV channels around the world, and even winning awards.

A couple of years ago, the “obsession” spot that we created in Taiwan, an image spot for MTV that was created by the local team, won silver at the Promax Global Awards in Chicago. I think that part of our mandate and part of our responsibility is to give Asian creativity and music a platform for exposure in the West, as well as in Asia.

The regionalization is still important, but I think that if you traveled with me around Asia, you would find a similar passion for music, a similar youthful exuberance and a passion for life.

Young people worldwide have an incredible amount in common—music, movies and fashion—and they are concerned about the same things. A young person in Paris has more in common with a young person in Hong Kong than they would with their parents.

There is a common view of the world among young people, combined with their local views—we call it the dual-passport culture. They are comfortable with traditional values and embrace modernism and consumerism. That is one of the important things that MTV reflects in its lifestyle.

What’s the focus for the next five years of MTV Asia?

We have 110 million homes watching us; that means there are another 400 million to go. So, distribution is still one of these challenges and opportunities that we face. But largely what I find is that these challenges and opportunities are making progress on all fronts. Broadcast deregulation is making it more and more possible to grow the channels. It also means that companies at a local level and to localize our programming.

The distribution possibilities—cable, satellite, microwave, ultra-high frequency, very high frequency, the Internet and wireless application protocol—where do you want to stop?

The number of platforms and the number of vehicles for distribution are multiplying, and that can only be good for MTV. It brings music to young people in all sorts of environments, not just in the home, but in public entertainment venues—anytime, anywhere.

The Internet is a fantastic opportunity for us. In the last 12 months we have built a phenomenal growth machine on the Internet after launching last May. The numbers are staggering. We started with a single English-language site; we now have four in various languages and are soon adding a fifth. The joint venture that we created with Asiacontent.com has just mushroomed in terms of our online presence. That means another string to the bow for advertisers, and we offer integrated packages to advertisers and to the record labels.

You clearly feel that the Internet has become an effective tool for MTV. Do you think that the record companies have the same confidence about the medium and that, for the time being at least, you are not traveling along the same road?

No, on the contrary. We are already booming on the Internet because of our Web sites, and we are experimenting with e-commerce by selling CDs online. We added a top-100 discount. Now we have expanded [the site] so you can find any contemporary or classical release; classified by artist, title or album. We offer a lot of information on the sites about the channels, music in general and the local youth culture scenes. There are graffiti walls where you can have interaction with young people.

As for downloading music, clearly, there is a big opportunity for us there. As well as streaming MTV channels on the Net—the technology is already here and the opportunity to do it is just around the corner—we can offer a lot more than what already exists. We already have a radio format called Imagine Radio, where you can create your own radio station just by making selections online for certain things, like your favorite artist or track, and you can then determine how much control you can have over the playlist. If you want it to be pretty generic, just choose genres or program each track. You can create that and E-mail it to a friend. That [technology] is already here.

For TV, you can have the basic channel, and you can drop in whatever genres or tracks you want with music TV online. Of course, with downloading, we have great opportunities, but, in Asia, we are an opportunity to work with the record labels, and there are some key issues. Security is one of them. The labels are

Frank Brown
President of MTV Asia

THE BILLBOARD INTERVIEW
BY OWEN HUGHES
Regional Roundup:  
MTV Asia's Five Branches  

BY OWEN HUGHES  

SINGAPORE—Since April 21, 1995, when MTV Mandarin was launched at the Hard Rock Cafe in Taiwan's capital, Taipei, with Bon Jovi headlining the event, the MTV Asia Networks has grown into five services. In addition to MTV Mandarin, there is MTV India, MTV Southeast Asia and MTV Philippines, the latest addition, which launched in May 2000. There is also a North Asia service that brings blocks of programming to Korea and China.  

Here, MTV Networks Asia president Frank Brown gives his assessment of the company's regional services, discusses the plans for future growth and describes the market conditions he believes favor expansion in this first decade of the new century.  

MTV INDIA  

"Alex Kurskilla, senior VP and managing director of MTV India, has fantastic skills, both in business and creatively, and a passion for music," says Brown. "He has taken the channel to a whole new level and as we go to India, we've seen a huge growth in viewership. We are at an all-time high, both in terms of ratings and in distribution. In terms of leadership over the other music channels, the gap is bigger than it has ever been."  

MTV India has already launched in India with CD compilations and our clothes line 'MTV Style.' We recently did a worldwide MTV brand study and India was in the top four brands of MTV around the world, after Brazil, the U.S. and Italy.  

"For the music mix, what has connected extremely well for us in India is the humor. It is a big part of the personality of the channel. The whole fun feel of the channel, the light-heartedness of it, makes it a great channel to watch."  

MTV NORTH ASIA: CHINA  

"North Asia is overseen by Harry Hui and consists of China, Hong Kong and Taiwan. China is run from Beijing by our VP and GM Li Yifei. She came to us with a publicity background and has very strong government connections.  

"We are 15 million homes [in China] on cable. We recently launched a new countdown show on Beijing TV and have completed the Mandarin Music Honors—very successful!" (The inaugural 1999 event was held on the same day that U.S. bombers destroyed China's embassy in Belgrade. In the wake of protests against the U.S., MTV did not present the awards show on Chinese TV until later that year.)  

"This year's event was presented on China Central TV (CCTV), MTV in China and MTV around the region. We will, of course, repeat it several times on the Mandarin service, around the region and on our network around the world.  

"It was a fantastic show; we got a great lineup of both Chinese and international performers, including Alanis Morissette, Aqua and Atomic Kitten. Atomic Kitten is naturally effortless. They presented an award to a Chinese performer and went down on their knees onstage and were hugging him onstage. You don't see a lot of that on Chinese award shows, and I think it was wonderfully symbolic of the exchange of culture through music.  

"In China, on the cable side, we are carried between three and six hours a day. A couple of years ago, it would have been one or two. I know the Mandarin Music Honors is a one-off event, but I think last year CCTV put it on 12 times. The exposure you get is huge."  

MTV NORTH ASIA: THAILAND  

"Taiwan "is right on track now," says Brown. "Our GM in Taiwan is Michael Cheng; he came to us from a TV background, and he is a great guy. The music viewership in Taiwan is, in the last 12 months, has been up 100%; it has more than doubled. Distribution is at 99% of cable homes (approximately 4.6 million). We are the most distributed cable channel in Taiwan, which is incredible since it is such a saturated market. Usually, there are 150 channels vying for about 70 channel slots on most cable systems. So, to have 99% penetration in  

Continued on page 54
THANKS FOR NEVER LOSING SIGHT OF THE MUSIC
now getting their strategies together with much more clarity, and there are experiments that are happening and deals being struck.

I think that once the record labels have a clear strategy, then MTV will work with them very closely to add value and to expand on that strategy. Today, there are tens, if not hundreds, of thousands of sites that are trying to do that, but they are not necessarily trying to work with the labels and are not necessarily doing it in a legal or strategic way. It is a bunch of young people trying to grab the market before the record label does.

Over time, a lot of these sites will not last because it is incredibly expensive to build a brand. We have that brand that has grown over 20 years.

**What do you feel your impact has been on the music scene in Asia?**

One of our mandates as a channel is to promote great music, and we have had a big impact on the Asian music scene by promoting international and Asian music within Asia and to the rest of the world. We have brought international music to Asia in a much better way. You can see that in the sales of international music in markets where we operate.

We have also helped drive the production of local music and, particularly during the economic crisis, this role and the promotion of international music was highlighted. Because exchange rates fell in relation to Western currencies, it was not viable to promote overseas artists and there was no economic value in promoting local ones either. In this context, we played a role in promoting music by bands who wouldn't have normally visited the region. We were an important part of international sales in that period, plus we could cut local videos—MTV Live you might say—and use those as videos. We made special efforts to promote as much music as we could during those difficult times. One of the things we also did was produce compilation CDs to promote individual artists and music in general.

**When are you going to break even?**

That one I have to address to [MTV Networks International president] Bill Roedy, but it has been documented that, over the last three years, revenues have grown exponentially. Even during the crisis, we doubled our revenues, and so far this year we have been doubling them again compared to last year. In terms of breaking even, we have made tremendous progress over the last three years; it is now very visible. And the magnitude of investment on an annual basis is now very small, very palatable.

**What about the culture of MTV Asia, including the staff? How would you define that?**

All the things that I have been talking about come together through the staff. When you hang out in our offices, you see it. The culture that we have internally is driven by the culture of the staff. So, you would see differences between the internal culture in India and Singapore, or other parts of Asia. Each office reflects local culture but, again, with common elements—youthful exuberance, energy and passion—you can see it for yourself.

You've been with MTV for 12 years now. Do you think there are more difficulties making it work in Asia as opposed to other markets?

The delights, frustrations, challenges and opportunities are similar in Asia to what they were in Europe. Essentially, MTV has two business models—the single-market model, such as the U.S. or Brazil, and the multi-market models, such as Europe, Latin America and Asia. A lot of the challenges and opportunities in Europe over the initial five years. It was getting distribution in markets that were somewhat difficult from a regulation or distribution point of view. It is more pronounced in Asia than other parts of the world, but so are the opportunities. The region here is a lot more culturally diverse than in Europe or Latin America, but we have turned that to our advantage.

In 1995, there were only three cable TV markets—India, China and Taiwan. All of these have grown, but so have other markets, such as Singapore, Thailand and Malaysia. The experience we had in Europe was valuable. We have local staff here in Asia, but we have blended in people with a great deal of experience from Europe or the U.S. into that mix. That strength, depth and width in the management has been really fantastic.

When we first came to Asia, the focus for those couple of years was very much on the brand. In the last three years, the emphasis has been much more on the content, the viewership, and now we are at a point where we are placing equal emphasis on both. And I think for success we need to have emphasis on both an extremely strong local brand and localized content with appeal and relevance. That is the competitive advantage we have.

In terms of frustration, there are the acts of God—the things that you cannot control—that make life difficult. I am thinking of the earthquake in Taiwan last year. That was very distressing. Or the riots in Indonesia—they were upsetting, both from a human and a staff point of view. We, as a group of people, met them head-on and got over them, the same as the people in those places.

The delay in the Mandarin Music Honors last year—because of the bomb incident—was out of our control. It was terribly sad, and it caused the delay of the show, which Continued on page 54
EMI MUSIC ASIA
would like to
congratulate
on their 5th Anniversary
GIMME FIVE
001. Mandarin Music Honors. The annual CCTV-MTV Mandarin Music Honors in China showcases Chinese artists and youth culture to more than half a billion people worldwide, and fosters cultural exchange through the common bond of music.

002. The annual MTV Summer Summit is a must-see event on the music calendar in Taiwan attracting some 70,000 music lovers to a 2-day music festival, fondly regarded as the "Woodstock of Asia".

003. In 1999, MTV India garnered the Guinness World Record for its Longest Dance Party, where more than 10,000 people part ed to 50 hours of non-stop music by 30 of India’s hottest artists and DJ’s.

004. The Annual MTV - Billboard Asian Music Conference is the Premier industry event in the music business, bringing together movers and shakers from all around the globe to discuss the latest trends, challenges and opportunities in music and entertainment.


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To connect with viewers aged 15-34 years, please contact:

To based on results from various market, customise and syndicated research conducted by ARN, AC Nielsen and TNS Socrates.

www.americanradiohistory.com
REGIONAL ROUNDDUP

Continued from page 48

that context is amazing.

"We had another summer festival, the third one in a row in Taipei. It is almost like the Woodstock of Asia and has taken on a high profile. It was as good as any MTV event I have seen around the world."

"Again, in terms of leadership, we are way ahead of the pack. Like India, we are two to three times ahead of the nearest music channel, and that is from objective data that you can check out through Nielsen. For our last age of 15 to 24-year-olds the core. I am very happy with how the programs are delivering to the audience, and so are the advertisers."

MTV ASIA ONLINE

mtvasia.com
mtvchinese.com
mtv-china.com
mtvkorea.co.kr
mtvindia.com (coming soon)

BILL ROEDY

Continued from page 48

not been developed or is still evolving, and so we work with the industry to encourage them to develop videos. It doesn’t necessarily have to be something that is very expensive, but we can help find ways to be creative and to think outside the box.

We work very hard to break new local talent, and we do that by exposing them to other markets via events like the Mandarin Music Honors. An example of that was the fact that we were playing Ricky Martin in Asia for a long time before Latin America.

When the Asian crisis hit almost two years ago, how much were you affected and how hard has the recovery been?

were as surprised as anyone. I don’t think anyone was expecting the severity of it; it happened so quickly. First Thailand, then Korea and then boom boom boom. Thankfully, it affected us much less than everyone else. Television channels we were competing against were delivering sometimes negative or flat growth, but we maintained a 30% to 35% growth range on aggregate. I think that was due to the fact that distribution continued growing, and, as we’ve found elsewhere in the world, when times get tough, advertisers look for a more efficient brand. Rather than spending large amounts of money on, perhaps, an inefficient buy on a broadcast network, an advertiser might be tempted to go with a more focused approach. We uniquely deliver an audience that is very elusive, and it’s a pure audience.

That said, Indonesia was probably our hardest hit market, because it was more than just an economic collapse there. It was combined with a political collapse, as well. Thailand was hit hard, but we weren’t that dependent on it anyway, and our major markets in India, China and Taiwan were less affected.

TV is a very visual medium, and our cost structure is low so we can absorb those sort of economic ups and downs. And, in Asia, we are in an upward growth curve, and will be for some time.

Mini Turner is the European television editor for The Hollywood Reporter.

need or want to do. We did not make those investments during the economic crisis, obviously, but as soon as we could see that it was coming to an end—the middle of last year, in fact—we made the decision to install the equipment.

"Essentially, that puts us in an excellent position for future growth. Because, on the ground and in the sky, we have all the capacity we ever need to create as many local feeds for MTV, [Viacom stablemate] Nickelodeon or any channel that we would want to bring to Asia for the foreseeable future. So, strategically, we are in an excellent position for expansion in Asia. In all key indicators today and in the next 10 years, the region is growing, and, as some of the critical indicators are making terrific progress, and I really feel good about where we are."

The REGION

There are three facts about what the future holds for MTV in Asia. Multichannel TV continued to grow through the crisis, and is growing through the recovery. When advertising revenues—all analysts predict it will more than treble in the next 10 years. And the third, and possibly the most important thing, is that we are dedicated almost entirely to young adults, and the size of that population is so massive. So, if you take these three big-picture scenarios, the stage is set for phenomenal growth in the years to come.

Who’s Who

A Guide To Key MTV Asia Executives

Reporting Directly To MTV Asia President Frank Brown:

Harry Rui
executive VP, managing director, MTV North Asia

Alex Kuruvilla
senior VP, managing director, MTV India

Peter Bullard
senior VP, managing director, MTV Southeast Asia

Steve Tan
CFO, senior VP, finance & administration

Christopher Steward
senior VP, network services

Richard Cunningham
senior VP, network development

David Flack
senior VP, network editorial

Charles Chan
senior VP, corporate strategy & business development

Sharon Tan
VP, network communications

Mathew Calabria
VP, trade marketing

FRANK BROWN

Continued from page 50

was the first of its kind. This year, it went off without a hitch, and that was a wonderful reward for the challenges we faced last year.

What would have happened if you had stayed at Star TV?

I think that the decision to leave Star TV and become masters of our own destiny was integral to the success of MTV. We did not want to be restricted by Star TV’s distribution strategy and, in terms of creativity and branding, we had to become masters of our own destiny. Star TV was a great way to come into the market back then, but I think the decision to leave was the right one.

Looking at the music, what do you think Asia’s influence has been on the world?

There has been an interesting phenomenon of Western acts who have broken in Asia and then went on to the rest of the world. Ricky Martin made his first MTV studio appearance in Singapore for us, and we looked at him and thought, “This guy is going to be huge.” There’s Aqua—I believe we have contributed to their enormous success because of the impact they had in Asia. In the past of Asia, there’s “Like Cool Lee who are making an impact in the West, and then there is the Filipino band HOT, which was a Video Music Awards winner last year. There is still more flow from the West to the East, but I think there is a great deal of Asian talent. It is both a personal and corporate ambition that we will see a really global music star come from this part of the world one day."
Congratulations to MTV Asia on your 5th birthday!

Thank you for supporting & making these artists some of the biggest selling acts throughout Asia

Home Of Ayumi Hamasaki • Namie Amuro • Do As Infinity • globe • Nanase Aikawa • TRF • Vengaboys • BT • Paul van Dyk • System F

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HAPPY 5TH MTV ASIA!
THANKS FOR YOUR "SUPPORT!"

From your friends at
Warner Music Southeast Asia
New Australian Digital C’right Law Protects Labels, Creates Revenue Streams For Publishers

BY CHRISTIE ELIEZER
SYDNEY—Australia’s 30-year-old copyright laws have been finally introduced to cyberspace.

After delays totaling six years, the Copyright Amendment (Digital Agenda) Bill 1999 was passed by the Senate Aug. 16. The bill has now returned to the Australian parliament’s lower chamber, the House of Representatives, for ratification—probably by the end of August—and is expected to become law within the next six months.

The legislation reinforces the right of copyright owners to convert their copyright material into electronic form, collects penalties for those circumventing online copyright protection measures, and limits the liability of Internet service providers for content on their networks.

The music industry had expected the Senate to delay passing the bill until early September because of last-minute opposition to certain provisions from the Australian Record Industry Assn. (ARIA) and lobbying from the Australian Screen Directors Assn.

According to ARIA executive director Emmanuel Candi, feelings are mixed at the group, which initiated the call for digital legislation in 1994. “Obviously, we’re glad it’s happened,” Candi says, “and the basics of the bill, the communication rights, are quite good. Where we differ from the government position is that we think they’ve given too much redaction to the telecommunication companies and the ISPs.”

Those groups, Candi says, were the most aggressive opponents of ARIA’s position. They argued they should not be held liable for any copyright infringement by their subscribers.

Says Candi, “They have been grossly irresponsible and misleading by peddling the myth that, in cyberspace, everything should be for free.”

For the Australasian Performing Rights Assn. (APRA) and the Australasian Mechanical Copyright Owners Society (AMCOS)—APRA took over the administration of AMCOS in 1997—the upcoming legislation will open new income streams.

APRA is now authorized to raise fees by issuing copyright licenses to online radio stations. Richard Mallett, director of broadcast and online licensing, points out that “[previously], the only way we could license was if someone paid to listen to an online radio station—and of course, nobody does.”

APRA will now also be able to collect license fees from telecommunications companies including Australian majors Telstra and Optus for the

(Continued on page 85)

Channel V Loses Smith As Star TV Absorbs It

BY WINNIE CHUNG
HONG KONG—Asian music network Channel V is set to lose its Hong Kong-based managing director, Steve Smith, following an ownership reshuffle that has seen Pan-Asian satellite TV broadcaster Star TV increase its stake in Channel V to 87.5%. Star TV—also Hong Kong-headquartered—is owned by Richard Murdoch’s News Corp. Star bought the 12.5% stake in Channel V held by Sony Pictures Entertainment this April (Billboard Bulletin, April 12), followed by another 13% equity jointly held by BMG Entertainment and Warner Music in July (Billboard, Aug. 5).

The remaining 15.5% is still with the EMI Group. The four companies had originally taken a 30% share among them in January 1995.

Under the new reshuffle, Channel (Continued on page 61)

India’s New B4U Takes 1st Place

BY NYAY BHUSHAN
NEW DELHI—Against a background of reported problems at Channel V (see story, this page) and its loss of market share, other music TV broadcasters in India have their own issues to deal with—most notably the runaway success of new channel B4U Music.

Within just four months of its launch, B4U (Bollywood for You), which is owned by a consortium of U.K. and Mumbai, India-based business groups, has captured a market-leading 36% share of music TV viewers. According to figures for the week ending July 29 released by AC Nielsen/Television Audience Measurement, B4U has left competitors like Zee Music and MTV India lagging behind at 20% each and Channel V at 10%.

In its first week on the air (which was reflected in ratings for the week ending May 7), the new channel captured 20% of the market. During that period, MTV was leading with 36%. B4U Music airs complete Hindi film songs; its owners have the rights to a vast Hindi film library.

‘Shrink-Wrapping’ Introduced On Net

BY JULIANA KORANTENG
LONDON—As they say in the movies, it’s a wrap.

A British company is introducing a new Internet system designed to stop unauthorized users of copyrighted material in their digital tracks.

Called Soundwrap, the software system developed by U.K. based Wrap Tech Ltd. effectively aims to “shrink-wrap” MP3 sound files and prevent them from being copied until the end user has paid for them. The company is understood to be in talks with several record labels, including one unidentified multinational.

Launched in July, Soundwrap is still being developed, says Gary Milner, Wrap Tech’s head of business development. Soundwrap is the music industry version of Softwrap, a Wrap Tech system unveiled six months ago to prevent the illegal copying of computer software online. According to Wrap Tech, pirates cost the computer industry $11.5 billion worldwide in piracy last year, even though legal sales will generate a comparatively smaller $2.9 billion by 2004.

Initially, the vendor or music distributor downloads Soundwrap. It allows the end user to listen to a streamed track sample, the length of which is predetermined by the seller. Once selected, the MP3 song is immediately downloaded onto the purchaser’s hard drive. But it is encrypted (“shrink-wrapped”) and remains so until the purchaser pays for it.

“Most download service providers first expect the buyer to pay for the song before it is downloaded and then listened to,” Milner says. “With Soundwrap, you download before you purchase. Then, once you’ve paid, you don’t need to re-download.”

The format’s unique selling point is this. Should the purchaser choose to redistribute the MP3 song for free to other Internet users, the MP3 file will revert to its “shrink-wrapped” version, stopping other users from listening unless they’ve also paid for it. Soundwrap, which is now planning to apply the same encryption technology to online music videos, collects a percentage from each transaction.

For the consumer, Soundwrap-purchased MP3 tracks can be played on Nullsoft Winamp, the digital music player. Wrap Tech, which also has offices in the U.S., South Africa, and Australia, is in talks with RealNetworks and Microsoft Corp, to use their respective players RealAudio and Windows Media Technologies.

Soundwrap allows the consumer to listen to tracks anywhere on the PC, including the standard E-mail page, as opposed to a specific Web retailer’s site. Consumers pay for the “soundwrapped” tracks using E-cash or digital cash currencies. These are supplied by Infinitia, a U.S. Web-transaction specialist that conducts more than $22 million in online transactions a month, representing 200,000-plus individual purchases.
<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Sales Rank</th>
<th>Sales %</th>
<th>Sales Diff</th>
<th>Sales % Diff</th>
<th>Total Sales</th>
<th>Sales Change</th>
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</thead>
<tbody>
<tr>
<td>Japan</td>
<td>Shaggy</td>
<td>&quot;Tigga&quot; (feat. Kid Koala)</td>
<td>1</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>284,234</td>
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<td>Germany</td>
<td>Barenaked Ladies</td>
<td>&quot;So Long, It's Cold&quot;</td>
<td>1</td>
<td>6</td>
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<td>0</td>
<td>254,580</td>
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<td>0</td>
<td>220,200</td>
<td>-18.5%</td>
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<td>&quot;Music&quot;</td>
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<td>8</td>
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<td>0</td>
<td>190,000</td>
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<tr>
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<td>The Tragically Hip</td>
<td>&quot;New World Springs&quot;</td>
<td>1</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>168,800</td>
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<td>Pink lady</td>
<td>&quot;Get Close&quot;</td>
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<td>10</td>
<td>0</td>
<td>0</td>
<td>148,800</td>
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<td>Rihanna</td>
<td>&quot;Good to Be Bad&quot;</td>
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<td>0</td>
<td>130,800</td>
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<td>Bono</td>
<td>&quot;The Colbert Report (Live at Madison Square Garden)&quot;</td>
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<td>0</td>
<td>0</td>
<td>123,800</td>
<td>-8.0%</td>
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</table>

**Note:** The sales data is approximate and may vary by region and format. The sales percentage and sales change are calculated relative to the previous week's performance.
### HITS OF THE WORLD CONTINUED

#### EUROCHART

| #1 | I'M NOT A LOVER | ANASTACIA | 06/21/00 | 06/12/00 |
| #2 | FIRESTRONG | BONNIE MCFARLANE | 06/21/00 | 06/12/00 |
| #3 | NEW | IT'S NOT A LOVER | ANASTACIA | 06/21/00 | 06/12/00 |
| #4 | THE REAL SLIDE | SHADY | 06/21/00 | 06/12/00 |
| #5 | LION'S DEN | WILLIAM | 06/21/00 | 06/12/00 |
| #6 | THE REAL SLIDE | SHADY | 06/21/00 | 06/12/00 |
| #7 | LION'S DEN | WILLIAM | 06/21/00 | 06/12/00 |
| #8 | LIFE IS A ROLLERCOASTER | ORIANA NGUYEN | 06/21/00 | 06/12/00 |
| #9 | B.B. KING & CLAPTON | RIDING WITH THE KING | 06/21/00 | 06/12/00 |
| #10 | A NEW START | DONOVAN | 06/21/00 | 06/12/00 |

#### NEW ZEALAND

| #1 | ROBBIE WILLIAMS | THE EGO HAS LANDED | 06/21/00 | 06/12/00 |
| #2 | SILENCE | 100% | 06/21/00 | 06/12/00 |
| #3 | RED HOT CHILI PEPPERS | CALIFORNIA | 06/21/00 | 06/12/00 |
| #4 | THE CORRS | IN BLUE | 06/21/00 | 06/12/00 |
| #5 | ANASTACIA | NOT THAT KIND | 06/21/00 | 06/12/00 |
| #6 | VENGABOO | THE PLATINUM ALBUM | 06/21/00 | 06/12/00 |
| #7 | B.O.M.B. | PLAY IT | 06/21/00 | 06/12/00 |
| #8 | A NEW START | DONOVAN | 06/21/00 | 06/12/00 |
| #9 | DESTINY'S CHILD | THE WRITING'S ON THE WALL | 06/21/00 | 06/12/00 |

#### DENMARK

| #1 | ROBBIE WILLIAMS | THE EGO HAS LANDED | 06/21/00 | 06/12/00 |
| #2 | LUCKY BRITNEY SPEARS | UNIVERSE | 06/21/00 | 06/12/00 |
| #3 | NEW | VINNER | 06/21/00 | 06/12/00 |
| #4 | HIPPY | TUSKAGUL | 06/21/00 | 06/12/00 |
| #5 | THE CORRS | IN BLUE | 06/21/00 | 06/12/00 |
| #6 | THE REAL SLIDE | SHADY | 06/21/00 | 06/12/00 |
| #7 | MEIRA MALI | MARIAH CAESAR | 06/21/00 | 06/12/00 |
| #8 | NEW | A NEW START | DONOVAN | 06/21/00 | 06/12/00 |
| #9 | LIIKOKO | A PLACE ON EARTH | 06/21/00 | 06/12/00 |
| #10 | MELANIE C | NORRESTR STAR | 06/21/00 | 06/12/00 |

#### SWEDEN

| #1 | ROBBIE WILLIAMS | THE EGO HAS LANDED | 06/21/00 | 06/12/00 |
| #2 | LUCKY BRITNEY SPEARS | UNIVERSE | 06/21/00 | 06/12/00 |
| #3 | NEW | VINNER | 06/21/00 | 06/12/00 |
| #4 | HIPPY | TUSKAGUL | 06/21/00 | 06/12/00 |
| #5 | THE CORRS | IN BLUE | 06/21/00 | 06/12/00 |
| #6 | THE REAL SLIDE | SHADY | 06/21/00 | 06/12/00 |
| #7 | MEIRA MALI | MARIAH CAESAR | 06/21/00 | 06/12/00 |
| #8 | NEW | A NEW START | DONOVAN | 06/21/00 | 06/12/00 |
| #9 | LIIKOKO | A PLACE ON EARTH | 06/21/00 | 06/12/00 |
| #10 | MELANIE C | NORRESTR STAR | 06/21/00 | 06/12/00 |

#### NORWAY

| #1 | ROBBIE WILLIAMS | THE EGO HAS LANDED | 06/21/00 | 06/12/00 |
| #2 | LUCKY BRITNEY SPEARS | UNIVERSE | 06/21/00 | 06/12/00 |
| #3 | NEW | VINNER | 06/21/00 | 06/12/00 |
| #4 | HIPPY | TUSKAGUL | 06/21/00 | 06/12/00 |
| #5 | THE CORRS | IN BLUE | 06/21/00 | 06/12/00 |
| #6 | THE REAL SLIDE | SHADY | 06/21/00 | 06/12/00 |
| #7 | MEIRA MALI | MARIAH CAESAR | 06/21/00 | 06/12/00 |
| #8 | NEW | A NEW START | DONOVAN | 06/21/00 | 06/12/00 |
| #9 | LIIKOKO | A PLACE ON EARTH | 06/21/00 | 06/12/00 |
| #10 | MELANIE C | NORRESTR STAR | 06/21/00 | 06/12/00 |

#### PORTUGAL

| #1 | ROBBIE WILLIAMS | THE EGO HAS LANDED | 06/21/00 | 06/12/00 |
| #2 | LUCKY BRITNEY SPEARS | UNIVERSE | 06/21/00 | 06/12/00 |
| #3 | NEW | VINNER | 06/21/00 | 06/12/00 |
| #4 | HIPPY | TUSKAGUL | 06/21/00 | 06/12/00 |
| #5 | THE CORRS | IN BLUE | 06/21/00 | 06/12/00 |
| #6 | THE REAL SLIDE | SHADY | 06/21/00 | 06/12/00 |
| #7 | MEIRA MALI | MARIAH CAESAR | 06/21/00 | 06/12/00 |
| #8 | NEW | A NEW START | DONOVAN | 06/21/00 | 06/12/00 |
| #9 | LIIKOKO | A PLACE ON EARTH | 06/21/00 | 06/12/00 |
| #10 | MELANIE C | NORRESTR STAR | 06/21/00 | 06/12/00 |

### GLOBAL MUSIC PULSE

**The Battle for Domination**

The Finnish single charts during the summer have been fought over by new acts rapping in Finnish, Finntelligens, Seremonismiestari, and Petri Nygård are introducing the new wave of Finnish-language rap, which takes itself more seriously than the Finnish rap last seen invading charts 10 years ago. "Then it was just a novelty, but now it is more serious. This summer hit, we're seeing something looking more living." There are many more acts rapping in Finnish still being tough to break, says managing director Riku Pääkkönen of Spinne-Farm, whose Seremonismiestari was the first of the three to release an album, after his two singles went gold. On Aug. 21, chart-topping Nygård went to No. 1 with his album, "Mun Levy" (My Album), and Pääkkönen held the top slot of the single charts with "Stockholm-Helmini," their collaboration with the excellent Swedish rap star Petter. "In Germany the rap scene is huge, and I can see the situation here, because hip-hop coming from the U.S. is from such a different culture that the kids can't understand it. They've got different problems," says Pääkkönen.

### After the International Success

Spanish bagpipe player Carlos Núñez and José Angel Hevia, it may have been safe to assume that was that. But Virgin Spain imprint Yermak is releasing an excellent new album from the Galician folk discovery called Xose Manuel Budío, who has crossed borders with a perfect blend of traditional and modern on his recent debut album, "Café de Xose." His arrangements range from the sleek and seductive "Café de Xose," to the almost classical "I Am a Spine," which features a background of acoustic guitar and double-bass. Ultimately played through wah-wah pedals, digitized loops, bagpipes, and a Sinéad O'Connor look-alike named Mercedes Peon, who sings in Galician. "I am like a sponge and can absorb many styles," says Budío. "It's fascinating to take traditional instruments and adapt them to new sounds." Budío readily absorbs jazz, funk, and rock. "There are lots of rock musicians using traditional music as a base. I am one of them," says Budío, but my upbringing happens to be Celtic music and the bagpipe." Virgin director general Lydia Fernández plans "a very aggressive domestic and international campaign" starting in September.

**Marillion is Adding**

New depth to the concept of a loyal fan base. The recording of the 12th studio album by the durable British rock act will be financed by pre-orders from fans following an "Internet whip-round," which raised over 100,000 ($160,000) from its database, in place of a record company advance. This enables Marillion to maintain copyright and license the recording for distribution to its former label EMI, to whom it was signed from 1982-96. "The last record is now being paid for the album before they get it," says keyboard player Mark Kelly. The album will appear on EMI's Liberty label next spring, although pre-release orders will be fulfilled by the band's own Internet mail-order service, Rocket Records. "To make it special," continues Kelly, "we said that anyone pre-ordering the album would be mentioned on the sleeve. It's going to have to be a 20-page booklet to get them all in."
Hallyday Makes Return To Canada
Universal Aims To Restart French Rock Icon's Career There

BY LARRY LEBLANC
TORONTO—While 57-year-old Johnny Hallyday may be a national icon in France, his profile there is that of a Canadian as it’s ‘60s-styled French-language ye-ye singer, grinding out covers of U.S. rock ’n’ roll hits.
However, in their first joint-venture project, Universal Music Canada and Universal Music France are looking to boost Hallyday’s popularity in Canada, particularly in Quebec. The province’s 7 million people, 70% of whom are French-speaking, strongly favor local and European French-language music over U.S.-based English-language music; although Hallyday was a major figure there in the ’60s, his stature fell in the mid-’70s.
Hallyday, in fact, hasn’t stepped onto a Canadian stage since 1975, when he performed in Montreal, and his music has only rarely been heard on Canadian radio stations in Quebec regions in the past two decades. The bulk of his catalog of 70 albums has only been available here on an import basis from his French and U.K. labels.
“Johnny Hallyday is a magnificent showman who is underestimated and underexposed in Quebec,” notes Bernard Landry, manager of Universal Music Canada’s French repertoire division.
Hallyday will appear Tuesday-
Thursday (Dec. 30-Jan. 1) in Montreal, where he’ll sell-out shows at the 2,500-seat Theatre Saint-Denis. Joining him on stage for duets will be Belgian sensation Lara Fabian, as well as two Quebec stars, Eric Lapointe and Sylvian Closset.
“I don’t know why I haven’t been back to Quebec,” says Hallyday. “I had a number of good movies; I didn’t get a chance to return; I can’t wait to get there. But I don’t know what to expect.”
According to the Canadian dates April 25, generating front-page news the following day in newspapers throughout the province. Music TV channel MusiMax has planned an all-day career-spanning tribute to Hallyday on Tuesday (29).
“As soon as I heard people were interested in getting Johnny Hally-
day to Montreal, we became in-
volved,” says Pierre Marchand, GM of both MusiMax and its rock-oriented sister station, MusiQuePlus. “He may not sell albums in Quebec, but he’s a piece of history.”
When Randy Lennon, president of Universal Music Canada, hired Fabian last year, he instructed Vannassa to find a way to revive Hallyday’s Canadian career. “Benoit has since been on a personal mission to re-establish Johnny Hallyday in Quebec,” says Lennon. “He’s worked on this project for over a year; I’m delighted to see it now culminating in a successful Montreal tour, concerts and a spike in [album] sales.”
Last year, while in France for a Universal conference, Vannassa met with Universal Music France president/CEO Pascal Negre, who was perplexed over Hallyday’s dismal sales in Quebec. “I told Pascal we needed to bring Johnny to Quebec,” recalls Vannassa. “Until people see the two of them, they cannot understand the persona.”
Universal Music France execu-
tives were delighted with Van-
assa’s proposal. When we saw he hadn’t come to Canada in 25 years and you could only find his albums there with difficulty, we offered our full support to the project, says Eric Vandeporter, director of international development at Universal Music France.
Adds Vannassa, “You can’t bring such a huge show into a 2,500-seat venue and make a profit. At last count, Johnny has 51 people with him, including six musicians.”
A significant obstacle to be sur-
mounted before Hallyday could come to Canada was clearing dates around his French tour. Hallyday had booked off his European tour June 10, performing to 500,000 spectators at the Eiffel Tower in Paris—a feat that resulted in his current Mercury album in France, “Johnny Hallyday A La Tour Eiffel.” For most of the summer, Hallyday was at Paris venue O’lympia for a series of 40 concerts. “We would like to have added more shows,” admits Vannassa. “Johnny has been playing all summer, and he’s going to take a rest after the Montreal dates.”
Hallyday was a key player in intro-
ducing American-styled rock ’n’ roll to France in the ’60s. Since then, he has made forays into disco, techno, punk, and adult contemporary but has de-
terminedly remained a rock ’n’ roll performer. “Mick Jagger and I are the rock ’n’ roll survivors,” he boasts. “For the Montreal shows, we will do some songs from the past, new songs, and a lot of different songs. It’s a lot of rock and roll.”
While Hallyday hasn’t performed in Canada for two decades, he has fond memories of Montreal because he recorded his breakthrough album, “Rock’n’Roll Attitude,” there in 1985. The album, produced by Philippe Baut and written by the late Michel Berger, sold more than 900,000 units in France and opened the floodgate to a series of block-
According to Universal, Hallyday has sold 100 million albums globally to “Ballad” compilation album. Of his first two EPs on the Disque Vogue label in the early ’60s, he has spent his career on the same label: origin-
ally Philips, renamed first Phonogram and now Mercury.
Hallyday’s spectacular sales run shows no sign of abating in France. In the first six months of 2000, in fact, a catalog campaign for Hal-
lday helped the French music market grow just under 2% in value (Bill-
bord, Aug. 12), according to stats issued in France by labels’ body SNEP.
According to Vandeporter, Hal-
lday’s album “Sang Pour Sang” (Blood For Blood) has sold 1.5 million units in France since being released there in September. Hallyday’s dou-
ble “Tour Eiffel” album, released July 3, has passed 500,000 albums. Two tracks, “Un Joue Viendra” (The Day Will Come) and the title song, reached the top 20 on Quebec’s Le Parleur radio station.
“It’s been 25 years since we played a new song by Johnny,” says Liliane Randall, music director of adult con-
temporary station CFGL Montreal. “We started playing ‘Un Joue Viend-
ra,’ and we received a lot of calls and E-mail. A lot of fans are happy to hear Johnny Hallyday on the air again.”
“Ballads,” backed by a sizable TV campaign on Quebec’s TVA Groupe television network, has sold 7,000 units, according to Vannassa. Videos of two of the album’s tracks—”Re-
quiem Pour Un Fous” (Requiem For A Madman) with Lara Fabian and “Le Jeune Homme” (The Rising Sun) with Florent Pagny—are heavily aired by MusiMax.
“With Johnny coming into town, sales of his records have gone up,” says Gilbert Fouparas, supervisor of Quebec’s 11-store Archambault music retail chain. “I’m not sure, however, that he’s going to be a lasting thing.”
Hallyday returns to Canada in March 2001 to do an action film with Canadian Kiefer Sutherland in Van-
cover. “I play the bad guy again,” he says. “Born to be bad, eh!”

MILAN-BASED EDIL ITALIA, the Italian sub-
sidiary of independent German label group edel music AG, has inked an agreement with local music publisher Muzikant. The new ac-
clusive online distribution of more than 70 albums from the catalog of London-based label Eagle Rock. Musiks is owned by Tiscali, a Pan-European telecommunications and Internet services company based in Cagliari, Italy. Eagle Rock’s major share-
holder is edel music AG, which upped its 17% stake to 54% last late last year. (Billboard/Bulletin, Nov. 29, 1999). The deal covers material by a string of established acts—including Alice Cooper; Emerson, Lake & Palmer; Yes; James Brown; and Wind & Fire—all available as paid-for audio loads at musicix.it. A statement from edel’s headquarters in Hamburg says the new agreement is in line with the company’s Internet strategy, which is “to make edel’s content available to as many secure sites as possible on a nonexclusive basis.”
WOLFGANG SPARR

JAPANESE MUSIC SEARCH ENGINE Listen Japan has entered into an adver-
sing and revenue-sharing agreement with India’s soon-to-be-launched online music store EasyBuyMusic.com. The E-tailer, which offers legal MP3 downloads, is backed by Indian software giant Cognizant, the Hong Kong-based music TV network EasyBuyMusic has marketing agreements in place with the Indian affiliates of Universal, Sony BMG, and ex-WEA licensee Magnasound.
STAV BHUSHAN

SETH SALTMAN, N.Y.-based assistant VP in the performing rights group at ASCAP has been named COO of the International Music Joint Venture (IMJV), the joint administration center for mechanical and performing rights, according to a statement released by ASCAP, BMI and the U.K.’s Mechanical Copyright Protection Society/Performing Right Society (Billboard/Bulletin, March 18, 1999). Saltzman has been with ASCAP since 1984; in his new Netherlands-based role, he reports to IMJV CEO Johnnaland Galemia. His responsibilities will include creating the organi-
izational design of IMJ, overseeing the testing of its systems, and recruiting its staff. No start date has yet been confirmed for Saltzman at IMJV.

HONG KONG CUSTOMS OFFICERS have closed down a Web site in the territory allegedly offering illegal downloads. Officials refused to release the address of the site, which offered access to about 65 current Cantopop releases, including hits from local singers Eason Chan, Kelly Chan, and Julian Cheung. Two music videos and the works of an unnamed Western performer were also involved. Three men were arrested as a result of the action against the site. “It is the first case where we have detected an illegal Web site for downloading pirated music since the establishment of the Hong Kong Police’s Worldpop;’” says Ben Leung Lan-cheung, the deputy head of the Customs Department’s Intellectual Property Investigation Bureau.

WINNIE CHEUNG

V2 RECORDS U.K. A&R director Kevin Nixon is exiting after 16 months to focus on management and production activities through his company, Major Minor. David Steele, U.K. GM of V2, will now head up the label’s A&R department. Nixon’s firm, formed with ex-Sony promotion exec Sarah Clayman, manages artists Kirsty MacColl and Straw and producer Stephen Harris.

LONDON-BASED MUSIC PORTAL Worldpop is linking with the British Assn. of Record Dealers (BARD) to provide a music directory on its Web site (worldpop.com) that will enable Worldpop users to identify their local BARD member retailer. According to Worldpop, the service, called Store Locator, will be available later this month. Users type in their postcode (ZIP code) and receive full details about all relevant retailers in their area. The service also offers Worldpop users links to retailers’ individual Web sites. The tie-in is the second one in recent months between BARD and Worldpop; earlier this year, the online company signed a £6.4 million sponsorship deal for the “official” U.K. singles and al-
bums sales charts, for which BARD members supply sales informa-
tion. The sponsorship cash is split between BARD and Worldpop’s body the British Phonographic Industry.

TOM FERGUSON

THIERRY THIELEMANS has been named managing director of BMB Entertainment Belgium, effective Oct. 15. Thielemans, who will be based in Brussels, will report to Richard Griffiths, chairman of BMB U.K. and Ireland and president of BMB Central Europe. Thielemans was for-
merly managing director of Zomba Records in Belgium. Prior to that, he worked for Virgin Records in a variety of marketing capacities.
International

Profits Rise At Australian Sanity Parent Brazi

BY CHRISTIE ELIEZER
SYDNEY—Brazi Ltd., owner of Australia’s market-leading electronic retail chain, Sanity Music, announced an operating profit after tax of $29.7 million Australian ($17.2 million) for the year ending June 30, a 5.5% rise on the comparable figure in 1996-97 of $28.2 million Australian ($16.3 million).

Sales for Brazi were $885.8 million Australian ($283.4 million), an increase of 18% over the previous year. The company’s annual statement does not differ between its music divisions—where its stores trade as Sanity Music, Danex, Arena, and InzMusic—and its other interests, such as lingerie outlet Brax’n Things or the Gosh Coffee cafe chain launched this June. However, industry sources estimate that the music stores generated between $250 million Australian and $300 million Australian ($145 million-$174 million), with sales of around 20 million Australian ($6.6 million) in the fourth quarter.

The 2000 figures exclude the group’s 76% share of an expected start-up loss from its online music retail division, which was launched October 1999. Sanity posted a net loss of $3.9 million Australian ($2.2 million) with sales of $90.5 million Australian ($52.2 million).

“We’re becoming known as not just a music retailer but a youth culture retailer. This was always the plan.”

—DANIEL AGOSTINELLI

An End’s Near At U.K.’s Wemblem Stadium To Make Way For New Sports Complex

BY JONATHAN MANDER
LONDON—With its catwalk of scoreboard fireworks lit up the London sky on Aug. 30, they were effectively bringing the curtain down on a 28-year career.

Not that of the New Journal, rock act, but of the original—Wemblem Stadium.

The second of Bon Jovi’s two weekend shows was the last live music event to take place at Wemblem Stadium before the site closes for redevelopement. (The two 20,000-capacity shows were the Mercury’s net fourth and final performance at the arena, which was demolished later this year to make way for a new sports complex, due to open in three years’ time, which will eventually form the new flagship arena for soccer in the UK—by a variety of local club acts, such as trance act Taito, DJ Jori Hulkkonen, Nu Spirit Helsinki, and producer Kalle Cydendins.

“Now we’re releasing our first album at clubs, so all singles will also be published in 12-inch vinyl format (as well as on CD)—which is something we release tracks of EMI Finland Targets Clubs With Dance Label

BY JONATHAN MANDER
HELISINKI—Reflecting the upbeat state of dance music here, EMI Music Finland is launching a club-orientated dance label in September.

The label is due to debut with the Sept. 4 release of the single “Music In Me” by local act Campus. Nozlee release tracks of a variety of local club acts, such as trance act Taito, DJ Jori Hulkkonen, Nu Spirit Helsinki, and producer Kalle Cydendins.

“Now we’re releasing our first album at clubs, so all singles will also be published in 12-inch vinyl format (as well as on CD)—which is something we don’t usually do,” explains EMI Finland A&R manager Vellu Maurola.

“It is common sense to create a separate label for this kind of music, as DJs are very retail-conscious about their music.”

Maurola—aka DJ Slow of Pepe Deluxe, whose debut set, “Super Sound,” was well-received on the UK indie and dance scenes—has been very active in involving DJs to Finland, so the city has a good reputation, he says.

“So recently, (U.K.) act Mooncheeba asked me to arrange a DJ gig for them here.”

Launch single “Music In Me”—which uses a sample from U.S. singer The Belton’s 1970s’ hit,”based on the cover of Kiki Dee’s song “I’ve Got The Music In Me”—is the result of a collaboration between Finnish DJ Couple and producer Illusion Rake.

“Finnish dance music is blossoming,” Rakas says. “And I don’t only mean the mainstream breakbeat of Bombom MC’s and Darula. There’s a thriving underground, too.”

“I think, do Nozlee is a great thing. Up until now it has been futile to offer our kind of material to major labels in Finland.”

CHANNEL V LOSES SMITH AS STAR TV ABSORBS IT

(Continued on page 57)

Smith was in Thailand on Channel V business at press time and unavailable for comment. He joined Channel V in July 1996, replacing Don Ayres as head of the music network. Prior to that, he was employed by Channel V in the Philippines as a staion manager.

Askev and senior VP for programming Jamie Davis. Askew confirms that the managing director position at Channel V will shortly cease to exist, but that departmental date has yet been set for Smith.

According to Askew, the move into the executive position at Star TV means “it will be much easier for Channel V to leverage off the strength of the other Star TV channels.”

“The challenge that we have to make sure we are going to do is, says Askew.

“Right now we have to make sure that the two companies’ lawyers, accountants and financial people are aware of each other and create a synergy where we can all work together.”

Insiders had reported that loss of independence for Channel V had been off a spat of departures from the network’s Mumbai, India, office, where staff were reportedly unhappy about having to report to News Corp’s India office of directly to Hong Kong. Last year, Channel V launched a major restructuring of its operations into four areas—India, Great China, international and media, and a central support department—and the Indian operation was given a high degree of autonomy, described by Smith at the time as one of “the most significant independencies” (Billboard, June 19, 1999).

However, Askew says that in India, “we’ve seen four or five people leave the last few months, which, I think, is a normal turnover for any channel, especially when you consider that we have over 200 people working there.”

While no definite plans have been revealed on the future direction of Channel V, Askew said he does not expect the network to make a major feature in the music network, “I’m certainly not afraid to be putting in extra money if it promises us returns. We’ve already done that with our Chinese programming and on the [Star] Movie channels for international, Chinese, and Hindi programs.”
BY STEVE TRAIMAN
NEW YORK—The recently annulled multimillion-dollar four-year partnership between the U.S. Tennis Assn. (USTA) and SFX Entertainment has far-reaching ramifications for music marketing at the U.S. Open and the USTA’s two major international venues, the 21,000-seat Arthur Ashe Stadium and the 9,000-seat Louis Armstrong Stadium.

Starting in 2001, the deal includes international TV rights, virtual signage, domestic radio, and various entertainment projects during and around the two-week run of the U.S. Open at Flushing Meadow Park in Queens.

In addition, the event’s national presence will be significantly enhanced through the creation of the first-ever U.S. Open Radio Network, made possible through SFX and Clear Channel Communications, the radio station owner-operator that just closed its agreement to acquire SFX (Billboard, Aug. 12).

“The USTA will also capitalize on SFX’s vast resources to strengthen the U.S. Open’s position as one of the world’s premier sports and entertainment entities,” says Arlen Kantarian, USTA CEO. “We’re exploring new, innovative, and interactive ways to feature musical talent and other forms of live entertainment during the two weeks of the event.”

Music already has a vibrant presence at the open, with this year’s fifth annual Arthur Ashe Kids’ Day on Saturday (26) headlined by Universal act 98° and special guest Columbia artist Jessica Simpson.

CBS’ Mark McEwen will co-host the charity event, the official kickoff for the U.S. Open, which runs Aug. 28-Sept. 10.

This year’s event, again produced by Radio City Entertainment, which Kantarian headed before joining USTA this February, benefits USA Tennis National Junior Tennis League, a program founded by Ashe in 1969 to provide tennis opportunities to economically disadvantaged youngsters. Over the past four years, the event has raised more than $1.5 million for charity.

Promenade tickets are $10 and beggings, with one free kid’s 12-and-under ticket available with the purchase of an adult promenade ticket. Kids will receive either a Flia T-shirt or a Mike bat on a first-come, first-served basis.

The program also includes the Harmon Boys Choir, Juilliard School talent, and up-and-coming New York area music acts on a rowing stage outside the stadium complex itself.

Also featured this year are the Heineken Red Star Cafe, a tennis experience in the Lincoln Tennis Pavilion, and an 18-by-24-foot video wall with multiple screens that will highlight the concert and other music acts on the stage.

“We introduced music to the Arthur Ashe Kids’ Day program with Hanson in 1997, followed by the Backstreet Boys in 1998 and Britney Spears last year,” Kantarian recalls. “We felt it would be great to add this component, and the artists have been most generous with their time, and their drawing appeal has been very important to our charitable efforts.”

To enhance the fans’ overall experience, discussions are under way for the USTA to work with SFX on a Friday night concert at Louis Armstrong Stadium next year to kick off Finals weekend and to create other special entertainment opportunities surrounding the open. Already involved with the USTA, Heineken is set at the presenting sponsor for the first event. “SFX is a huge player in the music and entertainment world,” Kantarian observes. “While the prime component of this four-year deal are international TV rights and a first-ever radio network, we’ll be working together with SFX to create mutually beneficial entertainment activities during the open and outside the two-week span at our two prime stadium venues. Opportunities both at the U.S. Open and from a year-round standpoint are limited only by our imagination.”

Equally bullish is Mike Traeger, president of the SFX TV and entertainment division. “We’re very excited to be teaming up with the USTA for one of the premier sporting events in the world,” he says. “By utilizing all the resources that SFX and Clear Channel Communications collectively offer, we are able to create an integrated platform for the USTA consisting of international TV negotiations, a radio network, concerts, virtual signage, and much more.

“We look forward to working together with the USTA over the next four years,” he adds. “Essentially the U.S. Open is a venue, and with Arlen’s background at Radio City, there’s an appetite to use this venue for other entertainment-related purposes. All of our meetings have focused on entertainment opportunities, and we know we have to be way out ahead on talent.

“Planning will start this fall for next year,” he continues. “In terms of the outdoor stadium venues that were not built for music and have the Laguardia Airport flights to contend with, we’ll need to be very creative in how we make concerts work in this environment.”

During Kantarian’s tenure, Radio City Music Hall became the most active entertainment venue in the country, according to Amusement Business, and was named the world’s No. 1-grossing facility. He tripped the company’s earnings by attracting and promoting more than 200 high-profile events, including the Grammy Awards, the MTV Video Music Awards, the ESPY Awards, and the Tonight and Tina Turner concerts.

In addition, he spearheaded Radio City’s worldwide expansion efforts by developing and producing major sports spectaculars and TV specials, among them three Super Bowl halftime shows (including the Michael Jackson halftime show, the highest-rated live TV entertainment event), the World Cup opening ceremonies, and the Arthur Ashe Stadium dedication ceremonies.

As the world’s largest producer, promoter and presenter of diversified live entertainment, SFX was responsible for more than 25,000 events last year that drew nearly 60 million people. Included were more than 7,800 music concerts, 15,300 theatrical and 1,400 family entertainment shows, and over 500 specialized sports and motorsports events.

SFX also owns or operates 120 live entertainment venues in 31 of the top 50 U.S. markets. Clear Channel owns more than 900 radio and TV stations, and the U.S. Mutual Equity interest in more than 240 stations abroad.

Although neither Kantarian nor Traeger could comment officially, they indicate that pay-per-view TV and Webcasts are just two of many music and entertainment options for the future.

OLDIES, RAP AT VIBRATIONS

BY PATRICIA BATES
NORTH CAPE MAY, N.J.—From bebop to disco, Vibrations on the Jersey Cape carries it all. Yet, nostalgia waxes less profitably than Eminem, the No.1-grossing artist this year at the 1,500-square-foot, 10-year-old indie music store co-owned by David and Lois Heininger.

“We sold 1,000 of Eminem’s ‘The Marshall Mathers LP’ CD in its first week in mid-May. I ran out, and I had to drive two hours on May 23 to Philadelphia to Universal One-Stop to buy three cases,” says David. “In all my 10 years, I’ve never seen that many albums go that fast. We usually only sell 10 to 15 of the new releases. I needed 90 just to get through that afternoon.”

Both mother and son say that despite the Eminem phenomenon, today’s audience—and the station’s audience—along with the 1960s and 1970s groups like the Five Satins and the Motown—gets heard on in-store here, just 15 minutes from the Wildwoods, a cluster of small Shore towns that host many disco-swing shows.

Cape May County estimates that (Continued on page 68)
BMG Distribution Celebrates Success, Preps For Future

BMG Distribution spent a week in Toronto, July 8-14, at the Sheraton Centre to celebrate the company's accomplishments of the past 18 months, as well as prepare for the challenges of the future. In addition to holding seminars aimed at giving staffers tools to meet future challenges—and keeping them up to speed on music due to be released in the second half of the year—BMG found time to have a little fun during the convention, as shown by the images on this page.

Pictured are BMG Distribution staffers who starred in "The Banitones," a video takeoff on the popular "Sopranos" TV series that aired at the convention, and two cast members of "The Sopranos." Shown, from left, are Larry Feldstein, New York sales manager; Rick Cohen, senior VP of sales and strategic sales planning; Pam Robinson, director of sales and marketing; John Conway, New York marketing manager; Federico Castelluccio, who plays Furio Giunta on "The Sopranos"; Fran Menillo, New York singles coordinator; Vincent Pastore, who plays Big Pussy Bompensiero on "The Sopranos"; Bob Morelli, VP of sales and marketing; Patty Schreiber, director of sales and marketing; and Liz Albornoz, coordinator for distributed labels.

Shown, from left, are Jack Rovner, executive VP/GM of RCA Music Group; Pete Jones, president/CEO of BMG Distribution and Associated Labels; and Bob Jamieson, chairman of RCA Music Group.

BMG Distribution staffers get the law lined down to them. Pictured, from left, are Rick Blewiss, senior VP of marketing and branch operations; Denis Kellman, VP of legal and business affairs; Bob Morelli, VP of sales and marketing; Peter Paulson, senior VP of distribution; Amy Wachtel, coordinator; Bob Noyes, VP of credit and collection; Michael Terry, VP of finance and administration; and Rick Cohen, senior VP of sales and strategic sales planning.

From left, Michael Dornemann, chairman of BMG Entertainment, and Lisa Zhitnem, president of BMG Canada, chat with Chris Sheppard of Love Inc., a ViK/BMG Canada recording act.

From left, Barry Weiss, president of Jive Records, and Tara Griggs Magee, VP/GM of Verity Records, look on while Pete Jones, far right, president/CEO of BMG Distribution and Associated Labels, congratulates Verity recording artist Tarralyn Ramsey on her performance at the convention.

Antonio "L.A." Reid begins his first presentation as president/CEO of Arista Records.

The RCA Music Group's Foo Fighters performed their latest music at the convention. Pictured is the band's Dave Grohl.

From left, Michael Dornemann, chairman of BMG Entertainment, and Lisa Zhitnem, president of BMG Canada, chat with Chris Sheppard of Love Inc., a ViK/BMG Canada recording act.

Strauss Zelnick, president/CEO of BMG Entertainment, addresses the convention.
olds, Rap at Vibrations (Continued from page 62)

more than 20 million annual vacationers visit the Jersey Cape's resorts in Ocean City, the Wildwoods, Cape May, Stone Harbor, Avalon, and Sea Isle City. The Henningers have seen many families coming into the store that they don't play Eminem—or any other CDs for mature listeners—even during late hours.

Vibrations was opened in 1990 by Tom and Beth Kent, with David as their manager for 4½ years through February 1995. Henningers, Lois and husband Joseph and David and wife Kimberly—acquired it and now have six employees, including Lonnie Bedell, who oversees the rap department.

Vibrations stocks about 10,000 titles that appeal to its widely diverse audience. Inventory breaks out to about 50% rock from classic and alternative to heavy metal and new swing bands; about 30% in rap and R&B; 10% in jazz; and 10% in miscellaneous, from classical to country to oldies.

In 1999 Limp Bizkit was the No. 1 artist in sales with its "Significant Other" (Interscope) album. Eminem was No. 2 with "The Slim Shady LP" (Interscope), and Backstreet Boys were No. 3 with "Millennium" (Jive Records). The Henningers' revenue is up 10% to 15% this year, with the holiday season and its ability to hit the two big selling periods for the store. Vibrations has a "seasonal increase" when classes at Stockton State College, an hour and a half away, and Rowan University, about 45 minutes away in Glassboro, are dismissed in June.

Vibrations also TV-targets those demographics. "We've found that cable-TV commercials on ESPN, MTV, and Nickelodeon on a rotating basis is less expensive for us than ads in newspaper and on radio," says Lois. "We also run cable-TV commercials for three CDs for that week. I also get interviewed on Country Beat, another cable-TV show, once a week about country artists, CDs, and videos."

Another traffic booster is provided by the boardwalk in the town of Wildwood, where throngs of teens go to free concerts on Wednesday, Thursday, and Saturday nights. Vibrations also gets an aftermath of fans from the Polka Spree by the Sea every June and the Irish Festival during September.

Two decades ago, the Wildwoods brought in such famed Philadelphia and New York street-corner harmony groups as the Fleetwoods and the Orioles to perform from Memorial Day to Labor Day. By the 1980s, the Fleetwoods had waned, and an aspiring actor/musician, Bruce Willis, was rocking the area. Today, "The Ultimate Doo-Wop Collection (Rhino Records) is as popular as ever at Vibrations, especially around the Doo-Wop Music Festival and Italian-American Festival every July in the Wildwoods."

"People seem to like the Orioles, the Mello-Kings, the Duprees, and the Five Satins, and once in a while we get requests for the Fleetwoods," explains David. "We play 1950s and 1960s songs in the mornings, or early in the afternoon when older customers are here."

Vibrations competes now with Kmart in Rio Grande, although Central Pharmacy also offers a few CDs in downtown Cape May. About 50 miles away outside Atlantic City are Sam Goody and Borders. The Henningers purchase music through Soundware Corp., a local music supplier, and through C.E. Musicware (Sony Classical) and Upfront, from Canada," says David. "Our jazz section has kept increasing over the years, because of the demand."

Meanwhile, to celebrate its 10th anniversary this September, Vibrations is offering a 20% across-the-board discount and an extra 5-10% to members of its frequent buyers club. New CD releases are usually $14.98, and backlist is $16.98 and up.

The Henningers have become adept after a decade of service. "We take the time to do research for our customers," says Lois, especially with Musicware software on a new computer installed in June. David now has two CD players, so he has the option of working with enhanced CDs. "We're big on "The Ultimate Doo-Wop Collection, 78s and 33 1/3 LPs," and so David makes CDs on his burner," Lois adds.

The aqua Vibrations signs, complementing the hot pink trim and canopy over the door, looks like an optical illusion from Bayshore Road in North Cape May, N.J. (Photo: Patricia Bates)

In addition to a "hit wall," Vibrations has a "Top 10 tower" next to its front counter. The store also has a "new release" section near the entrance. (Photo: Patricia Bates)

It's a family enterprise for Vibrations, as mother Lois Henningter and son David Henningter have operated the 1,750-square-foot store in North Cape May, N.J., for several years. Lois knows her classical and jazz, while David keeps up with alternative rock and pop music. (Photo: Patricia Bates)

While the Ocean City Pop concert series is also held at the Music Pier, a circa-1928 indoor auditorium in Ocean City, there is a very little overlap in the kind of artists we both have in South Jersey," says Mid-Atlantic Center for the Arts director Michael Zuckerman.

Vibrations has indeed witnessed a substantial growth in classical on the Jersey Cape. "André Rieu has sold out for us this year with his "Vienna 1 Love" [Universal Classics], and so has violinist Vanessa May with "The Original Four Seasons" [EMI]," explains Lois. And the soundtrack to the CBS-TV miniseries "Jesus" featuring Sarah Brightman has outsold the version featuring LeAnn Rimes.

Cape May's two jazz festivals, with 18 performances each in April and November, also send aficionados to Vibrations. The Wildwoods also have two jazz festivals in May and October and a blues festival in August and October. "Cape May has a lot of out-towners from Philadelphia, Baltimore, and Pittsburgh, but also from Canada," says David. "Our jazz section has kept increasing over the years, because of the demand."

The year-round exhibit in the store includes the "Cape May Collections," which has several Victorian bed-and-breakfasts with original music rooms from the late 1800s. The Henningers sell many classical CDs, as inkwellies listen to them with overnight guests. The most-requested classical CD this year at Vibrations has been "Appalachian Journeys" (Sony Classical) by artists Yo-Yo Ma, Mark O'Connor, and Edgar Meyer. Andrea Bocelli's "Romanza" (Philips) is a close second, with the third and fourth CDs respectively being Sarah Brightman's "Time To Say Goodbye" (Angel) and Charlotte Church's "Voice Of An Angel" (Sony), says Lois.

The annual Cape May Music Festival benefits not only Vibrations but also the local economy by $2.5 million during May and June. Preservation Hall Jazz Band, Eugene Fodor, and Ahmad Jamal were three main headliners this year. "Our goal is to bring world-class acts to Cape May," says Stephen Rogers Radcliffe, music director for the Mid-Atlantic Center for the Arts.

P.O.D. in The House. Atlantic recording act P.O.D. recently made an in-store appearance at the House of Guitars in Rochester, N.Y., to promote its latest album, "The Fundamental Elements Of Southtown." More than 150 fans met the group, received autographs, and posed for pictures with the band. The group's members also added their signatures to the store's Wall of Rock autographs. Shown in front, left, are P.O.D.'s Marcos, Wox, Sonny, and Traa. Shown in back, from left, are Armand Schaubroeck, owner of House of Guitars, and Orest Hrywnak, promotions director for WNVE Rochester.

www.americanradiohistory.com
Chicago Retains Its Indie Spirit

**NOTES ON AN INDIE TOWN:**
During a recent absence from the page, a reader from Chicago, Illinois, returned to our hometown for a rare visit. On the surface, little had changed; even Grand Avenue Records, the small store on North Clark Street where we bought our albums 25 years ago, was in business, though it sells dance music exclusively these days.

Upon our return home, we picked up the September issue of Spin magazine and read with interest “The Indie City,” a four-page feature on the Windy City by senior contributing writer Eric Weisbard. The fact that Chicago has one of the healthiest independent music scenes in the country is not exactly news. Several years ago, Billboard documented the explosive growth there with a front-page feature that brought the Chi-town sound to the attention of a larger audience.

However, the fact that Chicago continues to maintain a strong music community is something rather newsworthy. After all, local scenes have a way of coming and going, of burning brightly for a moment and then subsiding.

But Chicago has, if anything, managed to grow even more vital in the years since this publication first looked at the burgeoning scene three years ago.

Our current listing stock contains several noteworthy new or forthcoming albums released by Chicago acts on Chicago labels: “Elastic Waco Chair” by the Waco Brothers, “The Dead End” by Thrill Jockey, “Out,” a stellar new set of sublime pop by the Sea & Cake, and on Thrill Jockey: “Long Time By,” another cryptic entry by the Red Meat side project Osro, on master Tim Ruttil’s Perishable Records; and “Thirteen Cosmic Standards” by the Paul Weller-inspired one-off Sun Ra and Funkadelic tunes engraved by a jazz power trio fronted by sax man Ken Vandermark, on Atavistic Records.

These are just a handful of the vibrant groups and labels now playing their trade in Chicago. In his solid overview, Weisbard mentions some of these acts and several others and still doesn’t completely capture the breadth of the scene.

How have things maintained themselves in Chicago? Is it a question the Spin story never quite answers and one worthy of some information.

The indie scene in Chicago has certainly been well-served by the city’s 50-year tradition of independent music. After reading the Spin piece, we took another look at our tape of “Record Row: Cradle Of Rhymes & Blues,” a terrific 1997 special produced by Chicago PBS outlet WTTW, which documented the feverish indie scene that sprouted on South Michigan Avenue during the ’90s, when Chess, Vee-Jay, and other home-grown blues and R&B labels and labels of Chicago and other towns such influential independent blues labels as Delmark and Alligator, to name just the most prominent, also made homes there.

As one can see, the city historically has been a melting pot for a variety of widely divergent music, and Chicago today maintains a tradition as well. The city’s home-grown labels have released important, groundbreaking work in almost any number of alternative rock, country, experimental instrumental music, neo-soul, free jazz. In an open-minded community like this one, a variety of styles and soundscapes can and do flourish simultaneously.

Furthermore, while some Chicago acts have moved closer to the mainstream, the city’s scene in general has not ebbed and flowed with the fortunes of its better-known talents. Smashing Pumpkins have announced album breakup, Urge Overkill split long ago, and Veruca Salt essentially split into two camps. But the instability of some of these performers has affected the locals not one iota.

In short, it’s a fertile scene that is the product of its own deep roots and an abiding self-confidence. A matter of great fortune and strong artistic genes? Perhaps. But a case can probably be made for the development of a strong independent music scene in any community with a grasp of its own history and a sense of mission.

**FLAG WAVING:** You might get a sense of Russ Tolman’s brand of “cosmic American music” (to borrow Gram Parsons’ phrase) by listening to the version of “Thans A Lot” on Tolman’s delightful Weed Records release “New Quadruphonic Highway,” due Sept. 26.

Listening to the Raymond Scott-like bloops and bleeps on the track, you might never figure out, without knowing the tune’s origin, that it was originally a country hit for Ernest Tubb in 1963.

“Tolman, I wanted to do something different with it... It just kind of ended up perverse.”

The style of “New Quadruphonic Highway” may come as a surprise to listeners who have been out of touch with Tolman for a while. The singer/guitarist, who began his career in the mid-’80s as the principal writer for the guitar-angling Davis, Calif.-based band True West—hasn’t had an album out in the U.S. since 1990.

While Tolman’s earlier work was mainly in a purely hard-driving roots/rock mold with Neil Young (a major influence), his current music takes a slightly tripier, forward-looking approach. He refers to it, with a chuckle, as “goofy futurism.”

This track, which was recorded mostly solo—accommodates Tolman’s banjo playing and the pedal steel work of Tom Heyman and includes a song that heavily adapts “Dixie.” But it also incorporates a variety of faux Space-Age sounds, created by an old analog synthesizer wielded by Doug Pearson.

Tolman says that as he was making the album, “it reminded me of reading My Weekly Reader when I was a kid—we were going to live in big cities and wear disposable clothes and drive flying cars.”

The future of “New Quadruphonic Highway” is squarely in Tolman’s own hands. Weed Records is a subsidiary of Inner City Records, the San Francisco-based label in which the musician is partnered. (The company also operates a small boutique division called The Alum, which was/is in trouble in Europe by Blue Rose Records earlier this year, was drastically cut by Weed on Tolman, who, “I never wanted it to be a vanity label.”

Tolman says that he plans a live date at a Portland, Ore., festival this fall and that he will tour Europe in December. But, he adds, “as far as playing in the U.S., I don’t know. I’m kinda busy.”
Merchants & Marketing

Trans World Plans To Thwart Takeovers

On Aug. 11, Trans World Entertainment adopted a shareholders rights plan that, the chain said, is designed to protect company shareholders from "coercive or unfair takeover attempts" from an unwanted suitor.

In Wall Street parlance, Trans World is putting in place a "poison pill," a little protection to discourage other companies from staging a hostile takeover of the Albany, N.Y., based company.

The Trans World move comes even as recent Securities and Exchange Commission filings show that Cerberus Partners and the various funds it controls combined have increased their holding to 11.9%. Cerberus, you might remember, also owns Terrance, Calif.-based Wharehouse Entertainment.

Now, knowing how this industry works, in two weeks' time, the Wharehouse-Trans World rumors will be all over the place again. After all, the rumor—which seemingly will never die—will be just in time for the conventions of both chains, which take place on opposite sides of the country in September. And if the rumor doesn't circulate, what will happen to the distribution and sales executives who have to talk about those meetings?

But while Steve Feinberg, the managing partner at Cerberus Partners, has been long thought to covet the Albany-based chain, Warehouse executives as well as Trans World execs maintain that Cerberus is buying Trans World shares simply because the financial firm views the merchant as a good investment. I didn't bother to call Cerberus because in the past it repeatedly has said it doesn't talk to the press.

In a statement, Trans World chairman/CEO Bob Higgins says that the shareholders rights plan was adopted to safeguard the interests of the company's shareholders and is not in response to any known takeover proposal.

If Feinberg were talking to Trans World about acquiring the company, then the previous statement could be construed as misinformed shareholders. In a conversation with Billboard, Higgins reiterated that "there is no proposal to take over Trans World." From Cerberus or any other party.

"You can get an unfriendly takeover over at any time, and it might come at a time when the stock isn't valued properly," Higgins says. "So [the shareholders rights plan] is a good measure to have in place, especially the way music chains are valued now."

Before Trans World took over the Camelot chain, when it had about 500 stores, it had a peak market capitalization of about $1 billion, back in the summer of 1998.

If you consider that since then Trans World has almost doubled its size, to about $500 stores, and then look at its stock price, you will see that the company's shares closed at $19.94 on Aug. 21, giving the company a market capitalization of $460.7 million.

Trans World's stock has also underperformed the retail market, since the company's initial listing on Aug. 16, 1993. Since then, Trans World stock is up 11.9%.

But nowadays, with an obviously undervalued stock, Higgins decided to adopt a shareholders rights plan that he believes provides for "value preservation...the right to purchase a fraction of a share of a newly created class of preferred stock." The rights are exercisable if an unwanted bidder acquires more than 20% of the company's outstanding shares or if that suitor announces a tender offer. The existing shareholders as of Sept. 29 receive that right, which means that the rights offering floods the market with new shares, thus diluting the Trans World holdings of any hostile bidder.

What happens is that the dilution is so great, it forces a suitor to negotiate directly with the board of directors, thus giving the board a chance to realize, with luck, the true value of the chain.

In another move, Trans World entered the used-CD business in a big way recently, when it announced it has acquired a majority stake in SecondSpin.com. Naturally, the labels can't do anything about this, having lost that war back in 1993 when threats of a Federal Trade Commission investigation and an antitrust lawsuit filed by Wherehouse Entertainment forced them to fold their hand on the issue.

But I would swear that on Aug. 15, the day Trans World announced the SecondSpin acquisition, I could hear almost every label and distribution executive in the land gritting his or her teeth over this one.

Let me remind all the labels and distribution sales executives that the feeling you get when you think about Trans World entering the used-CD business (or when you walk into any Wherehouse Entertainment store and see a used-CD department) are the same feelings that retailers get every time they read in the press how the labels are going to sell music directly to the customer over the Internet.
And The Envelope Please. Universal Music and Video Distribution (UMVD) recently announced an employee recognition program. Star Performers, honoring top employees throughout the U.S. from UMVD and its Universal Manufacturing and Logistics (UML) division. Out of 2,000 employees, 15 were selected and honored at a dinner in Los Angeles. Pictured in front, from left, are Tammi Millspaugh, divisional country sales manager for the Dallas Region; Nancy Dean, director of sales administration in L.A.; Tina Leitz, director of sales communication for video sales in L.A.; Dana Licata, manager of new release production for UML in New York; Henry Droz, chairman emeritus of UMVD; Simone Johanson-Byrd, regional coordinator in Seattle; Debbie DeMalle, administrative assistant for national accounts in Fishers, Ind.; Sridhar Narayan, senior category manager of direct account management in L.A.; and Steve Randolph, video sales representative for New Jersey, in the company's Eastern division. Shown in back, from left, are Russell Siebers, mail room clerk in L.A.; Sam Dailey, senior director of artist development in L.A.; Wayne Smith, inventory analyst for UML in L.A.; Jim Urie, president of UMVD; Drew Wallace, returns supervisor for UML in Fishers; Dirk Carter, senior account executive in Minneapolis; and Ron McBride, new release supervisor for UML in Fishers.

RETAIL. Eduardo Urreta is promoted to director of A&R for Columbia House in New York. He was A&R manager for Columbia House's Club Musica Latina.

NEW MEDIA. Pat Campbell is promoted to chairman and chief executive of Magex in New York. He was chief executive.

Zack Zalon is named GM of Radio Free Virgin in Los Angeles. He was VP of online and executive producer for Jimmy and Doug's Farmclub.com.

Jeff Misrahi is named chief security officer for IntraLinks in New York. He was a senior manager of information security services for Ernst & Young LLP.

MusicMatch names Jonathan Gear marketing chief, Daniel DeNigris VP of label relations, and Jodie LeVitus-Francisco head of sales in Seattle. They were, respectively, chief consumer marketing manager for Microsoft's Windows Media, president of Genesis Software, and Western advertising director for Billboard.

Steve Baskin is named VP of marketing for Amplified Holdings Inc. in Atlanta. He was VP of corporate marketing for RealEstate.com.
This issue’s column was written by
Marilyn A. Gillen.

EXPLODING A PARADIGM of the
"peer-to-peer" file-swap phenomenon, the
Xerox Palo Alto Research Center says that a detailed study of Gnutella
usage over a 24-hour period in August reveals that there is a lot more music
distribution than sharing going on.

According to research scientists
Eytan Adar and Bernardo A.
Huberman, the authors of the study
dubbed "Free Riding On Gnutella,"
upward of 70% of Gnutella users
share no files of their own, and 90% of
the users answer no queries from
other users. Looked at from the oth-
er perspective, that means that only
10%-30% of the Gnutella community
provides the benefits enjoyed by the
entire group. Or, in contrast to the sup-
posed spirit of the enterprise, the
few support the many in their quixot-
ic quests for free stuff.

Adar and Huberman contend that
their findings of a significant "free
rider" user base among the file-swap
community have a variety of potential repercussions for the future of
this phenomenon, but one that one
can just catch the eye of the music
industry is the argument that targeting—and prosecuting—community
members over alleged copyright violations
is actually less difficult than many
would expect. The lack of a centralized database has led many to believe that, unlike with Napster, it would be impossible
to home in on any individuals trading files in systems such as Gnutella.

But the prevalence of free riders adds vulnerability to those individuals who
are contributing, Adar and Huberman
say, making them in effect a central-
ized server and, thus, vulnerable to
lawsuits, denial-of-service attacks,
and potential loss of privacy.

Additionally, the fact that such a
small percentage of users are pro-
viding the content raises serious net-
twork concerns, the report says, as
many try to access those files. Thus,
as the community grows, so will the
demand on a limited number of
resources—making it sluggish and, ulti-
mate, useless.

More significantly for the re-
searchers, the freeloader factor threatens to unsettle the entire un-
derlying base on which peer-to-peer
networks are built—namely, the spir-
it of community.

"If distributed systems such as
Gnutella rely on voluntary coopera-
tion, rampant free-riding may event-
tually render them useless, as few
individuals will contribute anything that is new and high-quality," the
study concludes. "Thus the current
debate over copyright might become
a non-issue when compared to the
possible collapse of such systems."

ELSEWHERE ON THE G nu-
TELLA front, embattled MP3 search
site MP3Search.com on Aug. 21 filed a
third-party complaint "for indemnity
and contribution" against America
Online (AOL) and Time Warner over
the legality of that file-swap technol-
ogy, which AOL’s Nilssoft division
created but which AOL quickly dis-
owned as an "unauthorized freelance
project."

The filing, made in U.S. District
Court for the Southern District of
New York, is an addition to the suit-cousinerts between the Re-
记ing Industry Assoc. of America
(RIAA) and the site over alleged
copyright infringement.

MP3Board attorney Ari Rothken
contends that one reason the site is
being sued is its search-engine
interface with Gnutella. Therefore,
if Gnutella is judged illegal, the fil-
ing asks that any blame—and dis-
crimination—(Continued on page 99)
The same old rules do not apply to the distribution companies of major U.S. record conglomerates, where even the size of the universe is in dispute. Do you say there are five U.S. majors? Or do you accept it as a given that the merger of Warner Music Group and EMI Music will eventually go through, leaving four on the scene? Sometimes, it seems appropriate that even the number of players can be disputed, reflective of the many changes for which major distributors here must be prepared.

"I think everybody has got to be better—better than they were last year, better than they were 10 years ago," says Jim Urie, president of Universal Music & Video Distribution (UMVD). "It's not going to be about just shipping the product. We'll be offering expertise to our accounts. crafting the inventory so that the right records are in the right stores."

While year-to-date album sales are handily ahead of 1999's pace, there are challenges in the marketplace that require majors to be as vigilant and nimble as a raft pilot venturing his crew through rough-and-tumble rapids. Multi-million sellers dropped this year by 'N Sync, Eminem and Britney Spears have elevated album volume, yet a number of stores feel like they're missing the party. Some of the significant music claims that report that their comparable-store sales are up say the added sales volume is coming from sales other than music.

The FTC's move to cease distributors' minimum advertised price (MAP) policies adds to concerns about the health of the industry's core account base. At the same time, consolidation by both suppliers and accounts complicates the majors' navigation, as does the unfolding world of the Internet.

DOWNLOADS VS. FRELOADING

In the long term, the Internet represents a new channel for sales via downloads, and the majors have already made baby steps in that direction. In the meantime, the legal battle waged with the Napster Web site illustrates the industry's concerns that the Internet can be a vehicle for newfangled piracy.

"Downloads: Yes. Freeloads: No" was the mantra for Pete Jones, president of BMG Distribution, at his company's July convention in Toronto. Like Sony Music Distribution and Time Warner's WEA, Jones' company will be responsible for managing his group's Internet sales. The obvious challenge offered by Napster and similar sites, notes WEA chairman Dave Mount, is getting consumers interested in paying for music in a medium where so many have come to expect it for free. "It's always easier to come up with a model where you give things away," says Mount. "How do we make a secure model that works for the artist and the copyright holder and the consumer?"

BRICKS-CLICKS SHITICK

While some have charged that the industry has been slow to deal with electronic distribution, Mount observes that the process involves many players. "It's not just the five majors," he says. "It's everyone who's in that space: the hardware and software companies, and the medium software companies, like Liquid Audio and Real Player.

"I look forward to our role in working with retailers to use the Internet to enlarge the pie," says Jones. "We are gearing up and will be going forward before fall, making the most of the convergence of the 'bricks' and the 'clicks.' Since we already manage the 'brick' relationships, we're going to also manage the brick relationships with the clicks as well as the brick-and-clicks."

SONY MUSIC DISTRIBUTION

Sony Music Distribution has already dabbled in electronic distribution and appears eager to embrace the Net as a vehicle to innovate the singles market. Still, chairman Danny Yurikoff observes, "I don't think any of us believe that the package of physical goods—be it CDs, DVDs or SuperAudio—is going to go away for a very, very long time, if ever."

Since the Internet's potential as a purveyor of music has drawn much play from business and consumer press, Jack Eugster, chairman and CEO of Minneapolis-based Musicland Group, worries it has become increasingly difficult for distributors to bring some reality to the amount of volume that music companies realize from stores and the flow that stores give them. "The amount of business that will be done through the Internet will be small compared to what retail delivers. It's important that the distribution companies who understand the role we play are heard. The resources at some music companies are imbalanced when you think about where their bread is really buttered.

Continued on page 72
Music Distribution

Indies’ Secret Formula: Work Fewer Records Harder

By Richard Henderson

Navarro’s Chidao (left), RED’s Antonelli

On the face of it, the path of independent distribution is an uphill climb at present. The majors are reduced in number, but their increased hegemony in the digital sector has made them more difficult to reconcile the fact that fewer stores taking less product, and the fact that fewer releases, much less to speculate that such conditions spell any good news for indie distributors. A few months and the indie distributors interviewed for this article all reported net growth in the past year, with optimistic prospects for the foreseeable future.

From his company’s Port Washington, N.Y. headquarters, Michael Colson, senior VP of Koch International, sets the tone, stating: “Last year, we had the best year in the history of the company. We had more than a 50% increase from the year before. We distributed two platinum albums and a gold album. We were able to continue on the proceeds of that year and [build] the infrastructure of the distributor company so that we can do an even better job in the coming year.”

NO BUMPS ON THE HORIZON

A comparatively heartening picture with recent business is offered by Jim Colson, GM of DNA and VP of independent distribution for Valley Media, which has seen a 10% to 15% growth from the previous year and is continuing to grow. Colson: “We’re continuing to pick up new lines as the consolidation of [major labels] continues. DNA is looking for indie labels for people who are looking to make a change. It seems that retail, generally speaking, is in good shape. There’s a few accounts that are making some adjustments, so we’re seeing a bit more in the way of returns than we would ordinarily see in the first half, but I think that most of that will shake out soon.”

“We just announced over the Internet [at www.navare.com] that we have increased net gains for the first quarter of our fiscal year,” notes Jim Chidao, VP and GM of Navare Corporation, “It’s a good report and shows that we’re making money, which is a challenge with any distributor in today’s environment.”

CHARTING RED

Ken Antonelli, president of RED, reports that Balsa Man’s “Who Let the Dogs Out” is the first single that RED has had on the singles chart in over four years, adding, “I think the record has a great shot at going all the way. It’s a striking testament to the fact that these people, as they’re coming back to the independent sector, have the ability to actually break through.”

The concept, as broached by Antonelli, of indie distributors providing a haven for acts and labels orphaned in the wake of consolidation, is echoed by DNA’s Gourou, who observes, “Consolidation will be a continuing trend at the majors and, therefore, indie distributors are the ones who are ready for different scenarios than they’ve experienced in the past. It’s an uncertain time for labels and for artists. No one knows how it’s all going to play out.”

All of those interviewed stressed the need for resourcefulness and well-considered strategies in here of having a major’s rock to roll in the marketplace for a new product. “You really have to maximize your dollars, stresses Navare’s Chidao. To get a record to a sales level of 500,000 units, it becomes difficult for an independent to compete, our labels don’t necessarily have the amount of dollars to enter all the retail programs and get the ends and the shelf time they need. We have to generate exposure in different ways, means, via grassroots mailing, the use of the utilization of the multi-channel pop stores that are very important to the independent product. It doesn’t matter what format the product is, be it AAA or another format or alternative. We have to work a little harder, and the labels have to work a little harder to do that. Today, we’re in the business of losing it, and that’s the emphasis on the part of brick-and-mortar retailers on strong, out-of-the-box sales on new releases. Titles that are slower turning are losing their place at conventional retail. Some of the slowest moving things are coming from the independent distributors’ catalogs; classical is a big button of the independent distribution business, as are folk, bluegrass, country—everything that’s not on a major label. The majors own the strongest catalogs out there. Everything else, about the lack of movement that, which definitely affects the independent sector.”

PRESSURE FROM RETAIL

Another problematic issue among the independents’ successful line, described by Robert Rosenberg, “One challenge comes with increasing significantly in the past year to next year, that’s the emphasis on the part of brick-and-mortar retailers on strong, out-of-the-box sales on new releases. Titles that are slower turning are losing their place at conventional retail. Some of the slowest moving things are coming from the independent distributors’ catalogs; classical is a big button of the independent distribution business, as are folk, bluegrass, country—everything that’s not on a major label. The majors own the strongest catalogs out there. Everything else, about the lack of movement that, which definitely affects the independent sector.”

Continued on page 76
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Music Distribution

Latin Traffic

Buoyed by last year’s surge in sales of Latin artists like Ricky Martin, Enrique Iglesias and Marc Anthony in the general market, distribution and sales of other Latin product has continued to rise.

By Leila Cobo

Despite dents from piracy, increased music downloading and decreasing exports, Latin music distributors in the U.S. continue to enjoy sustained business growth due to the Internet and efforts to work harder for their buck in an effort to compete with major distributors and to offset the loss of sales at the retail level.

“The whole last year went up, and we started well this year,” says Tony San Martin, president of Incredible CDs.com, a distributor and retailer of Latin and American music which until recently had its store in New York under the name Manhattan Latin Music. “Our increase in sales last year was around 7% each month. This year, we’ve been averaging 3-4% a month. The business overall is doing well, though we’ve dropped a big chunk of our export sales.”

San Martin’s business mimics that of many distributors. Buoyed by last year’s tremendous surge in sales of Latin artists like Ricky Martin, Enrique Iglesias and Marc Anthony in the general market, distribution and sales of other Latin product has continued to rise, although at a slower pace. At the same time, the number of mom-and-pop stores that cater to Latin consumers hasn’t decreased, despite competition from major chains which often buy directly from major distributors and sell at lower prices.

“We have over 1,200 customers nationwide, and they’re mostly small stores,” says Peter Prajin, general manager of Los Angeles-based Prajin One Stop, which operates eight retail stores and a small record label. “There’s always the fear of these big department stores and chains just destroying the market, but many people who like [Latin] product just don’t like shopping there,” adds Prajin, who reports sales increases of 25-50% compared with 1998. Prajin’s strength lies in his repertoire—mostly Regional Mexican music—which sells strongly on the West Coast, likewise, Texas-based South West Wholesale, which also concentrates on domestic Regional Mexican and Tex Mex repertoire, has experienced steady growth, according to Latin marketing data.

Enrique Reyes (left), Incredible CDs San Martin back East, where tastes are more varied.

“We changed the product offering, and our sales are steady growth, and we’re doing really well,” says Roy Lazo, president of H.L. Distributors in Miami, Lazo, who sells very little Regional Mexican product, has specialized in importing and distributing a wide array of unique and hard-to-find product from Latin America and Spain to compensate for his dwindling export business. Now, he says, sales are up by 15% in May and 3% in June—for the first time in five years.

“Every day, a greater percentage of my business is what I bring here,” adds Lazo. “My specialty is Latin music from all over the world. I have a demand for everything, from Latin American music to Ukrainian to Venezuelan. It wasn’t like that before.”

Dwindling Exports

Like many distributors, Lazo has seen his exports to Latin America dwindle greatly in the past few years, due to political turmoil, and a growing interest in the U.S. market. Prajin’s stock is tightly held in his repertoire—mostly Regional Mexican music—which sells strongly on the West Coast.

“Outside of the U.S., the product is not as strong as it used to be,” says Prajin, who reports sales increases of 25-50% compared with 1998. Prajin’s strength lies in his repertoire—mostly Regional Mexican music—which sells strongly on the West Coast.

“Every day, a greater percentage of my business is what I bring here,” adds Lazo. “My specialty is Latin music from all over the world. I have a demand for everything, from Latin American music to Ukrainian to Venezuelan. It wasn’t like that before.”

“Through the years, we’ve tried to add more product to keep our customers happy,” says Lazo. “But when I buy that car, I’m not going to buy it over the Internet. I’ll go to a dealer.”

A lot of people are going to be coming out, and that Tuesday is our street date, amazes me. Imagine driving that information through the Internet.”

EMI-WARNER WEDDING

The pending merger of Time Warner’s music enterprise and EMI, and its likely consolidation of BMG and UMG, will create the most conspicuous example of consolidation on the supply side of the equation. In the last few years, we’ve seen that song before, as Universal’s 1999 absorption of PolyGram reduced the number of majors from six to five. At the end of the process,裨VcL
ow I spend more time on e-commerce than I do on distribution.

Meanwhile, distribution executives note that cyberspace has already become an invaluable marketing tool. “The consumer uses the Internet to research the music they like and then they go out and buy it,” opines Sony’s Yarbrough. “I was all over the Net the other night, because I’m getting ready to buy a car and I wanted to get some information. But when I buy that car, I’m not going to buy it over the Internet. I’ll go to a dealer.”

MAJOR CHALLENGES

Continued from page 69

BUY WHAT YOU SEE

Universal’s Uri thinks the Internet will offer incremental sales, buying into a report by Jupiter Communications that predicts the Internet will add $4 billion to the recording business at a time when sales overall will grow by $8 billion. He sees the personal computer unfolding as a pervasive component in home entertainment. “There will be a ‘buy’ button when you hear a song on a TV show,” he forecasts. “We have to be able to respond to that.”

Unlike BMG, Sony and UMG, UMG will not be Universal Music Group’s conduit for Internet distribution. Universal has instead established a cyber unit called Global e. Still, UMG oversaw Web sites operated by brick-and-mortar accounts, and Uri notes that his company is being drawn on to “provide marketing expertise. There’s some weeks

Since the Internet’s potential as a purveyor of music has drawn much play from business and consumer press, Musicland’s Jack Eustiger worries it has become increasingly difficult for distribution chiefs to keep their parent companies’ eyes on the ball.

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E-Distribution In Europe

A Real Potential For "Hypergrowth"

By Chris Fuller

TRUE Fulfillment
Among the larger players, Global Fulfillment has added a "wholly new dynamic" to Europe's distribution and import/export businesses according to the company's U.K. sales manager, Anthony Kramer. A spin-off of U.S. corporation Global New Media, Global Fulfillment claims to be the only truly international e-fulfillment provider, operating offices and distribution centres in the U.K., Holland, Germany, Spain, France and Italy, as well as the U.S., Japan, Australia and Mexico.

According to Kramer, the company enables complete e-commerce outsourcing for its growing client base, which includes Tower Records Europe, Trans World Entertainment, OnlineMusic.com, Granada Media Group's online entertainment portal G-Wizz (www.g-wizz.net) and the Flextech group's all-platform SceneOne outlet.

By providing aggregated database logistics and fulfillment services at reduced costs, says Kramer, Global Fulfillment allows its broadcast and retail clients "to redirect their resources into the areas they know best: media and marketing." It can provide 24-hour e-mail, phone and fax support in six languages and transaction capabilities in 150 currencies. Its proprietary Smart Hub technology assigns and coordinates international shipping points with real-time order tracking, advanced management and reporting and variable price points specific to each market.

In France, the company significantly consolidated its growing business earlier this year via a commercial alliance with eminent multimedia publisher and distributor Grolier Interactive. Under the deal, Grolier took a stake in the e-fulfillment company, while Global Fulfillment became the e-commerce enabler for the Grolier entertainment site Digital (www.digital.fr).

SHARED INTEREST IN E-COMMERCE

Fabrice Sergent, CEO of Grolier Interactive, which also operates a number of other online publishing ventures such as elle.com, europe-infos.com and club-internet.com, says the Global Fulfillment partnership resulted from "a shared interest in worldwide e-commerce opportunities, and due to the complementary nature of our businesses."

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We put the ART in ARTist Development and PARTnership Program.
Music Distribution

INDIES' OWNER FORMULA

The problem with that approach now is that retailers want to see the thing start to sell when it comes out. If the story isn't there initially, you're not going to lay out a lot of product [or a title] when there isn't something likely to happen in the first few weeks of release. I think that retailers understand that if something starts to happen later, they need to be cognizant of it, they need to react to it. But often, in this business, it's hard to come back to an older title and do a great job of getting people's attention about it again, especially where the story developed over time and the title sold steadily over months and years and eventually got up to a certain figure. That's really not the kind of product that's likely to be nurtured in the current record retail environment. That's a problem for independents more than for others.

LONG-HAUL COMMITMENT

The ability of an indie to track and develop stories over a longer period of time is stressed repeatedly by this distribution executive, RED's Antonelli comments on the fact, stating that "RED does a good job of staying with our product, staying with [client label] records over a longer period of time. They can rely on us for good marketing; they can rely on us to develop the product. There have been releases that didn't ship 10,000 units originally but that turned gold a year and a half later. There's a reason that labels such as Danny Goldberg's Atco, as well as Roadrunner and Epitaph, are interested in working with us." Jim Gannon cites Ryko's comparably small roster as benefiting individual titles in the long run: "We have the time to set up every priority release, the time to execute it, and we have the time to follow through on a record. The Bruce Cockburn releases were worked for anywhere from a year to 18 months, and the presence and the viability of these disc in the store will testify to that, as will the success of the titles. Retail will tell you, 'Follow-through is the key.' We're not pre-occupied with a next batch of 200 releases following hot on the heels of a release that requires some nurturing."

STAY IN THE STREET

Describing Navarre's advantages in distribution, Chiado describes the attractions of independent distribution for niche-market labels: "If you look at some of our competitors, their decks loaded and the number of labels they're carrying is generally going to challenge them dramatically over the next few years, maybe in the next few months. I've always tried to keep the Navarre label roster small, under 50 labels. That keeps my people in the street from having too many titles in their bag going into retailers. The labels get the attention that they need."  }

MAJOR CHALLENGES

PolyGram Group Distribution (PGD). Likewise, folk at both UMG and PGD lost their titles, a game of musical chairs that will be repeated if and when the Warners/EMI merger is realized. And, if recent history teaches us a lesson, the FTC—which allowed Universal's acquisition of PolyGram—will likely allow this merger.

There would be a whole two rival labels leave Sony and BMG. Neither company asks for a pity party. "We're happy to compete with the majors, not buyers, of market share," says BMG's Jones. "We're in the real mass, but are not too big to be nimble—to break records and develop artists."

RETAIL CONSOLIDATION

"As long as our labels and A&R are able to compete for artists in the market, we'll still have the opportunity to be competitively marketing our products to the retail buyer," says Sony's Yarbrough. "Although size does matter in some cases, we can still make our goods." To illustrate his point, Yarbrough reports that, while industry-wide catalog sales were soft in 1995, Sony's catalog units were up in the range of 10-17%. Of greater concern to executives at all the majors is consolidation at the account level, a change expected to continue among both retail chains and one-stops. "Yes, I think account consolidation will continue," says Jones. "I don't know how far or if it's going to continue. I hope we're not crippled in our ability to break artists. Our biggest mistake was making the bigger they are, the more cumbersome they are."

One challenge in retail consolidation has been losing the regionality of these stores," says Yarbrough. "That opened up opportunities for the independents, who are very influential in breaking records on a local and regional basis. And some of the chains have been more successful than others in maintaining that regionality."

WEA's Mount agrees that larger chains pose difficulties in communication and execution. "It's a bit more challenging," Mount quips. "You have six people out there who always tell you they want to be 20% of the business. The math doesn't always work out."

SQUEEZING OUT COSTS

Retail consolidation has encouraged distributors to engage in very managed, inventory programs with some chains, say Urie and Yarbrough, an effort that can better tailor selection for particular stores while winding down return rates. Mount and Yarbrough both take pride in the moves their companies have made to squeeze costs out of the distribution process. Likewise, the recent lessons of the mid-90s, when a wave of such historic partners as Commodore Musicland and Strawberries went out of business, are not going to happen.

From the top: WEA's Yarbrough, BMG's Jones, Sony's Yarbrough, UMVD's Urie. The amount of distributors to squeeze the majors' typical 40% margin to 30%.
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E-DISTRIBUTION IN EUROPE
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"Digitall is an important step for Grolier, and we aim to provide the best possible service for our customers," says Sergenti. "Global Fulfillment's model has convinced us they can help us achieve that goal with their technology, logistical knowledge and international distribution network."

While services like Amazon are superb, the jury's out on whether any of them will make money.

—Peter Lassman, Lasgo Exports

Out of the U.K., MODE International (www.mode.net) claims that its strengths in content management, rights and royalty expertise, plus storage, online delivery and data-warehousing capabilities help make it the perfect partner for a total music e-business solution.

The company's CEO, Iain Clark, believes that, as advances in streaming and associated Internet technologies "revolutionize" the way music is sold, MODE can help music companies "build online businesses that are fast and flexible to deploy. We offer the most advanced outsourced solution for the online marketing, sales and electronic distribution, for record labels and music retailers alike. This is, in effect, the back engine, from encrypting and watermarking to rights management and to fulfillment."

In Clark's view, "Building an online music-distribution business isn't just about hosting some MP3 files on a server. It's about building mission-critical online systems that can maximize profit opportunities around the clock."

UNBRANDED ARTISTS

Among the more traditional import-export companies, Peter Lassman, chairman of Chysalis offshoot Lasgo Exports, describes the influx of online retailers and fulfillment companies into the distribution sector as "significant," though their arrival "has not been disruptive to my business. In fact, as a wholesaler, it's possibly a constructive development. While services like Amazon are superb, the jury's out on whether any of them will make money. I predict broad consolidation over the short-term."

At another U.K.-based company, Lightning Export, managing director Graham Lambdon also believes the new players "presents positives rather than negatives. We will be in the position to provide U.K. product, to fulfill from the U.K. or to ship to fulfillment houses overseas." Given the current rates of e-tail growth in Europe and the U.S., however, Lambdon foresees "the bulk of our business remaining with brick-and-mortar retailers."

MAJOR CHALLENGES
Continued from page 76

ics chains and the increased participation of mass merchants have also changed the major distributors' lives. "In the vinyl years, we were blessed with an account base of specialty stores who were totally reliant on our product," says Urie. "There was no real challenge in getting a Camelot Music to buy our new releases, because music stores were dependent on us."

"There's been a big growth with different kinds of retailers," Yarbrough agrees. "Electronics chains have been very effective in garnering market share, and so have the mass merchants."

Urie explains that increased music and video sales at non-specialty stores have "forced us to change. When our salesman goes to Sam's [Club], music means nothing to Sam's. The guy he's sitting next to in the lobby is from Procter & Gamble and has been working on his sales pitch for six months. There's been a complete flip-flop in the business. The smart distribution companies are going to have to become much more professional."

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CATCH OUR VISION.
‘Gimme Shelter’ Gains New Release

**Restored Stones Documentary Coming To Theaters, DVD**

**BY JIM BESMAN**

NEW YORK—To commemorate the 50th anniversary of the classic documentary “Gimme Shelter,” a newly restored print of the Rolling Stones’ eventful 1969 North American tour documentary will be released in select cities starting in August, with a Criterion DVD and home video set to follow on Nov. 14.


The documentary, which was directed by Albert Maysles and his late brother David Maysles, and Charlotte Zwerin, was restored from the original 16 mm negative and includes a Dolby Digital soundtrack, which was restored from the original four-track.

The DVD will include commentary by Albert Maysles and Zwerin, film scholar Josh Lane, and Mayayses and Zwerin, who are also featured in various promotional trailers, additional performances by the Stones at Madison Square Garden, and a documentary related to the film's history.

“Gimme Shelter” incorporates the reactions of Jagger and Charlie Watts as they viewed the Altamont footage during the film's editing process.

“When we finished filming Altamont, we realized that the thing missing was how the Stones and the Altamont fiasco, ‘Gimme Shelter’ incorporates the reactions of Jagger and Charlie Watts as they viewed the Altamont footage during the film’s editing process.

We weren’t about to interview them about it, so Charlotte came up with the idea of interviewing them to see some footage and film them while they watched. It became an essential part of the film’s structure as well as the answer to how they,” says Albert Maysles.

The Stones had originally approached cinematographer Haskell Wexler to film the final stages of their tour, but he was unavailable. He referred them to his friends the Maysleses, who had previously licensed the 1964 pro “A Hard Day’s Night” Beatles documentary “Something’s Happening” to the Beatles in the U.S.

“We didn’t want to do just a concert film, and we took a chance that this was something more to it,” says Maysles. “Then everything happened to the point where the film was perfect for the rest of what happened in that decade.”

For Hendrickson and many others, “Gimme Shelter” was the film that ended the 60s.

“It’s been called the ‘greatest rock ‘n roll film ever’,” she says, “and you see it 30 years later, and it still is. It captures a decade in decline—and the Stones at their most phenomonal and dangerously provocative at the same time.”

Hendrickson adds that the current wave of nostalgia makes the right time to revisit “Gimme Shelter.”

“For a long time people didn’t want to go near ‘Gimme Shelter’ because it was too painful, but now we’re at the height of nostalgia, and it’s the perfect match for the rest of what happened in that decade.”

By Eileen Fitzpatrick

**Picture This**

**Web Firms Should Rethink Court Moves: Sony Video Takes On Palm, Manga Titles**

SEE YOU IN COURT: It’s become the norm for Web companies to accuse the courts of being anti-technology when they lose copyright infringement cases. On the surface it may look like these Web companies are right, but litigations against such companies are all wrong.

On Aug. 17, DVD hacker site 2000.com was permanently barred from posting or linking to Web sites that post the DesCSS program, which degrades the CSS encryption technology in DVD releases. The company said it appeal. The company was backed by studio members of the Motion Picture Assn. of America (MPAA) in January.

In his ruling, District Judge for the Southern District of New York Lewis A. Kaplan, who said it was hardly convinced that 2000.com was exercising its right to free speech. “Computer code is not purely expressive any more than the words we write and use to express ourselves. The right to operate computer code is a fundamental constitutional right, Kaplan wrote in his 85-page ruling. “Its expressive element no more immunizes its functional aspects from regulation than the expressive aspects of a abolition of the slave trade requires the action.”

Pretty heavy stuff, considering we’re talking about movies here, but it only emphasizes how ridiculous the free-speech claim is in the first place.

There are plenty of Web site operators out there who think it’s perfectly fine to link to or provide users with material that is obviously pirated and then hide behind the First Amendment or the Digital Millennium Copyright Act to defend themselves. As case after case have proven, this doesn’t work.

The simple fact is that the studios and record labels own the content and have every right to say where and how it’s distributed. No upset Web company is going to disrupt their profitable apple cart, no matter how many court appeals it flies.

While many of the lawsuits can be attributed to the movoe mind-set of their young founders, companies like Sony Video have been at the forefront of this battle.

The court’s message is pretty clear-cut: Companies cannot be permitted to distribute or aid in the distribution of free intellectual property on the Internet. The decision isn’t against technology or the personal freedom of consumers. It’s about preserving commerce.

But Scour president Dan Rodrigues continues to beat the personal freedom drum. “The current MPAA/Recording Industry Assn. of America/National Music Publishers Assn. case against Scour threatens the rights of consumers, as it challenges the freedom of all search engines to provide consumers with information and to operate on the Internet,” Rodrigues said in a statement following the 2000.com decision. “Scour’s services have always been and will continue to be completely legal, and have contributed from day one with all applicable laws and regulations, including the Digital Millennium Copyright Act of 1998.”

Based on past rulings, Scour might want to retool their strategy or start making some licensing deals.

SONY DOCKS AT ISLAND: Sony Music Video (SMV) has signed a long-term distribution and marketing agreement with Palm Pictures and Manga Entertainment.

Under the agreement, SMV will handle all new and catalog releases from the two labels. Among the first projects will be the release of Manga’s “Legend of the Animation Catalog” DVD, including the first-time DVD release of “Ghost in the Shell.”

SMV is a division of Sony Music Entertainment.

**George Lucas’ In Retail:** If you’re looking for a break-out video hit from the Web, the nine-minute short film “George Lucas In Love” is a likely candidate.

Based on its sales success at Amazon, the film is now available at Tower Video, Wherehouse, Barnes & Noble, Musicland, and Borders Books & Music. Retail price is $6.99.

The distribution deal was struck by MediaTri.com, which debuted the short film on its Web site last October. At Amazon, the video has sold more than 13,000 units since its April availability, according to MediaTri.

Physical distribution is being handled by Red Hill.

**Calling All Indies:** The Video Software Dealers Assn. (VSDA) will hold a meeting of all industry buying groups at the upcoming East Coast Video Show. The purpose of the meeting will be to share marketing resources and ideas about smart buying capabilities.

The East Coast Video Show takes place Sept. 26-28 at the Atlantic City Convention Center in Atlantic City, N.J. For more information about the indie meeting, contact the VSDA at 818-385-1500, ext. 225.
**Top Kid Video**

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

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**LET IT SNOW:** The mercury’s hovering in the 80s, but the holiday releases will soon be flying thick and fast. As usual, there’s a high percentage of preschool kid vid coming down the pipeline, and one of the most anticipated releases will be the upcoming Teletubbies title “Christmas In The Snow” on PBS Kids Home Video.

Distributed by Warner Home Video, the title is a follow-up to last year’s successful “Merry Christmas, Teletubbies!” and consists of two animated Christmas specials. The set consists of two cassettes, each featuring 25 minutes of elements packaged in a green clamshell. The double-cassette is priced at $29.98 with a $19.95 minimum-advertised-price point. Release date is Oct. 31.

Volume 1 is titled “It’s Snowing!,” and Volume II is called “The Snow Tubby.” Each cassette will sport red and green face labels and will be packaged with Teletubbies wrapping paper and gift cards.

On the 45-minute tapes, Tinky-Winky, Dipsy, Laa-Laa, and Po play in the first snow ever to fall in Teletubblyland and then build their own “snow tubby.” There’s also a segment on how children can make their own snow Tubby.

**Enter the Dragon:** “Drag-on Tales: Follow The Clues” is the newest video release in the “Drag-on Tales” series from Columbia TriStar Home Video, which is spun off from the acclaimed PBS animated preschool TV series.

The title, which features three episodes, arrives in stores Oct. 3, priced at $12.95. A Spanish version is also available.

Columbia has rounded up several promotional partners, including Haasbro, Random House, and NewKidCo.

The supplier will conduct a sweeps campaign awarding a trip for four to the San Diego Zoo, which will be advertised this fall through a national consumer print campaign in Parents and Sesame Street Parents magazines. Promotional stickers will appear on packaging from Hasbro and Random House.

Plus, Columbia TriStar will engage in a cross-promotion with toy manufacturer Hasbro, in which all “Dragon Tales: Follow The Clues” videos will contain a $3 coupon off two “Dragon Tales” plush toys.

Random House will promote the video’s availability via insert in more than 250,000 books and ads placed in Sesame Street Parents magazine.

Fox will also implement a school program for first- and second-graders, encompassing coloring contests and online elements. The online media campaign will utilize sweepstakes and promotional giveaways via a number of entertainment and child-oriented Web sites. Fox will also feature tie-ins with local Web sites and will create an “Olive” mini-Web site.

Other marketing elements include radio and mall promotions targeting the top 10 markets, done in conjunction with Suncoast Motion Picture Company and Nordstrom. The mall events will include photo ops with Santa and Olive, as well as holiday wrapping-paper stations featuring Olive paper.

Fox is also planning to launch a national read-along promotion in which local retailers or libraries would show the video. “Olive” point-of-purchase floor displays and prepacks will be available to retailers, and a Christmas-card rebate will be offered to consumers.

For more information, visit www.americanradiohistory.com.
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NEW AUSTRALIAN DIGITAL C’RIGHT (Continued from page 57)
music played to callers “on hold” by systems the manufacturer. The
blan-
et licenses issued to the telecoms will cover all users of such systems.

The passing of the bill through the Senate coincided with the Music and Entertainment Media Online (MEMO) conference in Sydney, which drew more than 450 attendees
over Aug. 18-19.

Executives at the event who spoke to Billboard agree that the bill has come
at the right time. The Napster
issue (industry sources suggest that there are about 100,000 Australian
Napster subscribers) in particular has made a major impact Down Under.

“It’s critical from an artist and creative people’s standpoint that there is a level of digital protection right now, because cyberspace is exploding—it’s
where the action is,” says Chris
gleby, co-founder and executive VP of
Interac-tive Media Network.

“For the record
A story in the Aug. 26 issue on the songwriting team of Jay Liv-
ingston and Ray Evans incorrectly
referred to Livingston’s music publishing company. It is Jay Livingston Music.
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OCTOBER 5-7 NEW YORK HILTON
Rock, R&B, Country See New Life

Formats' Upswing Comes At Expense Of Spanish, N/T Radio

This story was prepared by Sean Ross of Airplay Monitor.

NEW YORK—Six months ago, the national ratings news from the fall '99 Arbitron was great for news/talk radio and Spanish-language stations and almost nobody else. In the winter, the new ratings proved normalized slightly. And in the just-released spring book, the news was good for almost every format but Spanish and N/T. There was a rock and R&B radio resurgence, country posted its second straight up look after five years of almost continuous decline, and top 40 had its best numbers in eight years.

Airplay Monitor’s national analysis of spring books for Arbitron’s 92-year round measurement markets shows N/T radio still in first place but down 16.3-15.5 12-plus and off sharply from the 20.7 share it had last fall, meaning that the format has, in six months’ time, gone from its best-ever national number to its lowest number since summer ’94. N/T was down seventeen-tents of a share in all adult demos. AC stations (which included, for our purposes, everything from adult top 40 to soft AC) were off 11.8-13.5 but still had the No. 1 music format. AC was followed by R&B (12.5-12.9), top 40 (9.8-10.5), country (8.9-9.0), Spanish (7.8-7.2), album rock (6.1-6.7), oldies (5.4-5.8), classic rock (4.9-5.0), modern rock (3.8-3.9), adult standards (3.3-3.2), jazz (2.7-2.8), religious (2.7-2.3), and classical (1.7-1.9).

AC was up in the winter, paced largely by mainstream AC stations rather than by adult top 40. But this time, the hotter ACs were up 5.2-5.3, meaning that mainstream AC was up four-tenths of a share. (We’ve noticed that the two veer more from book to book.) AC was also below its 12-plus number from spring ’99, when it was off 14.5-13.9. While the format was off about three-tenths of a share in most demos, its biggest drop was in 18-34, which was, coincidentally, the site of top 40’s biggest gain among adult demos.

ARAN R&BOU ND

R&B stations are still short of their record (8.3-12.7) share last summer but they’ve rebounded nicely from a subsequent drop to a 12.1. That number includes mainstream and adult R&B stations, as well as the new clump of R&B-oldies outlets. Separately, mainstream R&B was up 6.9-7.1, adult was up 3.0-3.2, and R&B oldies was up at 2.5. The combined formats posted nearly a 25 share in teens (24.3-24.9) but were also up four-tenths of a share in 25-54 (to a 19.6 and 19.6-19.8).

The R&B numbers suggest that mainstream and adult outlets are reclaiming some of the listening that they lost to “Jamm-in” oldies stations. Adult-R&B stations had their worst oldies outlets but seemingly moved out, wasn’t too long ago, among those that get dissatisfaction with a new renewal plan. R&B-PDs might also take some encouragement from knowing that there were some superstar products that were the spring (Toni Bramon, Sisqo, Aaliyah), the format got a boost from several main newcomers as Carl Thomas, Avant, and Donell Jones.

TOP 40’S BEST NUMBERS IN YEARS

It’s also good news for R&B that the format was up despite an incredible spring book for top 40, which hasn’t seen a top 10 since fall ’92. Top 40 was up in all demos but most sharply among teens (36.7-37.9) and 18-34 (14.9-15.0). Rhythm top 40 up, if viewed separately, it’s up 4. Top 40’s numbers are encouraging for several reasons. For one thing, top 40 was up despite the fact that there weren’t many more top 40 stations than there were in the winter book (177 stations showed in the spring survey vs. 175 last time), meaning that the growth isn’t just a result of the new signals. Besides, the fact that 18-34, (Continued on page 90)

De Castro To Keynote Radio Seminar

Veteran manager, group head, now Netcaster Jimmy de Castro will be the keynote speaker at the Billboard/Airplay Monitor Radio Seminar and Awards, set for Oct. 5-7 at the New York Hilton.

De Castro is the former CEO/president of AMFM—beginning on the station level in the ’70s and rising through the ranks of San Francisco, Boston, and Chicago radio before becoming COO of Evergreen Media, which was later merged into M_channels Media, now awaiting its own merger into Clear Channel as AMFM. Since retiring from AMFM in February, de Castro has been working behind the scenes on a soon-to-be-unveiled Internet initiative, Nothing But Net.

For the first time since leaving AMFM, de Castro will publicly speak about the merger of AMFM and Clear Channel, and he’ll discuss his Internet initiative and where he sees his old medium of radio heading.

For more info on registration and discount hotel prices and airfare for the Radio Seminar and Awards, go to billboard.com/events/radio or call the seminar hotline at 646-654-6600.

De Castro

NEWSLINE...

DISNEY SETTLES SUIT. AIC/Disney’s album rocker KLOS Los Angeles will pay $2 million to settle a racial discrimination lawsuit stemming from morning hosts Mark and Brian’s giveaway of “black hoes,” black plastic gardening tools. The Los Angeles Times reports the settlement comes less than a year after Disney termed the suit meritless and vowed to fight it in court.

Former KLOS traffic controller Judy Goodwin filed suit Aug. 6, 1999, contending that ABC violated anti-discrimination laws. ABC, after its initial response to the suit, later sought to ameliorate the bad publicity (and threatened boycott) stemming from the incident by arranging with the Congress of Racial Equality to hold a two-hour diversity training seminar at the station. But it also ignored calls to fire Mark and Brian, later extending the morning team’s contract. Two other former KLOS employees have outstanding lawsuits stemming from the incident. An AIC representative declined to comment on the settlement.

Viacom Offers Draws Suit. It’s de revente in mergers, buyouts, and roll-ups these days, so attorneys for Infinity Broadcasting could hardly have been surprised when they were served papers for a lawsuit brought by a shareholder looking to block Viacom’s $15.6 billion buyout of the Infinity shares it does not own. The share owner, Yehuda Glazer, claims that because Viacom already owns 61% of Infinity, Infinity’s board of directors is setting the company to Viacom for a bargain-base-ment price. In its offer, Viacom agrees to pay about $40 a share, which is 82 above where Infinity is currently trading. In the suit, filed Aug. 16 in Delaware Chancery Court, Glazer charges, “Viacom has tried to take advantage of the fact that the market price of Infinity stock does not fully reflect the progress and future value of Infinity.” Meanwhile, a class-action suit has been filed by the New York law firm Stull, Stull & Brody, which says Viacom’s offer is “unfair and grossly inadequate.”

WEB RATING CHALLENGER EMERGES. The Arbitron Co. has a new Internet ratings competitor with the market entry of MeasureCast Inc. The Portland, Ore.-based company began its third-party streaming audience measurement service Aug. 16 with the announcement that BroadcastAmerica will use its service as its first Internet audio service.

While Arbitron’s InfoStream ratings system is based on clients’ server logs, which are culled for user totals, MeasureCast places its software on the streamers’ computers, allowing it to report back ratings in near real-time fashion and release daily measurement reports. MeasureCast says that its server-side technology will record the exact number of streams and that its technology is tailored for streaming media and results in accurate, tamper-proof, and up-to-date audience size and usage information.

COX GETS FOX FOR NOW. Cox Radio has been given a 12-month waiver of the Federal Communications Commission’s (FCC) cross-ownership rule in order to buy older WFOX Atlanta from Clear Channel. Cox needs the waiver because it owns a newspaper in the market, The Atlanta Journal-Constitution. Cox had argued that because WFOX is licensed to Gainesville, Ga., 56 miles from Atlanta, the two media do not compete for advertising dollars. The FCC disagrees and will allow Cox to own the station for one year, after which it will need to sell either WFOX or the Journal-Constitution.

NO CLAWS BROKEN. An album rock station CJKR (Power 97) Winnipeg, Manitoba, has been cleared by the Canadian Broadcast Standards Council (CSBC) for a Nov. 2, 1999, morning broadcast during which it mocked a Chinese government policy in a parody song to the tune of Harry Chapin’s “Cat’s In The Cradle” called “There’s A Cat In The Kettle.” A listener accused the station of violating the Canadian Assn. of Broadcasters Code of Ethics, which prohibits material “based on matters of race, national or ethnic origin, color, religion, age, sex, marital status, or physical or mental handicap.” The CSBC says the song did not violate the code.

BUT SIRIUSLY. Sirius Satellite Radio has indeed a deal with Internet radio broadcaster Comedy World to create the Sirius Comedy Channel on its soon-to-launch service. Among the offerings planned is “Sunradio,” a weekly show hosted by comedian Sandra Bernhard.
Radio

PROGRAMMING

Slow Charts Big Issue At CRS-Southwest

Country Seminar Also Touches On Play-For-Promotion, Satellite Radio

BY ANGELA KING

and PHYLLIS STARK

SAN ANTONIO—Now that airplay decisions are being made at all stations, the issue of how to structure playlists is one that is on everyone’s mind. In a seminar at the Country Music Seminar-Southwest, held Aug. 18-19 in San Antonio.

One of the seminar’s panelists, David Corlew of BMI, said that with the current number of stations on the air, “It’s a time to look at how to maximize the potential of country music.”

At a different session, WKHX/WWAY Atlanta operations manager Dan Hallam said, “I don’t have a problem with the idea of not having a ‘hit’ album on the air.”

But consultant Jaye Albright of McVey Media said that with country’s national share of listeners, there are a few consecutive quarters (see story, page 1). “It seems to me holding on to records longer has helped us.”

Clear Channel To Close on AMFM

SAN ANTONIO—Having finally won Federal Communications Commission (FCC) approval of its deal to buy AMFM Aug. 15, Clear Channel was at press time working to close on the $5 billion deal. A number of various artists are being announced, and insiders say several new deals that were tabled to clear Channel into new markets are likely.

Although the FCC had released little documentation of its approval, it had ordered a hearing in order to Clear Channel executives, who were still reviewing it at deadline. Even so, a company spokesperson said the divestitures had begun Aug. 25, although details were available at deadline. Closing on the AMFM deal was set for the last week of August, she added.

Back in Washington, D.C., FCC insiders were still unsure as to what complete details of the agency’s approval would be released to the public. As part of the AMFM buyout, the FCC has approved a series of artists to other companies, as well as the creation of a ‘trust’ to hold the number of stations until Clear Channel is able to sell them off.

Flush with more than $1.5 billion in cash from selling a minority stake in its radio portfolio, Clear Channel is already on the hunt for new stations. Its first deal totals $45 million and gives it 3 new markets. It is buying 11 stations in three California cities from Mondospo Broadcating.

The opening room was, meanwhile, included debate on issues as diverse as radio’s future in a satellite environment, signing artists to singles deals, and using promotions to get airplay. Few in the room expressed surprise that a majority of PDs have given airplay to records in return for promotions, but Infinity/Tampa, FL, GM Tom Rivers said that’s not necessarily a good thing. “We wouldn’t say it’s evil but it exists,” he said. “It’s how you execute the promotion.”

“In most cases, getting airplay in exchange for promotions is not working,” said DreamWorks head of promotion Bruce Shindler, who says many of his songs have only lasted after the promotion. He also believes airplay in exchange for promotions can spur attacks on the legitimacy of new songs, with claims from “who’s on that record” as the only thing the consumer can use as a counterpoint.

A lot of stations are cautious about adding a single without an album on the market, he said. “It’s a ridiculous way of doing business.”

Programmers in the radio industry are being asked about playing artists who have only a singles deal. “It’s a great song and the rest of the album sucks,” said James. “Not every record is the chart success now is more than a one-hit wonder.”

Wed, 22 Sep 2004 12:00:00 GMT

WQQY WRBQ Tampa operations manager Eric Logan said that the radio issue has little to do with the quality of the product hiting programmers’ desks. “The record companies are giving us great product,” he said. “We just need programmers who aren’t afraid to take chances.”

Epic VP of national promotion Rob Dalton also urged bold decisions by music gatekeepers. “When you program for the path of least resistance, it’s wallpaper music,” he said. “We need to create the audience.”

The format is boring. [We need] programers to take a chance.”

Bob Moody of McVey Media believes that the changing environment of radio, including the imminent launch of satellite radio, will make many current concerns moot. “We’re talking about stations giving airplay to promos,” he said. “The paradigm is going to be so different in the next five years, it won’t be an issue.”
### Mainstream Rock Tracks

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<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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<tr>
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<td>&quot;I Need to Know&quot;</td>
<td>Michael Head</td>
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<td>2</td>
<td>&quot;Who's That Girl&quot;</td>
<td>The Pretenders</td>
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<td>3</td>
<td>&quot;Standing in the Shadows of Love&quot;</td>
<td>The Pretenders</td>
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<td>4</td>
<td>&quot;Sweet Thing&quot;</td>
<td>Elbow</td>
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<td>5</td>
<td>&quot;She Takes Me Higher&quot;</td>
<td>The Strokes</td>
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<td>6</td>
<td>&quot;Rock &amp; Roll Machine&quot;</td>
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<td>7</td>
<td>&quot;Ain't No Sunshine&quot;</td>
<td>Counting Crows</td>
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<td>8</td>
<td>&quot;The Last Time&quot;</td>
<td>The Rolling Stones</td>
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<td>9</td>
<td>&quot;Thank You for Being a Friend&quot;</td>
<td>Journey</td>
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<td>10</td>
<td>&quot;Crazy&quot;</td>
<td>Gnarls Bako</td>
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### Modern Rock Tracks

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<tr>
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<td>&quot;The General&quot;</td>
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**SITES + SOUNDS**

(Continued from page 60)

When the Dandy Warhols recently performed at the El Rey Theatre in Los Angeles, they played their kind of show. Vocalist/guitarist Courtney Taylor says, "You've got the fire Marshall there, CNN, and hundreds of people having a party in the streets. Meanwhile, we play for two, 2½ hour shows in the same place. They're bringing up drinks and aneurysms. We're drinking and talking, to people encouraging everybody to talk to the people around them and maybe find somebody to go home to and sleep with." The group's onstage craziness is just an intrinsic part of their music. Their latest Capitol album, "In the Middle of a Madcap Story," takes their "Bohemian Like You," which is No. 28 on this issue's Modern Rock Tracks chart.

Taylor says he was inspired to write the track when "this chick drove by my house one day in the summer while I was down and just beat up early '70s, maybe late '60s. [She] blew hair, dressed up and piled up on top, a white-beater, and tattoos. I just stared at her, and went, 'Oh, my God, my, my.' And then, boom, she was gone. It was a condensed and filtered version of your basic life experience of someone in our scene."

Inspirational situations like these, though, are not easy to come by for Taylor. Ideas strike him when he's just "walking around. If there was one way I could go for inspiration, I'd go to the basement there. It's like a manic-depressive elevator with two buttons. Way up and way down. Every time I get in that elevator, that will generally do it."

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Top 40 Tracks

Radio Programming

25-54, and 35-64 are all up nearly that Eminem isn’t chasing away the world
and that the continued presence of N’Sync and Britney Spears isn’t annoy-
ing big Soo too much—both issues that
top 40 PDs had worried about.
All three of the new entries from top 40
record events during the spring, mean-
ing that PDs can thank the labels’
record-breaking opening-week setup
for helping them achieve these stations’
by association. And if you’re wondering
what format owns Eminem, the answer is that
top 3 entries from that format.

COUNTY RECLAIMS UPPER END

The increasingly aggressive AC format
seems to be winning some of its
upper demo back to country radio
After an unusually low 8.2 share in the
full—its lowest numbers since before
Garth Brooks—country rebounded in
winter and again in the spring. The
number of country stations that
shifted up in spring book somewhere was up 36-267, always a good sign.
Country’s gains, significantly, were
almost all at the upper end. It was up
10.0-10.3 in 35-64 but flat 25-54 (9.0)
and off slightly in 18-34 (7.0-7.7).
That’s not so surprising when you consider
the format’s greater musical conserva-
and the fact that it’s easier
to “Fishin’ In The Dark”
or “Lookin' For Love”
on the radio than
it has been in years. It is a little sur-
prising in light of the fact that there
was also a concerted attempt to
offer more country rock of the Real
Flatts/Yorkie Grey variety. Then
again, since those acts are a delib-
rate throwback to the late-70’s/early-
80’s heyday of Hank Williams Jr.
and Waylon and Willie, maybe those acts
have upper demo appeal too. Male
adult numbers were up 62-67.

SPANISH STREAK ENDS

Spanish-language stations were
don’t a tenth of a share after 6 con-
secutive up books. While the format’s
move into new markets and FM
in some old ones has helped Spanish-
language radio shutter its own record
book after book, the number of Spanish-
language stations was down
since last summer. It’s a
problem. And the lower
shares for Latin radio in New
York (which always contributes a lot of
listening to the national equation)
probably didn’t help.
While a recent article in Crain’s
New York Business suggested that a
measurement problem might have been
for the lower New York
numbers, some of our market
surveyors found there were other issues that affected
listening. Besides the greater appeal of
top 40, which also targets Hispanic
listeners, one programmer says that
labels’ rush to help their superstars
cross to the general market left him
with less quality material to
play. (The crossover issue, by the way,
continues to look like a real herring in
country, which was up in the winter
with two major country-top hits and
in the spring with none.)

WAS THERE A FLUKE FOR ROCK?

Backed by 6.1-6.5 Rock needs
this time, album rock’s resurgence
certainly supports the claims of
format supporters who saw the show of
bad winter as a ratings wobble, not
a larger problem. All four rock
formats were up, with classic rock
continuing to grow (4.9-5.0) and mod-
ern up 3.5-3.9. Triple-A, which we
count as part of the album rock num-
er, was up 1.0-1.1 by itself.
In the winter, album rock was
down sharply with adults, while classic
rock was up—a situation we hypothesized
could stem from its harder-rocking
musical posture. Well, album rock was
up 25-54 (7.5-8.2), but it didn’t take
those listeners back from classic rock
(7.0-7.2). It may have taken them back
from N’/T, however. And while PDs
had thought during the winter that
rock radio was being eclipsed by the
current success of top 40, the rebound
took place this time despite strong
growth for top 40.
As with R&B, which had a nice mix
of new and veteran acts this spring,
rock radio garnered a boost from
mix of recent acts ( Blink-182, Creed,
3 Doors Down) and veterans (Red Hot
Chili Peppers, Metallica) that did fall
last, when many of the mid-’90s
superstars that modern and album
rock shared released new albums that
some PDs found disappointing.
One other interesting note about
modern rock. While it was up overall,
it was down or flat in every demo
except 18-34, and 7.5-7.7, something
that might also reflect the increasingly
hearing nature of the genre.
Finally, pop oldies stations seem
to have recovered most of what they lost
during last year’s “Dammn oldies”
boom. Having fallen 5.8-5.9 between
spring and fall of last year, they’re now
back up to 5.6. In 25-54, the format still
has a 6.3 share, compared with last
spring’s 6.4. Then again, R&B oldies is also off in that demo, down a 4.9 share
last summer to a 3.4 in the spring.

Assistance in preparing this report was
provided by Jonathan Karant and
Franz Saxe in New York.

Web site: 1073KKRD.com
Company bio: The 50,000-watt station is owned by Wichita Radio Partners
(KKRD, KZKZ, KHRD, KZBS)
Site launched: Original site was launched in 1998.
Maintained by: Marty Boyzack, former promotion director and
current part-time air talent.
Number of hits: 5,200.

Features: Interactive playlist with links to artists, on-air chats, local
and regional concert information, personality pages, and live audio
streaming counter capability (for’dre time.
Revenue: No Internet-only revenue, but this is being pursued by
sales department.
Lessons learned: "Gathering information from salespeople for on-air
promotion is nothing complicated. We’re trying to hit with a Web site up-to-date,"
says Webmaster Boyzack. "Don’t put a feature on the site just because
you think it should be there. Program your Web site like you would your
station. Promote yourself, promote certain events at specific times,
and focus on your major promotion online, just as you would on-air."
Billboard Music Video Conference: We're excited about some new developments at this year's Billboard Music Video Conference, which is setting to take place Nov. 8-10 at the Universal Hilton in Universal City, Calif.

For the first time, the conference will be concluding a three-day contest, with the grand prize winner getting two tickets to this year's Billboard Music Awards, to be held in early December and televised on the Fox TV network.

We also have the return of a judging session in which an expert panel and the audience will decide whether or not certain videos from new artists have a chance of being breakthrough hits. The Billboard Music Video Awards—for viewers to vote—will return Nov. 4 at the Universal Hilton—will also be voted on by Billboard readers for the first time this year. The Billboard, July 29, 2000.

Questions for about the conference panels, contact me at 646-654-4730 or by E-mail at cha@billboard.com. For all other questions and information, contact Michelle Jachera Wolfe at 646-654-6440 or by E-mail at mb@events@billboard.com.

Here's the schedule of panels at this year's Billboard Music Video Conference:

THURSDAY, NOV. 9
10:45 a.m.-noon “Playing It In The Big Leagues: How To Advance In The Music Video Industry”

This panel will include an in-depth discussion about what it takes to make it to the top of different, behind-the-scenes jobs in the music video industry, from production to promotion to programming.

2 p.m.-3 p.m. “Independent Spirits: How The Indie Video Community Can Thrive Amid Corporate Domination”

This will include independent leaders who will offer their survival tips on how to be successful without being corporate.

3:30 p.m.-5:30 p.m. “Brave New World: How New Technology Is Changing The Music Video Industry”

Our session will reveal what types of new technology, on the Internet and in post-production, will have the competitive edge in the future.

5:45 p.m.-5:45 p.m. “The Screening Room: Passing Judgment On New Art Videos”

In this judging session, an expert panel (along with the audience) will decide which videos from new artists deserve attention and why. A limited number of videos for this session will be selected in advance by Billboard's music video editor. The only requirement for these videos is that they must be new art videos that have never been shown on national TV.

FRIDAY, NOV. 10
10 a.m.-11 a.m. “Taking Care Of Business: How Local Shows Can Succeed In The Advancement Game”

Whether a local program is currently advertiser-supported or is considering trying to make money through advertising, this workshop will show how to become successful in advertising and go beyond record companies as their main source of revenue.

11:15 a.m.-12:30 p.m. “Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, And Censorship”

With artists taking more control of their videos and more directors getting star treatment, this discussion will take a look revealing the new scoring standards of control and power have been affecting the music video industry and what we can expect in the future.

2 p.m.-3 p.m. “Video Survivor: The Ultimate Music Video Trivia Challenge”

How much do you really know about the making of videos and the music video industry? This trivia game is the ultimate challenge to show off your knowledge. Contestants will be chosen from drawings, and the grand prize winner will win two tickets to this year's Billboard Music Awards.

TO OUR READERS: Local Show Spotlight will return next issue.

Billboard Music Video Programming

Music Video Confab Broadens Audience, Reader Interaction

Music Video Programming

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TO OUR READERS: Local Show Spotlight will return next issue.
While radio can’t possibly air so many pop contenders, television exposure is often the catalyst that helps an act break loose from the pack. “Television helps tremendously,” says Lou Pearlman, president of The Band Perry Entertainment Continental and—as former manager of both N’ Sync and Backstreet Boys—one of the principal architects behind the current recording boom. “N’ Sync got their big break when they appeared on the Disney Channel—it helped them build their base in a huge way. The album didn’t lie. “When you’re on television, you can have a million-plus people seeing you at one time, and for a new artist, you can’t tour every day. We’re just so excited.”

While the album was a big hit, N’ Sync never got their big start until they appeared on an upcoming episode of “Making The Band.” The show was a great success and quickly became a ratings powerhouse. “As soon as we found out we were going to appear on ‘Making The Band,’ we were ecstatic,” says Pearlman. “It was a huge opportunity for us to get our music in front of a national audience.”

The show features four contestants who are chosen from a pool of hopefuls. The contestants then compete against each other to become the lead singer of the new band. “It’s an intense competition, but it’s also a lot of fun,” says Pearlman. “The contestants are really dedicated to their craft, and they’re willing to do whatever it takes to succeed.”

The show has been a huge success, and the band has become one of the most talked-about acts in the industry. The group’s debut single, “N Sync the Band,” quickly became a hit, and the band has been performing sold-out shows all over the country. “We’re just having so much fun on the road,” says Pearlman. “It’s a great opportunity for us to connect with our fans and to give them a real sense of what it’s like to be a part of a band.”

The band’s debut album, “N Sync the Band,” was released earlier this year, and it has been a huge success. The album has sold over a million copies, and it has charted at the top of the Billboard 200. “We’re really grateful for the support that we’ve received from our fans,” says Pearlman. “We can’t wait to get back on the road and to continue to perform for them.”

In addition to their live shows, the band has also released a series of music videos, which have been met with critical acclaim. “We’re really proud of the videos that we’ve done,” says Pearlman. “They’re a great way for us to showcase our music and our personalities.”

As N’ Sync continues to rise to the top of the charts, Pearlman is confident that the band will continue to be successful. “We’re just getting started,” he says. “There’s a lot more to come.”
Teens Finding Fans Among Advertisers

NASHVILLE—Corporate America seems to be taking note of the adolescent interest in Christian music and their appeal to consumers. ForeFront’s Stacie Orrico has earned deals with Yamaha and Audio Technica. Boy band 3Luna, also with a contract with Stacie’s label, is not only appearing on the promos in San Diego, Sacramento, Cailli, Dallas and other markets. And Southern gospel musician Ricky Free has endorsements from three major drum companies: Avocet Drums, Aganora, Drumheads, and Vater Percussion.

Meanwhile, Caddo’s Call keyboardist Josh Moore, 17, has a (Continued on page 101)

"We’re a label that is concerned about the youth market. If we are chasing the mainstream, then we’re not doing it for our first year," according to SoundScan, placing it at No. 6 on Billboard’s Top Contemporary Christian chart.

The album debuted at No. 2 on the Heatseekers chart. Lampa has appeared on ABC-TV’s “The View” and recently performed before the president at the Word Youth Day in Rome. She appeared with the 10,000 at 50 Miss Teen USA Pageant and will be featured in the October issue of Teen People.

Lampa isn’t alone in the teen division department. Two years ago, ForeFront Records signed 12-year-old Orrico when veteran Christian artist and former ForeFront VP Algie DeGarmo discovered her singing at the annual Christian Artist Seminar in Estes Park, Colo. Orrico’s groove-oriented, indie-influenced music, hits the street Aug. 29. The single “Don’t Look At Me” has swiftly become a hit on Christian top 40 radio. Billed by the Agency Group, she has landed coveted slots this fall opening for Destiny’s Child.

Though some are quick to charge that all teen acts are faces on the teen bandwagon, the reality is that teens have been a staple of the Christian music community for years. Among the most popular is the country’s biggest success story, having debuted as a teen in the late ’70s and climbed the ladder to mainstream pop success with albums like “Baby Baby” and “Every Heartbeat.”

Other teen stars who have made a successful transition to adult artist are ForeFront’s Rebecca St. James and Straight to the Heart’s Jeremy Velasquez, the Gospel Music Assn.’s reigning female vocalist, who crossed over to the mainstream Latin market last year.

"We can use to point people to God, to worship our creator," he adds. "That is what CCM [contemporary Christian music] should be about."

"[People] do want reassurance that the artist is in it for the right reasons," says Jeremy Potter, buyer for Lenstone, a Wheaton, Ill.-based, 66-store retail franchise.

"If the Beatles would have continued to record songs like ‘Love Me Do,’ they would have disappeared, but they grew. Am. Grant’s career as a singer has helped us think that’s part of her success."

Indeed, one advantage teen Christian acts have over their mainstream counterparts is a larger shelf life. Grant has been a successful act for two decades, winning five Grammy Awards and 22 Dove Awards and achieving 10 platinum and multi-platinum albums. ForeFront’s Rebecca St. James, 23, is a Grammy-winning artist who was 16 when her first record came out.

"I know that Stacie St. James’ family and management have an extremely strong accountability structure," says Anderson, "which has helped in the career. We’re very grounded and focused on ministry."

As she’s matured, Australia-born St. James has seen her demographic change. "We still have a Christian audience is the family’s label, says the singer, whose ForeFront product is distributed through EMI Christian Music Group’s Chordant. "We’re not separated. (ForeFront is a label under the EMI umbrella.) Her new album, “Transform,” stones Oct. 24.

ForeFront free agents, such as Christian artists have a shot at lengthier careers because the message is more the focus than the messenger. "It’s not just a pop hit that you throw out there and have fun with," says St. James. "[Christian music] has that depth, and hopefully that’s why people stick with a band, because you are going for that depth."

Mark Rider, PD at KLTY Dallas, says Christian audiences seem more than the pop crowd. "When I’m interviewing people, the majority of the Christian artists have a shot at lengthier careers because the message is more the focus than the messenger. "It’s not just a pop hit that you throw out there and have fun with," says St. James. "[Christian music] has that depth, and hopefully that’s why people stick with a band, because you are going for that depth."

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NEW YORK—Putting together the soundtrack to “Almost Famous” was a "magical experience," says the film’s music supervisor, Danny Bramson. "There were no restrictions creatively in our musical choices," he says. "DreamWorks allowed us the freedom to assemble these songs, I couldn't be more charmed and flattered that these artists allowed us to be part of this musical scrapbook."

The only interference is that it doesn’t have many of the predictable classic rock sounds found on ‘70s compilations or TV commercials. "We were continually looking for songs that were exactly fresh and relevant," says Bramson. "There wasn't anything we didn't try. None of these songs on the soundtracks are love songs, they're the exact album versions. This was a true soundtrack that wasn't something hastily put together. It was a labor of love, but it never felt that way." DreamWorks Records marketing director Monica Mylods says, "This is the perfect soundtrack to represent the film's authentic rock and roll experience. DreamWorks moved up the movie’s release date by five or six weeks, so we had to scramble to have the soundtrack out before the release of the movie. The biggest marketing tool that anyone can hope for this soundtrack." In advance of the album’s release, DreamWorks released sneak-previews of the film in August with retail, radio, and press in Chicago, Seattle, Boston, Atlanta, San Diego, and San Francisco. "Soundtracks aren't a sure thing," admits Mylods. "We want to distinguish this soundtrack by having people think of "Almost Famous" as also starting the music. Every single song on the soundtrack is a souvenier from the movie."

Richard Sauer, soundtrack music buyer for Tower Records’ Broadway location in Chicago, says of the soundtrack, "How well it will do depends on the film content. When the music is an integral part of a movie, the film’s soundtrack tends to sell better."

Mylods added that an ad campaign for the movie will begin in early October. In addition, DreamWorks will release a "Stiller's ‘Fever Dog’" classic rock, heritage rock, triple-A, and NPR stations. "Fever Dog" will also be made available as a download on Liquid Sound, AOL and America Online. Mylods, who adds that some of the film's music is available at vinyl-films.com and almost-famous.com.

In addition, ads for “Almost Famous” will run in direct mailings for Record and Guitar Center. This will also be an "Almost Famous" contest that awards a Gibson guitar. VH1 will also be part of the promotional campaign when television premieres the film. VH1 has also booked a Stillwater appearance on the network Sept. 10 in a "Behind The Movie" special on the film. Crowe will also host a radio show on VH1.com. Mylods says, "We’ve booked a Stillwater appearance on the webcast on Real.com in September. Rolling Stone and Vanity Fair will also have more stories connected to "Almost Famous." "Even though the movie is set in 1973," Mylods says, "it’s a timeless film."

**TRACK LISTING**

- Simon & Garfunkel, “America”
- The Who, “Sparks”
- Todd Rundgren, “It Wouldn’t Have Made A Bit of Difference”
- Yes, “I’ve Seen All Good People: Your Movie”
- The Beach Boys, “Feel Flows”
- Stillwater, “Fever Dog”
- Red Hot Chili Peppers, “Every Picture Tells A Story”
- The Seeds, “Mr. Farmer”
- The Allman Brothers Band, “One Way Out”
- Lynyrd Skynyrd, “Sweet Home Alabama”
- Led Zeppelin, “That’s The Way”
- Elton John, “Tiny Dancer”
- Nancy Wilson, “Lucky Trimble”
- David Bowie, “Oh Well For The Man”
- Tom Petty, “The Wind”
- Clarence Carter, “Slop Away”
- Thunderclap Newman, “Something In The Air”

The film’s music producers say that the music in the film is "totally obsessed with" rock music. "Almost Famous" is Penny Lane, a channel of the rhythmic and thematic experiences (played brilliantly by the luminous Kate Hudson); Elaine Miller, William’s overprotective mother (played brilliantly by Frances McDormand); Wally Bangs, Rolling Stone music writer Lester Bangs (Phillip Seymour Hoffman in a stunning performance), who becomes William’s mentor; and Anna O’Donnell, the friend (played by Maria Bello). Mylods adds that some of the film's music is available at vinyl-films.com and almost-famous.com.
When they hear something, they’ve got to tell nine other people. And that’s who you’re trying to get to.”

Brasswell believes that easy access and simple design are the keys to mass marketing on the Internet, noting that Japan and Europe have already adopted a format for the Internet that makes access and navigation much easier. “It needs to be elaborately designed,” he says, “I’m still confused about what else thing about the Internet. The only thing I know for—and I’ve told my company this—is, ‘Don’t experiment’.”

Amid all the Internet intrigue, the R&B industry is grappling with the aftershocks of consolidation, particularly the Universal/PolyGram merger.

**BACK TO ARTIST DEVELOPMENT**

Motown president/CEO Kedar Massenburg says a direct result of consolidation is the loss of what in the past has always been a crucial element: artist development. “When these major labels consolidate, the time for artist development is lost,” he says. “These companies have lost touch and are no longer the artist-driven. We’re a company that is now manufacturing ‘microwave’ artists. They pop them in and out as opposed to letting them stew or bake. It’s our responsibility to maintain the artist-development vision.”

Chris Schwartz, president/CEO of Def Jam, says the Def Jam/Brothers distributed label is “not in a position to follow trends. We sign artists with a self-contained vision. It takes a year or two to make a real record and another nine months to introduce it to the public. As a result of the consolidated forces, talented executives will be able to create start-ups,” he notes, “which has contributed to the recent proliferation of labels. The majors need to feed the beast, and the best needs records.”

Flavor Unit’s Tate points out that established artists can also get a fresh start when new labels blossom after consolidation.

**CLASS OF 2000** TO SPOTLIGHT COUNTRY’S YOUNG

(Continued from page 92)

Rod Essig deserves a lot of credit for “Class Of 2000,” says Brian Braswell, VP of marketing at Def Jam’s TNN. “He hit on an idea that was unique, particularly given the music marketplace we have today.”

The concept of “Class Of 2000” was to present “fresh new faces emerging on the music scene, not just country-based,” says Hughes, adding that the most critical aspect of the project, which went into effect for the first time this year, was to create a host. “With LeAnn, we had someone who was credible but also fits into that niche of younger talent. For all the marketing accomplishments, both in music and on television, there are still plenty of people who are going to forget she’s only 18 years old.”

Essig says the show contributed to the Clark Family Experience—a Curb Records group featuring six brothers ranging in age from 15 to 25—signing to star in a one-hour dramatic series to start mid-season next year on the WB network.

Additionally, MCA Nashville artist Essig has signed on for seven more episodes of “Alicia,” a Saturday morning teen drama to air on NBC beginning in June 2001. “It’s going to be a vehicle for her,” says Essig. “She’s like an Aly McErlane that can sing.”

Gilmartin, too, is in meetings to develop sitcom, Essig says. Negotiations are under way for another TNN special similar to “Class Of 2000.” “The feedback has been very good,” says Hughes. “We’d love to have a poll of every artist who can be overexposed by television?”

“Don’t think there is in a dramatic or recurring role as part of a regular show,” says Essig. “People don’t get tired of Jay Leno, and he’s on five nights a week.”

**RAY WADELL**
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**TOP SONGS** (LISTED BY ARTIST)

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**NEW* | Rodney Carrington | 45 | 154 | 153 | 152 | 151 | 150 | 149 |

**NEW* | Various Artists | 46 | 154 | 153 | 152 | 151 | 150 | 149 |
INDUSTRY VETERAN LARRY STETTEL has been named president of the music division of MCM, the New York-based Webcaster and digital music retailer; Stetzel, who has held senior positions at EMI, Mercury, Epic, and Sony Music, was most recently president of Trillium Entertainment, a consulting firm he founded last year. Previously, he was president of Independent National Distributors Inc. MCM, which is headed by chairman/CEO Bernard Fritsch, has offices in Los Angeles and Munich.

CLICK-AND-MORTAR RETAILER DJANGO.COM has expanded its roster of U.S. stores by acquiring the six-store Moby Disc Records chain. Terms were not disclosed. The Moby Disc Records locations in the Los Angeles region, will retain their current branding for at least a year, according to a Django spokeswoman, but online operations will be co-branded. Internet kiosks will be installed in the stores. As part of the deal, Moby Disc co-founders Mark Perijian and Bob Say have been named VP of Southern California operations and GM of Southern California operations, respectively, for Django.com.

HANDLEMAN CO. reports that fiscal first-quarter earnings increased to $1.7 million, or 6 cents per diluted share, from $700,000, or 2 cents per share, in the same period last year. Sales for the three months that ended July 29 increased 7% to $229.4 million.

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TVA RECORDS AND EMUSIC have entered into a marketing and distribution agreement in which artists will have the option of releasing their music on either the TVA or EMUSIC Web site. The first project under the agreement will be the new album from TVT act Southern Culture On The Skids. The single “Corn Liquor” from the upcoming album “Liquored Up & Lacedown” is available as a paid download on EMUSIC.com for 99 cents.

CONFLICTING LAWSUITS filed by the estates of Tupac Shakur and a Los Angeles software company that was allegedly run by Shakur’s estate have been involved in the rapper’s shooting have been settled.

In September 1997, Orlando Anderson filed a civil suit against Shakur’s estate, claiming that he was assaulted by the musician, Death Row Records CEO Marion “Suge” Knight, and others in Las Vegas on Sept. 7, 1996, the night of Shakur’s murder. Shakur’s estate filed a wrongful-death lawsuit four days later, alleging that Anderson was responsible for the shooting.

Anderson died by suicide on May 29, 1998; in August 1999, his estate sued the Shakur estate, claiming it had breached an oral agreement to pay him $75 million settlement of the 1997 action.

According to an assistant to Renee L. Campbell, attorney for Anderson, the suit was settled for an undisclosed sum. Attorney for the Shakur estate could not be reached.

CHUCK BERRY AND PLACIDO DOMINGO are among the artists chosen to receive the Kennedy Center Honors for 2000. The president and first lady will receive the honor at the White House dinner Dec. 3, prior to the annual gala performance. Past honorees include Stevie Wonder and Victor Borge (1999), Willie Nelson and Andre Previn (1998), and Bob Dylan and Jessye Norman (1997).

CLUBSONYMUSIC.COM (Continued from page 100)

Debjit Ghosh, a Sony employee since 1994, whose passion for dance music ignited the clubsonymusic.com concept in October 1999, when he began playing around with ideas for the site. He is now its producer.

“We are lucky to have Deb pouring himself into this,” says Jurman. “His enthusiasm has absolutely been contagious around the company. When he first mentioned this to us, we could tell it was something special.”

Future features will include a world music room and a VIP lounge, where visitors will be able to access noncommercially available mixes, as well as contests in which people can win prizes like limited-edition mixes.

Says Jurman, “We hope that will keep people coming back again and again.”

Sony will promote clubsonymusic.com through word-of-mouth—including various dance music magazines, and via highlighting the site on all maxi-CD singles and 12-inch mixes.

Ad-GONE ERA (Continued from page 12)

AND THEN THERE WAS ONE: Throughout this weird summer, when album sales continue to stand firmly ahead of 1999’s volume even as significant music chains complain their own numbers are lagging, there has been one bright constant. In every week since the first issue of June, there have been at least two or more titles in the 200,000-plus-club on the Billboard 200 . . . until now. Chart-topping Nelly, with a tiny gain over the previous week, is still a member of good standing, with 235,000. It has exceeded the 200,000 mark in all but two of its eight chart weeks. Still riding off the strength of the Shakur estate—Brutiec Spear’s and the multi-label hits compilation “Now 4,” at, respectively, Nos. 2 and 4, Spears’ “Oop’s” “I Did It Again” opened with 1.3 million copies and had been north of 200,000 for each of the next dozen weeks. This issue, with a 10% decline, the album clicks in with a still-robust 184,000 units. “Now,” meanwhile, suffers a 3% dip in its 11th week run at No. 1 for Eminem’s “The Marshall Mathers LP” also started a 12-week streak during which each of the top two albums surpassed the 200,000 mark. During all but two of those dozen weeks, the No. 3 title also exceeded 200,000, while each of the top four did reaching four of four those stanzas. Despite the strength at the top of the chart, overall album sales have been down from those of the comparable 1999 frame for five of the past 10 weeks, including the past two in a row. As of 11 weeks ago, boosted by million-plus sales for Eminem’s 1999 LP and 2000’s200,000 albums in total. While sales of those stanzas were up 2% ahead of Eminem’s pace in the intervening weeks, that lead over ‘99 has been shaven to 5.6%.

Actually, last summer’s crop of bigger sellers was similarly impressive. There was a 23-week run, from the May 25 issue, through the Oct. 16 issue, when the No. 1 album sold 200,000 albums. During that run, there was an 11-week streak when both of the top two sellers exceeded 200,000 copies. There were four weeks last summer when three or more albums surpassed that landmark.

NOTORIOUS: At least the album from the 2000 edition of The Source’s Hip Hop Awards wasn’t interrupted (see story, page 6). The compilation is based on the advertised awards show accounts for the issue’s Hot Shot Debuts on the Billboard 200, starting at No. 19, with 55,000 units.

That’s a much faster takeoff than was seen by last year’s Source awards collection, which peaked at No. 53 in a debut week of 28,000 units.

Judging how previous hip-hop albums have percolated in the wake of an advance publicity that halted all of the spins with the hot album in the top 10. There were even two weeks—specifically those of the June 24 and Aug. 12 issues—when there were no new entries within the top 20.

There were four weeks during the comparable weeks of 1999 when we saw albums in the top 10, but there was never a moment last summer when the Hot Shot Debut fell shy of the top 20.

Since the June 17 issue, the week following Eminem’s bow at No. 1, 18 albums began their chart lives in the top 20, compared with 26 during the comparable weeks of 1999.

YOUNG AND RESTLESS: With big jumps on The Billboard 200, Baha Men (105-59, up 76%) and Joss Scott (109-24, up 84%) both leap off the Hot Shooters chart. Other frontrunners on a fast, fast rising Albums chart may become even more buoyant. With the Aug. 22 tapping of this year’s awards program in Pasadena, Calif., may actually stir sales gains for the new compilation on next week’s issue.

WHAT’S NEW: When you realize that The Billboard 200’s top new entry has fallen shy of the top 10 in three of the past four weeks, you get a better understanding of why music merchants have groaned that ‘ve been stuck with a weak release schedule this summer. There have been four weeks since the start of June when there has been no debut at the No. 10. There were even two weeks—specifically those of the June 24 and Aug. 12 issues—when there were no new entries within the top 20.

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Since the June 17 issue, the week following Eminem’s bow at No. 1, 18 albums began their chart lives in the top 20, compared with 26 during the comparable weeks of 1999.
Bertelsmann has taken a step forward in the music-downloading business," he said. "I would always invite the others to use our clearinghouse. It is not a question of anyone adopting our role. Instead, it is important to face this challenge together."

Bertelsmann's Digital World Services digital rights management/clearinghouse company, and Lyceos have jointly presented the first commercial download project in Germany. About 300 tracks from such hit acts as HIM, Glass Tiger, and Ed Sheeran will be available at musicdownload24.de by September.

BMG's North American roll-out of its digital-download efforts is also expected to begin in the next month, with the initial sale of some 50 singles and 50 albums. Despite Bertelsmann's strong feelings about downloads, BMG lags behind Sony, EMI, and Universal Music Group in testing the marketplace. Sony kicked off its limited test in April, followed by EMI in July and Universal in August (Billboard, Aug. 12).

BMG will also strengthen offline distribution by extending its E-commerce activities, Middelhoff said. The company's titles can already be ordered from BOL in Europe and barnesandnoble.com in the U.S., and the acquisition of CDNow will boost that arena.

Over the next few months, Middelhoff wants to try to achieve a uniform online standard for security and billing systems with the other majors to enable effective Internet distribution while protecting artists' rights. He said that joint action by service, content, and hardware providers—and by government agencies on an international level—is urgently needed to protect copyrights.

"Kevin, our 16-year-old CEO said Bertelsmann will play a key role in the digital music market in the years ahead, either as solely a content provider or as an alliance partner with direct access to becoming e-commerce activities, Middelhoff added that the company has already had success in linking content and direct customer access via its book and music clubs.

Claiming that Bertelsmann is "100% committed to the music business," Middelhoff explained that his widely publicized ambition of becoming No. 1 in the field should not be seen in horizontal terms. "This can also be achieved by means of vertical growth into other distribution areas; for example, by buying Internet companies," he said. He also detailed further opportunities that will arise as the music business undergoes consolidation.

Middelhoff also highlighted the future sales. Of Bertelsmann's total annual revenue of 33 billion deutsche marks ($15.07 billion), the music business comprises 20.7 billion marks ($9.37 billion). In terms of the new business models for music, he said, "I am relatively relaxed. Even if revenues were to drop, this would not necessarily feed through to the bottom line. After all, we can exploit music content more efficiently." BMG Entertainment oversaw 200 labels in 54 countries, including Arista Records, RCA Music Group, and Ariola. BMG has also just announced a joint-venture label with Clive Davis, J Records (see stories, pages 10 and 92). In the first half of this year, BMG was No. 2 in U.S. market share, with 17% of total albums and 20.8% of current albums. (Universal was No. 1.) The company is No. 1 in singles, with 25.2%. Worldwide, BMG said it had first-quarter sales of 611 million, marking it fourth among the majors.

However, all it comes back to the Internet. In the end, Middelhoff said, this upbeat outlook for the music market may quickly be destroyed by online piracy. Thus, he sees this as a challenge to convince artists and the public that file-sharing services must adhere to copyright laws.

"Only in exceptional cases will this work for the artist," he said. "The music industry must invest in an eight-digit sum in a readily understandable communications campaign targeted at the broad public to explain to consumers the damage they are doing by illegally using music and what harm this will have on music variety."

WORK FOR HIRE (Continued from page 5)

McCarthy, D.-Mo., who serves on the Commerce Committee.

Louise Struggs, who attended the May 25 hearing with her husband, bluegrass legend Earl Scruggs, says she is heartened that Coble plans to introduce a rollback bill. "He told us he would look into the issue, and he followed through," she said. She also praised Sen. Orrin Hatch, R-Utah, for recognizing how it affects artists. "She also gave kudos to Henley and Crow for "spreading the word" about the issue. BMG's Hill score: $8.7 billion at retail. On the other side, according to sources, is expected to be fast-track. After introduction by Coble and Berman, the bill will vault to the full Judiciary Committee for an expected approval markup, likely during the week of Sept. 15. It will then be attached as an amendment to a "safe" bill that can be placed on the House suspension calendar—a process that suspends floor debate and is employed to quickly pass popular legislation. Artist-community representatives met Aug. 23 in Los Angeles at NARAS headquarters to review the expected legislation. Before it can be enacted into law, the rollback measure must also be approved by the Senate. Artist and industry representatives were meeting with Senate members and staff to ensure approval, and most are hopeful that the bipartisan rollback bill will have smooth sailing there.

Two expected and important Senate supporters of rollback legislation are Judiciary Committee chairman Orrin Hatch, R-Utah, and its ranking Democratic member, Sen. Frank Leahy of Vermont. The committee must give the bill legislation before it proceeds to the Senate floor.

Hatch is a firm supporter of artists' rights and is a songwriter who has had several of his songs registered with BMI. Hatch supports artists. Leahy is aware of artists' opposition to the controversial law and has worked closely with Crow and artists' groups. Hatch has asked Emmylou Harris on his anti-landmine projects.

YOUNG CHRISTIAN ACTS TO WATCH FOR 2000

(Continued from page 52)

to be the year of the teenager. Here's a look at some key 2000 releases and the labels supporting them.

Caedmon's Call—Not technically considered a teen act, it appeals mostly to a young/young adult crowd but has a teen musician in its lineup, 17-year-old keyboardist Josh Moore. The band's album "Long Line Of Leavers" is due Oct. 1 on Essential Records in Franklin, Tenn. (a label under the Provident Music Group umbrella, distributed by Provident Music Group.

Kat Hudson—The 15-year-old singer/songwriter's debut album is due in January on Pamplin Entertainment's Portland, Ore.-based Red Hill label.

LaRue—The brother/sister duo's sophomore album, "Transparen," is due Nov. 14 on Reunion Records in Franklin, Tenn. (also under the Provident Music Group umbrella).

Pilgrim—This three-man rock outfit bowed in June with its self-titled release on 5 Minute Records in Concord, Calif. (distributed by EMI Christian Music Group's Chandos Division).

Amber Thompson—The Dove Award-nominated preteen (she's 12) issues her second project, "Amber Thompson & Friends," this month on the Daywind label of Hensersville, Tenn. (distributed by New Day Distribution). The album is called "Kicking Out the Jams" and features a wide variety of contemporary artists such as Larnelle Harris, Jimi Westbrook, and William McDowell.

Deborah Evans Price, Billboard
The 2001 edition of the International Latin Music Buyer’s Guide is hot off the presses. Billboard’s one-stop guide to the Latin music market contains over 3,000 listings from 19 countries with a comprehensive directory of information on record company executives, music publishers, wholesalers and distributors, U.S. Latin music radio stations, clubs, the managers, agents, songwriters and composers, and much more. Listings include contact names, addresses, phone numbers, e-mails, and more.

There is still time to submit videos for the 2000 Billboard Music Video Awards competition. Deadline is Sept. 1. For entry forms call 614-654-4660.

Visit our Web site at www.billboard.com
E-mail: abull@billboard.com

Guide over 3,000 presses. International agents, clubs, promoters, music publishers, and more.

Arnold worked on the marketing department in New York. Melissa Arnold has joined Billboard as assistant marketing manager. Arnold will handle press and publicity, research, and other marketing functions.

Prior to joining Billboard, Arnold was with Kathrynn Schenker Associates, where she worked on accounts including Desmon Clifton, Bette Midler’s “Divine Miss Millennium” Tour, and Diana Ross and the Supremes’ “Return To Love” Tour. She has also worked in the publicity department at Columbia Records. Arnold received her B.A. in communications from the University of South Florida.

There are new additions to Billboard’s marketing department in New York. Melissa Arnold has joined Billboard as assistant marketing manager. Arnold will handle press and publicity, research, and other marketing functions.

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ZEBAHEAD - AUGUST 22
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SUPERSTAR ARTISTS, THE HOTTEST SONGS, THE COOLEST MIXES... PACKED WITH #1 CURRENT HITS. IT'S ALREADY THE BIGGEST ALBUM OF 2000 - AND IT'S NOT EVEN OUT YET. HUGE TV ADVERTISING NOW.

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GET READY TO BOUNCE WITH RAP'S NEWEST DOG. #1 ON THE HOT RAP SINGLES CHART. VIDEO #1 AT THE BOX FOR WEEKS AND WEEKS. HE'S ALREADY GUESTED WITH SNOOP, WILL AND JERMAINE. NOW, HE OWNS THE BLOCK WITH "BEWARE OF DOG."

CHARLIE'S ANGELS S.T. FEAT. DESTINY'S CHILD - OCTOBER 17
THE HOTTEST CREW OF ANGELS DESERVES A SOUNDTRACK TO MATCH. FEATURING DESTINY'S CHILD'S INDEPENDENT WOMEN PART I. FILM OPENS NATIONWIDE OCTOBER 3.

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ANOTHER ROSIE CHRISTMAS. ANOTHER ALL-STAR LINEUP. FIRST ALBUM PLATINUM... NEW ONE FEATURES MARC ANTHONY, DESTINY'S CHILD, DIXIE CHICKS, MACY GRAY, JEWEL, RICKY MARTIN, JESSICA SIMPSON, DONNA SUMMER AND MORE. A PERFECT GIFT FOR ALL AGES.

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RICKY MARTIN - NOVEMBER 21
LAST ALBUM 20 MILLION COPIES WORLDWIDE. SOLD-OUT GLOBAL TOUR. PRESENTING AT THE MTV VMAS, AND NOMINATED FOR 2. FIRST SINGLE PREMIERES VIA NATIONWIDE SATELLITE EVENT SEPTEMBER 22. NEW ALBUM KICKS OFF WITH A BANG.

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