...so we’ll just settle for showing you some of our impressive songwriter & composer roster and say how proud we are to represent them.

70 years young.

70 years

www.americanradiohistory.com
We've been told that our 70th Anniversary Billboard special issue was not an appropriate place to brag...

...so we won't talk about how we are the FASTEST GROWING performance rights company in the U.S., or how we instituted DIGITAL MONITORING technology a couple of years ago, or how our dedication to TECHNOLOGICAL ADVANCES have allowed us to be CYBER-PIONEERS in performance rights, or how our writer's CHART PRESENCE has GROWN dramatically in the last few years, and about the innovations of our LATINA division, or about our dedication to FILM/TELEVISION COMPOSERS and our new presence in LOS ANGELES, or how how we're probably the youngest 70 YEAR OLD YOU'LL EVER MEET...
Work-For-Hire Repeal Closes In On Approval

The Path To The Senate's OK

BY BILL HOLLAND
WASHINGTON, D.C. — Barring end of session politics, the Senate may act as early as the week beginning this Monday (25) to consider fast-track approval of the Work for Hire and Copyright Corrections Act of 2000, H.R. 517, which was passed by the House by a voice vote Sept. 19.

The landmark legislation repeals the No. 25, 1999 law that made sound recordings a new category of works made for hire. The
(Continued on page 94)

Congress Congratulates Artists

By Bill Holland
Washington, D.C. — After the Sept. 19 voice-vote House approval of the work-for-hire bill, several supportive lawmakers congratulated the artists' community, noting that the bill's passage marks the first time recording artists have organized to become the main driving force in getting federal copyright legislation approved.

That the bill repeals a law found to be unfair only underscores the
(Continued on page 94)

Barrier Drops To China Market

By Bill Holland
Washington, D.C. — Neil Turkewitz, the U.S. recording industry's "old China hand" — a veteran of more than 15 trips to that country over the past decade — says the Sept. 19 vote by the Senate to normalize trade relations with China is a monumental moment that highlights the prospect of a new market of historic proportions in that huge country.

Turkewitz, the longtime
(Continued on page 95)

Warner, EMI Up The Ante

Offer Major Concessions In Hopes That EC Grants Merger

By Gordon Masson
London — Urgent and Confidential. Those are the words stamped on the European Commission's Merger Task Force on top of the petition — even remarkable — document that details the concessions being offered by Time Warner and EMI in a last bid to have their $20 billion Warner EMI Music (WEMI) betrothal approved.

The European Commission is expected to announce in early October its decision on the WEMI merger. European Union Competition Commissioner Mario Monti now has all the submissions from Warner and EMI. The commission also has documented objections to the deal from third parties and by press time was awaiting responses by those objectors to WEMI's concessions list.

While it remains to be seen whether those concessions are sufficient to sway the Brussels-based regulatory body, "the package of undertakings" includes concepts that would tear apart longstanding agreements among the majors on distribution and compilation ventures.

In a move that would help establish an independent Pan-European distribution services and sales net-

(Continued on page 95)

3rd Rock In Rio Fest To Benefit Education

Dozens Of International, Brazilian Acts Expected To Participate

By Leila Cobo
Miami — It bigger necessarily meant better. Roberto Medina's job would have been long done. In 1985 the Brazilian impresario built a "city of rock" in the heart of Rio de Janeiro, Brazil, and staged Rock in Rio, a 27-show, 10-day event that attracted more than 1.3 million ticket-holders, roughly the equivalent of five Woodstocks. Featuring acts as varied as James Taylor, AC/DC, Gilberto Gil, and Ney Matogrosso, it was possibly the biggest rock show of all time and, according to many in the Brazilian music industry, the most

(Continued on page 96)

Capitol's Williams Set On 'Winning'

By Larry Flick

Robbie Williams remembers the afternoon he asked the spirit of John Lennon to inhabit his body:

"I was in France, sitting by the pool in Dave Stewart's villa, and I was completely pissed off with everything and everyone in the world. I took a deep breath, looked at the sun in the sky, and said, 'Mr. Lennon, if you're there, please send a song to help me heal.'"

Williams says he then picked up an acoustic guitar, and the words and melody to "Better Man" — a heartbreaking ballad that appears on his sterling new collection, "Sing When You're Winning" — seemed to effortlessly flow through his mind and body. Thirty minutes later, the song was complete.

"It was an extraordinary, emotional experience," Williams says, his voice dropping to an introspective whisper. He softly sings a refrain from the tune, "As my soul heals the shame, I will grow through this pain. Lord, I'm doing all I can... to be a better man."

"We demoed it that evening," he adds. "I literally cried through the vocal."

Several months after that experience, Williams is ensconced in a massive old castle that has been renovated into a rehearsal

(Continued on page 92)
**Latin Grammy Winners**

- Best Rock Album:
  - Café Tacuba
  - Gustavo Santaolalla

- Caetano Veloso
  - Best Musica Popular Brasileira Album

- Michel Camilo
  - Best Latin Jazz Album

- Djavan
  - Best Brazilian Song "Acelerou"

- KC Porter
  - Record of the Year

- Banda El Recodo
  - Best Band Performance

- Shakira
  - 2 Awards
  - Best Female Pop Vocal Performance
  - Best Female Rock Vocal Performance

- Juan Luis Guerra
  - 2 Awards
  - Best Tropical Song "El Niagra En Bicicleta"
  - Best Merengue Performance

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SONG OF THE YEAR
"Dimelo (I Need to Know)"

Robert Blades
Angie Chirino
Cory Rooney

Kike Santander
Best Regional Song
"Mi Verdad"

Paguito D'Rivera
Best Latin Jazz Album

Gloria Estefan
Best Music Video

Los Tigres Del Norte
Best Norteno Performance

Awards
Santana
Record of the Year
Best Pop Instrumental Performance
Best Rock Performance by a Duo or Group with Vocal

Awards
Luis Miguel
3
Album of the Year
Best Male Pop Vocal Performance
Best Pop Album

2
Awards
Emilio Estefan
Producer of the Year
Best Music Video

LARAS
PERSON OF THE YEAR
William Morris
Orgullosamente Felicita a sus Clientes
Ganadores De Los Primeros Premios Grammy Latino

LUIS MIGUEL
Álbum Del Año
Amarte Es Un Placer

Mejor Interpretación Vocal Pop Masculina
Tu Mirada

Mejor Álbum Pop
Amarte Es Un Placer

SHAKIRA
Mejor Interpretación Vocal Pop Femenina
Ojos Así

Mejor Interpretación Vocal Rock Femenina
Octavo Día

FITO PÁEZ
Mejor Interpretación Vocal Rock Masculina
Al Lado Del Camino

Mejor Canción Rock
Al Lado Del Camino

EMILIO ESTEFAN, JR.
Productor Del Año

Mejor Video Musical
No Me Dejes De Querer
Director (crédito compartido)
In response to a question from Sen. Mike DeWine, R-Ohio, Pitowsky said he had reservations that the presidential advisory system used by member companies of the Recording Industry Assn. of America (RIAA) “is not made by a third party,” but said he did not think the RIAA had a president named Karen L. Hay Rosey, who “people aren’t complaining.”

National Assn. of Recording Merchandisers (NARM) president Pam Horowitz, who said she was “blindsided” by the story, told Billboard she didn’t get a chance to testify before the hearing was shut down. In written testimony she said that such an antitrust compunction would be “unprecedented” and that “the opportunity for the marketplace to eliminate from the marketplace retailers with whom the major record companies are themselves now directly competing—is one that, quite frankly, I don’t fully understand.”

Rosen, who also presented written testimony, stated that she opposes “a one-size-fits-all system or one that would put the industry in a policing situation regarding the consumption of music.” A suggestion by lawmakers that publishers list a company of publishers that routinely market violent product would have a “serious impact,” she said.

The other panel, a markup session before the Senate Commerce Committee, approved a measure by Sen. Ernest Hollings, D-S.C., that would create the Federal Communications Commission (FCC) the power to prohibit programming that does not carry a rating from being aired with commercials.

The measure would also give the FCC the authority to regulate programming that carries a violent-content rating to a late-hour “safe harbor” period. The National Association of Broadcasters also supported the measure, claiming it unconstitutional. The panel rejected several other proposals, including the antitrust exemption.

**BILBOARD SEPTEMBER 30, 2000**

**General Mills Plays It Cool with GetMusic Promo**

**BY EILEEN FITZPATRICK**

LOS ANGELES—As more corporate brands and labels recognize the potential of reaching consumers who bought the music on CD, the Internet can link sales, Madison Avenue and Silicon Valley are making music together. Pizza Hut executives say they were able to bring their in-store demographic to a CDnow site for a one-week promotion, CDnow gave away CDs.

Now General Mills is getting into business with GetMusic.com, coming in November. Eighty million-90 million boxes of General Mills cereal will advertise a free CD offer that consumers can redeem through the Web site. The promotion, which will be seen in more than 25,000 grocery stores, will offer purchasers a choice of eight-10 genre compilations covering country, classic jazz, top, adult pop, alternative, R&B, and holiday music. Consumers must pay a $2.99 shipping and handling fee. Also included on the CD is jokebook: MusicMatch.

Each of the compilation features previously released music from such Universal Music Group (UMG) and BMG Entertainment acts as Britney Spears, N’Sync, The Backstreet Boys to 22-year-olds; Lee Ann Womack, Sarah McLachlan, and Al Jarreau. Both music companies are joint partners in GetMusic; UMG and GetMusic sealed the deal, says General Mills promotion manager Cheryl Moser. “The key for us is the free CD, because that’s a high-value premium to our customers,” Moser says. “GetMusic’s relationship with Universal and BMG makes it possible to get the right artists for the project.”

Forrester reports have shown that through a recent promotion in which General Mills’ 20 cereal brands can get the CD by visiting the GetMusic site and entering an access code printed inside the box. Each box will promote the site with consumers, the company hopes.

GetMusic president/CEO Andrew Nibey says that the site is trying to attract a different consumer: Of the 1.2 million unique visitors, most are under 17 years old and are predominantly female. “We’d like to make a connection with an older demo,” he says. By teaming with General Mills, Nibey says, the site will be exposed to parents as well.

“If our clients don’t have credit cards and get their financing from their parents,” he says. “A place where parents and kids come together is at the breakfast table.”

In addition, the exposure of advertising on a cereal box creates more than just a brief impression. On average, Nibey says, a box of cereal is seen for a total of 12 minutes from time a consumer purchases the product up to the time it’s empty and thrown away. “It’s a very effective way to get our brand out there,” he says. “We liked the stickiness of it.”

A free CD was key in a cross-promotion between Pizza Hut and CDnow conducted in January-March. In that promotion, customers who bought a pizza from a participating Pizza Hut were invited to take a Yorker pizza received a coupon for a compilation CD that they could make themselves, in a selection of between 200 tracks and CDs. The promotion was to be repeated until the eight-week promotion, CDnow gave away more than $80,000 free compilations and raised its awareness level among consumers by 10%, according to an internal study.

“We made more CDs than we thought we would,” says CDnow director of custom production Julie MacKinnon. “But we introduced custom CDs to an audience that had never been introduced to that before.”

The promotion also ran at the launch of the site’s Custom Shop boutique area to make custom CDs. “We know that a healthy number of those who redeemed the CD were converted to purchasers,” says MacKinnon.

In addition to introducing a new product, Pizza Hut director of national promotions Rich Mattson says the restaurant was looking to update its image. “We have a broad target audience of 18-49 year-olds and were really interested in targeting the ‘ecoboomer,’ or Nibey says. Mattson says that the combination of a free CD and the online component changed the image of the brand. “We saw an improvement among the target demo,” Mattson says. “Are we hip and cool factor,” Mattson says. CDnow ran a similar free custom-CDB promotion with 7Up May-September. No results from that promotion were available by press time.

**Panels Address Violent-Labeled Product**

**BY BILL HOLLAND**

WASH.:—Judging from the conclusions of witnesses and lawmakers on two Senate panels held Sept. 20, several government plans to ensure better compliance from entertainment companies that make violent video and music products to children would either face free-speech constitutional challenges or produce no better results.

The first panel, a hearing before the Senate Commerce Committee, was called to an end early due to a seldom-used parliamentary floor rule forbidding hearings to go on for more than two hours without for-
Top Of The News

12 Clive Davis and Wynter Jean announce a joint venture.

14 Executive Turntable: Lee Lunapper is promoted to senior VP of pop/adult promotion for Columbia Records Group.

18 Australia's Kasey Chambers looks to capture America's ears with her Asylum debut, "The Captain."

21 The Beat: Atlanta's Los Angeles staffers leave office to move-in with BMG.

29 Words & Deeds: Thad Carnot looks to bring together hip-hop acts with trans-Atlantic effort.

29 Rhythm Section: Debut dominates the upper region of the Top R&B/Hip-Hop Albums chart.

34 Dance: Nineteen Tunes celebrates its 10th anniversary with kicking boxed set.

36 Country: Dwight Yoakam devours "Tomorrow's Sounds Today" on Reprise.

40 Classical/Keeping Score: Daniel Barenboim celebrates five years of performance with an A&E special.

41 Jazz/Blue Notes: Ken Burns shares his musical visions with latest documentary, "Jazz."

42 Songwriters & Publishers: Time Warner/Amexco Online's proposed merger raises rumors about the sale of Warner/Chappell.

43 Latin Notes: Canes Vives takes his Colombian sounds on the road with his international tour.

55 Pro Audio: Emily Lauer stokes her claim in the pro audio industry with the Lodge in New York.

REVIEW & PREVIEWS

Kristine W.: P. 23

Top 10 Albums

No. 1 in Billboard Volume 112, No. 41

1 THE BILLBOARD 200

THE BILLBOARD 200

- G.O.A.T. (featuring James T. Smith, the greatest of all time)

2 CLASSICAL

- Vivaldi: ANDREW ROCCO: PHILIPS

3 CLASSICAL Crossover

- LA LUNA: SATOH BRIGHTMANN: NAKAMURA STUDIO / JAPAN

4 COUNTRY

- COUNTRY: GUY CLAY / SOUNDTRACK: USA

5 HEATSEEKERS

- LIU PENG & KANDY SHAE: DONNA MCCAIN: USA

6 INDEPENDENT

- WHO LET THE DOGS OUT: BAHNS MARK: USA

7 INTERNET

- MANOHIN: BARBAMAN: WOMEN / USA

8 JAZZ

- WHEN I LOOK IN YOUR EYES: DIANA REID: USA

JAZZ / CONTEMPORARY

- INDIVIDUALITY (CAN I BE ME): MACHELLE FERREL: USA

9 NEW AGE

- MY ROMANCE: AN EVENING WITH JIM BRICKMAN: USA

10 POP CATALOG

- MY OWN PERSON: CREED: USA

11 R&B/HIP-HOP

- G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME

12 ADULT CONTEMPORARY

- BREAKIN': PAUL-HILL: USA

13 ADULT TOP 40

- RENT / MATCHBOX TWENTY: USA

14 COUNTRY

- THAT'S THE WAY: JOHNNIE MESSINA: USA

15 DANCE / CLUB PLAY

- SEED: MADONNA: USA

16 DANCE / MAXI-SINGLES SALES

- VOGUE: MADONNA: USA

17 HOT LATIN TRACKS

- COMO ME HUELE PERELO: GRISELDA ESTEY: ECU

18 R&B/HIP-HOP

- LIL BOW WOW: USA

19 LATIN TRACKS

- LIL BOW WOW: USA

20 ROCK / MAINSTREAM ROCK TRACKS

- LEDER: 3 DOORS DOWN: USA

21 ROCK / MODERN ROCK TRACKS

- AMERICAN: SHOKKA: USA

22 Top 40 Tracks

- JUMP: JUMP ST: DENIS'S CHILD: USA

23 Top Video Sales

- THE TIGER MOVIE: USA

24 Dvd Sales

- MISSION TO MARS: USA

25 Kid Video

- THE TIGER MOVIE: USA

26 RENTALS

- ERIN BROCKovich: USA

INVESTIGATION GROUP ACQUIRES PACIFIC COAST ONE-STOP

BY ED CHRISTMAN

NEW YORK—The investment group that has agreed to buy Pacific Coast One-Stop appears to be making a contrarian bet that brick and mortar and one-stops will still have a vital role in the music industry's digital future.

An investment group, believed to be primarily backed by an investment firm known as Equity Merchant Banking, has signed a definitive agreement to acquire the Simi Valley, Calif.-based wholesaler.

Marvin Wilcher, who acted as a consultant to the investment group—which is operating under the name of Magic Music Makers—declined to confirm the identity of the buyers. But he says that uncertainty about the music industry's future in the advent of digital distribution was what attracted the investment group to Pacific Coast. "This is a good strategic time to buy into the industry," he says.

TERMS OF THE DEAL ARE STILL BEING NEGOTIATED, and the operation, replacing Pacific Coast owner Steve Kall, who will remain as a consultant.

For his part, Kall says he plans to stay in the music business through his ownership of three Tempo stores, all in California.

Sources suggest that once the deal is completed, the investment group plans to put about $10 million-$15 million into Pacific Coast in order to improve its competitive standing.

Wilcher declines to comment on numbers but says that the plan is to make Pacific Coast a key player in Internet fulfillment, under other business opportunities. He adds that Pacific Coast is now working to establish itself in Internet fulfillment.

Earlier this year, Kall almost sold Pacific Coast to Ingram Entertainment, but that deal fell through. In 1998, he divested most of his retail assets when he sold 14 stores to National Record Mart.

INVESTMENT GROUP ACQUIRES PACIFIC COAST ONE-STOP

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Net To Have Free Offspring

Columbia May Alter Download Promotion

By Eileen Fitzpatrick

Los Angeles—The Offspring’s plans to distribute a free download of its new album on its Web site may be canceled or modified, a result of a dispute with its label, Columbia Records, sources say.

The dispute stems from the band’s contractual obligation to give Columbia exclusive distribution rights to its releases. Releasing the album via the Internet may constitute breach of contract, according to sources.

All sides—both sides were attempting to work out an agreement before taking official legal action. Columbia and representatives of the band declined to comment.

The band’s plan also comes on the heels of the Recording Industry Assn. of America’s (RIAA) ongoing litigation with Napster, the free music file-swapping software company. Columbia through its parent company, Sony Music, and the major record labels via the RIAA are currently embroiled in a copyright infringement lawsuit against Napster.

The Offspring’s plans raise questions about whether Columbia records will give away millions of free downloads through Napster erode CD sales. The RIAA declined to comment.

Approximately one month prior to the Nov. 14 release of its new album, “Conspiracy Of One,” the Offspring plans to make the album available for free as a free MP3 download from its Web site, www.offspring.com.

Beginning Sept. 29, the single “Original Pranksters” will also be available for free on the band’s site, as well as on retail and radio Web sites and MTV.com. This part of the plan will most likely remain intact, sources say.

Consumers who download any or all tracks from the band’s site will be entered in a contest. The contest winners will receive a free CD of the album. The band will pay the winner, who will be selected live on MTV on the album’s street date.

On Sept. 15 Columbia released a statement expressing its opposition to the plan. “We certainly have very real concerns when it comes to unsecured downloading of music and piracy on the Internet,” the label said. “We’re hopeful that we’ll arrive at a method that will protect everyone’s rights and still maintain the integrity of the band’s sales.”

As an added incentive to purchase the physical CD at retail, the disc will contain a Web enhancement that allows purchasers to register for a “digital fan club” called Offspring Nation. Fan club members will receive downloadable tracks, advance ticket sales, access to online chat rooms with Offspring members, and other exclusive material available only with purchase of the CD.

While it seems as if making the album available for free on the Internet might hurt sales of the physical CD, both online and brick-and-mortar dealers disagree. “I think this will spur sales instead of stall them,” says CheckOut.com VP of digital strategy Jason Fibor. “At this stage in the download process, consumers won’t just want the MP3 form. They’ll go to the store and buy it, too,” Fibor says his company will participate in the free download of the single.

The band isn’t pretending that the [free] download doesn’t exist,” says a source close to the Offspring. “What they’re saying is, ‘If you want to download for free, we want you to know when you buy. This way we get to communicate to the 25 million fans who might download it from Napster.’

In order to enter the $1 million sweeps, you must register personal information, including an E-mail address. It is unclear how the band would use data compiled from the promotion.

CheckOut.com’s Fibor calls the plan a “smart marketing move.” “Even if I thought this was horrible, you can’t stop sales and bootleggers,” he says, “The Offspring’s booting them to the punch.”

GetMusic.com president/CEO Andrew Bell says that bands venturing into the “experimental phase” for online promotions fueled by consumer’s enormous appetite for music. “Everyone has and will try a lot of different things, and sales of music are at record levels in spite of Napster,” he says. “It goes to prove that there is a rising tide lifts all boats and that the public is consuming music in different ways.”

Wherehouse Music rock buyer Bob Bell says that while the free album download causes some concerns, the band should change its buying of the title. “The public is buying with the single sounds,” Bell says. “The fans want to own the CD.”

Record World Records president Russ Solomon calls the promotion “cheeky” and doesn’t think it will affect sales. “There’s a difference between putting it out for promotional purposes to create buzz and doing an exclusive,” Solomon says. “We should support this, and we will.”

But Eric Keil, buyer at 11-store, Dick’s chain, South Plainfield, N.J.-based Curtiss Music, who says the band is “passing the envelope, big time.” He admits, though, that Napster and other sites that offer free MP3 files haven’t hurt his sales. “This album will get tons of radio play and retail sales will be OK,” he says.

Others say that CD sales won’t be affected because the quality of the disc is far superior to that of MP3. “Without a shadow of a doubt, MP3 [sound quality] sucks, and the album is not going to sound as good as the CD,” says a source close to the Offspring and CEO Gergy Kearby.

On Oct. 2, the RIAA and Napster are scheduled for a hearing in the 9th U.S. Circuit Court of Appeals in San Francisco. Napster is seeking to reverse a preliminary injunction issued by the lower court on July 26. The appeals court stayed the order on July 28.

Wyclef Jean and Clive Davis.

By Gail Mitchell

Los Angeles—The newly formed joint venture between Clive Davis’ J Records and Wyclef Jean’s Clerf Records represents a “whole new way of doing things,” says Wyclef Records act Jimmy Cozier—whose 2001 debut features three Jean-produced tracks. No acts have been named for the venture, however.

“Jean’s working wonders on my album,” says the 24-year-old singer-songwriter. “I’m not sure whether he’s chosen us to be the home for Clerf Records.”

Under the terms of Jean’s new deal—J Records’ first joint venture—anolie acts and produce new talent, with J Records handling the imprint’s sales, marketing, and promotion. The first projects under the newly launched label association are expected next year.

Jean, who introduced Cozier to Davis, will also produce acts on the “whole new way of doing things,” says Wyclef Records includes co-writing and producing Santana Featuring The Product G&B’s “Maria” in 2001. In July, the band’s album, “The Eclectic: 2 Sides II A Book,” will remain a Columbia recording artist. His three-year, Columbia-affiliated Allstar/Refugee label and its acts—Earth, Wind & Fire, the Product G&B, Free, and Kadijah—will also stay under the Columbia umbrella.

“Wyclef’s only involvement with Columbia is as a label recording artist,” says his manager, David Sonenberg. “And also if the Fugees record again. While he’s still the holder of the Allstar/Refugee projects, it’s up to Columbia on how they want to proceed now. Any new recording projects [other than the Allstar/Refugee label side go to Clef Records.”

Although an Allstar/Refugee release schedule hasn’t been announced, Sonenberg says the Product G&B album is done. A release date is pending.

Jean declined to comment further on the termination of his Allstar/Refugee deal with Columbia, as did Sonenberg and Sony representatives.

In addition to Clef Records and Cozier, the label artist roster includes O-Town, Deborah Cox, LFO, Shannon Curfman, and Alicia Keys. J Records, a $170 million joint venture between Time Warner’s Atlantic Records and Viacom’s MTV Entertainment, is also in negotiations with singer Luther Vandross. Asked whether more joint-venture deals are in the works, Davis says, “I never deal with quotas. We’re fully able to do whatever deals we want to, so I’ll go where reaction and instinct take me.”

Armstrong’s Centennial To Last 1 Yrs.

Label Releases Mark 1st ‘Birthday,’ 13 Mos. Before His Real One

By Chris Morris

Los Angeles—You could call it Louis Armstrong’s un-centennial: a celebration that started in 2001 by the King of Swing nearly 20 years before the centennial. The centennial planning effort was set up to celebrate the 1920s, the era during which Armstrong conquered the world and became an international jazz star.

Ironically, it was Satchmo himself who engendered ongoing confusion about his birth date, which is now leading labels to spread the commemorations from a point of coverage over a centennial time period. However, no one is complaining about the protracted observation.

Reissue producer Michael Cusseca says, “As [archivist/historian] Phil Schaap so pointedly remarked, if anyone deserves a two-year centennial, it’s Louis Armstrong.”

Until he died on July 6, 1971, Armstrong publicly remained 45 years old. “He was born in New Orleans on July 4, 1900. ‘How better to start an American myth than with a big band having such a fabled birth date,’ " jazz critic and historian Gary Giddins noted in his 1988 book “Satchmo.”

But many observers were skeptical about this purported birth date, which was unsupported by any documentary evidence. Finally, in 1988, writer/researcher Ted Donaldson uncovered and published the records at the Sacred Heart of Jesus Church in New Orleans; Rev. J.M. Tieche’s register, penned in Latin indicated that Louis Armstrong, the illegitimate son of William Armstrong and Mary Albert, was actually born on Aug. 4, 1899. The information was first published in Giddins’ book.

Even though it’s been common knowledge for over a decade, Armstrong was born 13 months later than he said he was, record executives have decided to stick with the 1900 birthday. Armstrong’s claim for himself and started issuing centennial packages in early 2000.

So far this year, Sony’s Legacy Recordings has issued three ‘50s (Continued on page 91)
KENNY CHESNEY
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Singles Sales To Surge
Study Analyzes Impact Of E-Commerce

BY BRIAN GARRITY
NEW YORK—A shift to digital distribution of music is expected to spark a "renaissance" in the sale of physical singles, while the American music buyer is expected to become digitally oriented, according to a new report on the outlook for global entertainment and media industries through 2004. The study by PricewaterhouseCoopers and Wiikovsky Gruen Associates estimates that, in a turnaround from recent history, spending on singles will grow faster than spending on albums.

The overall singles market will expand at an estimated 8.2% compound annual rate to $443 million in 2004 from $288 million last year, despite a continued decline in spending on physical singles, the study says. Online music sales, however, are expected to make up 45% of the total singles market in five years, rising to $200 million from zero in 1999. Physical single sales are expected to slip to 220 million in 2004, down from 286 million in 1999.

The report says that, long term, music consumers may actually spend even more on physical singles, according to an analysis of trends in the worldwide music market. "The market is already shifting to digital distribution," the report notes, "but the same cannot be said for physical singles." The report predicts that spending on physical singles will increase from 288 million in 2003 to 340 million in 2004, 380 million in 2005, 440 million in 2006, and 500 million in 2007.

"There are some very interesting revenue models that are yet to emerge," says MIKE KELLY

Changes For International Charts

BY WOLFGANG SPAHR
HAMBURG—Germany is dropping airplay as a method of measuring chart positions. Dirk Pfeifer, head of the chart compiler Media Control confirms to Billboard that as of January 2001, radio broadcasting playlists will no longer be included in the German Top 100 Singles chart.

The German Federal Assn. of the Phonographic Industry (GAFPI) takes the view that radio has lost its importance as a promoter of new singles releases. More and more radio stations are concentrating on the top 40 and, in the industry's view, are not willing to break new acts.

Radio airplay rates were introduced in 1991, as sales of singles had dropped drastically. However, with sales of 29 million units in the first half of 2000, the CD singles market remained largely (Continued on page 103)

BMG Music Publishing Taps Peoplesound.com For A&R

BY GORDON MASSON
LONDON—EMI Music Publishing will use the site to sign new acts, according to Michael Geller, new head of EMI's A&R arm. "Peoplesound.com is a powerful tool to identify new artists and create royalties via such potential uses as synchronization licenses in commercials, films, television productions, video games and the Internet," says Geller.

We have been trying to get an [musician or artist] on EMI's roster for some time, but it was very appealing to us because it is an exciting enterprise," says Geller. "It's a good vehicle to get the right kind of artists on our label, and we are looking very hard to find them.

EMI Music Publishing's new A&R director, Brian White, says that "Peoplesound.com is a powerful tool to identify new artists and create royalties via such potential uses as synchronization licenses in commercials, films, television productions, video games and the Internet." He adds that "Peoplesound.com is not just a tool to identify new artists; it's also a tool to identify new revenue streams for our labels, such as film and television.

EMI Music Publishing will also use Peoplesound.com to identify new artists and create royalties via such potential uses as synchronization licenses in commercials, films, television productions, video games and the Internet. "Peoplesound.com is a powerful tool to identify new artists and create royalties via such potential uses as synchronization licenses in commercials, films, television productions, video games and the Internet," says Geller. "It's a good vehicle to get the right kind of artists on our label, and we are looking very hard to find them."
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**Bettie Serveert Grows Into ‘Private Suit’**

Self-Financed Set Is Dutch Band’s First For Indie Hidden Agenda/Parasol

**BY CARLA HAY**

NEW YORK—Bettie Serveert’s motto could be “You can’t keep a good band down.” The Dutch alternative rock act has returned with a new album, “Private Suit” (Hidden Agenda/Parasol Records), after being let go from Matador Records, the band’s previous label.

“A lot of stuff has happened to us in the last couple of years,” says lead singer Carol van Dyk. “We got dropped by Matador. We got different management and a different road crew. We changed drummers, so that had an impact on the whole band in terms of writing songs. And it almost felt like a new chapter in our career.”

In addition to van Dyk, the band’s current lineup consists of guitarist Peter Visser, bassist Herman Bonaoke, and drummer Reiner Veldman.

Regrouping in the Dutch city of Weesp, the members of Bettie Serveert decided to finance “Private Suit” on their own and record the new album in Weesp. But even that plan hit some complications.

“We didn’t have any money anymore,” says van Dyk. “So we borrowed some money. We started our own label and went to a studio that was close to home and was cheap enough.”

The band’s label, Palomine Records, is licensing the album to record companies in different territories. In the U.S., the album was picked up by Urbana, Ill.-based Hidden Agenda/Parasol Records, which released “Private Suit” Sept. 5.

The album was produced by Jon Parish, who has previously worked with FL Harvey and 16 Horsepower. Parasol head of publicity and artist development Michael Roux says, “This is a one-off deal between Parasol and...” (Continued on page 96)

**Late Reggae Great Brown Featured On 2 New Sets**

**BY JIM BESSMAN**

NEW YORK—It’s only his sophomore album for the label, but Atlantic Records gave artist Martin Sexton the green light as a producer. The Northampton, Mass.-based singer/songwriter was allowed to oversee the production of “Wonder Bar” the Oct. 10 follow-up to his acclaimed 1998 Atlantic debut, “The American” (Music to My Ears, Billboard, Sept. 19, 1998), and the unusual vote of confidence in a new artist was much appreciated.

“It was a dream gig making this record,” says Sexton. “Most big labels don’t let artists this side of triple-platinum produce their own records, and I thank the label for letting me do it. And I got to use some of my favorite players in the world.”

Sexton, who played all guitars, enlisted esteemed bassist Tony Levin and keyboardist David Sancious to join his trusted drummer Joe Bonadio, the sole accompanist for Sexton throughout his endless tour schedule. They recorded “Wonder Bar” at the woody Bearsville Barn studio near Woodstock, N.Y.

Sexton wanted to produce the album himself, he says, because he knew what he was after—and his work habits. “I did all the singing and love doing characters,” he explains. “I wanted to have the leadway to stay up to 3 a.m., to get the right slow piano part happening or to take four hours to try to get the women vocal sounding like women—with having someone else there.

Sexton also strove for a “vintage sound,” he says, “I wanted it to be a soul record, with a nice, warm ’60s vibe to it. So all the amps and mikes and equipment are organic and right out of the period. We used an old [Hammond] B3 [organ], a Wurlitzer piano. Everything was analog, through a nice old board, and I also wanted a live feel, so the vocals are live with the rhythm tracks.”

“‘The American’ (produced by Danny Kortchmar) was marked by songs reflecting Sexton’s Catholic upbringing in Syracuse, N.Y. “Wonder Bar” follows suit and bears many references to his family, “trying to pass along the real meat-and-potatoes wisdom that I got from my folks,” says Sexton. “Hallelujah,” the first radio single, is a good example of his mother’s simple insights, he says. He points to “Real Man,” too, for its appreciation of “all the trials and tribulations that I’ve been through in my professional life—loss, heartbreak, loss, failure. All those things...” (Continued on page 91)

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**Martin Sexton Self-Produces 2nd Atlantic Set, ‘Wonder Bar’**

BY JIM BESSMAN

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Artists & Music

Chambers Brings Outback To U.S.

Asylum Country Artist Aims To Duplicate Australian Success

BY ANDREW BOORSNT
NEW YORK—If youth, innate talent, and a fascinating past are enough to break an artist, then expect "outback country" singer Kasey Chambers to achieve the same degree of stardom in the U.S. as she has in her native Australia.

The charismatic singer/songwriter/guitarist says her debut, "The Captain," due Oct. 10 on Asylum, "is like 23 years rolled in 42 minutes. There are slow, acoustic songs; the big, heavy ones; the really folksy ones; and then the really country songs, which are all my influences from everywhere."

That has resulted in platinum sales (70,000 copies) shipped Down Under; according to Asylum, as well as an Australian Recording Industry Assn. Award for best country album of 1999 and two Country Music Assn. of Australia Awards for best female vocalist and best album of 2000.

In June 1999, a month after "The Captain" was released in Australia on Virgin, Chambers played a show at Nashville's Bluebird Cafe and received offers to rework her material with Music City writers and producers. She declined.

"I was really happy with my album the way it was," she says. "I think a problem with new artists wanting to make it in America is they're willing to do anything to get a record deal. For me, it wasn't like that. I could tour Australia for the rest of my life. I won't be a millionaire, but I'll have a lot of fun."

"We said, 'If we don't get the exact deal that we want in America, then we aren't going to have one,'" she adds. "It was the same in the U.K. (The album was released there and in continental Europe this past June on Virgin.) These places are all just a big bonus for me, meeting so many great people and finding my music is a major bonus on top of it."

"If my career falls flat on its ass... I hope it doesn't happen, but it won't break my heart," she says. "But music in itself—writing and listening to music—if I lost that, I'd feel like I was losing just about everything."

Asylum president Evelyn Shriver caught the Bluebird showcase and believed that the album would be "reworked in its original form. "To me, what she seems most like is a young Emmy Lou Harris or a Jewel and all those new angel girl singers with terri-

Metal Blade's Six Feet Under Unearths Covers On New Set

BY CLAY MARSHALL
LOS ANGELES—Rather than take time off to concentrate on the future, metalists Six Feet Under dug through the past after completing their most recent tour.

"Graveyard Classics," due Oct. 24 on Metal Blade Records, sees the Florida-based quartet deliver growling covers of 12 cuts. The set offers renditions of mainstream hard-rockers Rainbow's "Since You Been Gone," Jerry Garcia's "Dark Star," and Black Sabbath's "Sweet Leaf" as well as celebrated underground favorites such as Savatage's "Holocaust" and the Dead Kennedys' "California Uber Alles."

Six Feet Under has recorded occasional covers in the past, including a rendition of Kiss' "War Machine" on its most recent studio album, 1999's "Maximum Violence." Vocalist Chris Barnes says that fans' positive reception encouraged the band to consider an all-covers set but that it was important for the group to stamp its own personality on the material.

"I'm not going to sing like Ozzy or the Dead Kennedys' Jello Biafra, so I definitely have to lend my own style to it," he says. "But we try to do the songs justice."

Selecting material for the album was easy, Barnes says. "It was loosely based around what we were all influenced by. When you first heard these songs growing up, it makes your neck hair stand up. That's what we were trying to do with these songs in a new way but still give you that same feeling."

Earlier this year, Six Feet Under performed before a crowd of 5,000 at Germany's Wacken Open-Air Festival. It also became the first metal band to participate in the Vans Warped tour, which includes performing with set one of its "Graveyard Classics," AC/DC's "TNT." "People were into it," Barnes says. "You could see everyone stop as they were walking by and look at our stage. They had to check it out."

Although Six Feet Under will not tour behind "Graveyard Classics," which also features guest vocals by Anthrax/Armored Saint front man John Bush on a rendition of the Scorpions' "Blackout," trying to do these songs in a new way was still happening, sources say nothing has been inked. An Arista representative declined to comment.

In related J Records news, while many J Records staffers are working out the BMG building in New York's Times Square, Davis is again keeping his distance, at least physically, from his corporate partner. Davis and a few top lieutenants are working out of the swanky Waldorf-Astoria hotel until his new offices, located at 745 Fifth Ave., are ready. Move-in date is expected to be by the end of the year.

In addition to Young, J Records has hired Lois Najarian as VP of promotion, who starts her new post Oct. 2, had represented Davis for the past two years at Susan Blond Inc.

STUFF: Following the cancellation of the Beastie Boys/Rage Against the Machine tour for reasons too numerous to mention, including logistics and Beastie Mike D's bicycle accident, look for Rage to try to set up some dates in early 2001 to promote the group's live album, which will come out on Epic in November. Rage continues to search for a manager following the band's split from GAS Entertainment's Gary Gersh and John Silva. Gersh continues to tour in traditional retail outlets through Koch. Counting Crows, Stone Temple Pilots, Cowboy Mouth, Ben Harper, Live, 311, and Cypress Hill will play the Voodoo Music Festival, which takes place Oct. 28 at New Orleans' City Park. A portion of the ticket sales will go to PAX, a gun-control organization.

The Alarm will kick off a fall tour Oct. 7-8 in Los Angeles in conjunction with the release of a five-CD boxed set that is available via the group's Web site, thealarm.com. Fans who order via the Web site can pick up the live album that Alarm founder Mike Peters will dedicate to the fan. The song will be recorded acoustically during a live show, and then a copy will be burned to include in that customer's boxed set. There are no plans to make the boxed set available through traditional retailers.

Arista Staff Has Left The L.A. Building, Rage Against Machine Tour Plans Change

MORE ARISTA CHANGES: As new Arista Records president/CEO Antonia "L.A." Reid continues to get his New York house in order, changes continue to rock the West Coast office. On Sept. 18, staffers officially moved to the IMG offices in Los Angeles, leaving the Arista office building in Beverly Hills, Calif., empty.

No word on what will happen to the Arista building, which had housed Arista's West Coast staff for more than five years and had largely been a set for former Arista CEO Clive Davis to keep Arista separate from its BMG parent, just as he had in New York. One source says an indie label is already looking at the space.

Approximately 20 staffers made the move, not including West Coast-based staffers who left the company at the beginning of September to consider other ventures. Also leaving is Arista head Davis' home office on Oct. 15, will be VP of publicity Mark Young, who is joining Davis J Records as VP of television publicity and video promotion. He will relocate to New York around the end of this year.

Sources say no new GM will be named for the Los Angeles office, but that add that Reid intends to beef up the label's West Coast presence, especially in the areas of rock and alternative music. Rumors have been swirling that Reid is trying to make a deal with Jeff Ayeroff and Mark Williams about bringing a West Coast-based imprint to Arista. While talks are still happening, sources say nothing has been inked. An Arista representative declined to comment.

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GOOD HEARTS: Sheryl Crow, Melissa Etheridge, Amy Grant, Heart, Cyndi Lauper, and Wynonna will play "Women Rock! Girls & Guitars," a fund-raiser for the National Alliance of Breast Cancer Organizations and the National Breast Cancer Coalition. The show will be taped Oct. 12 at the Wiltern Theater in Los Angeles and will air Oct. 22 on Lifetime Television. The concert is the centerpiece of an awareness campaign put together by Lifetime Entertainment and Marie Claire magazine. "Women Rock!" will be produced by Ken Ehrlich Productions.

Tom Petty & the Heartbreakers, the Red Hot Chili Peppers, David Matthews Band, Foo Fighters, Beck, and Crosby, Stills, Nash & Young are among the acts slated to play the 14th Bridge School Benefit concerts Oct. 28-29 at Mountain View, Calif.'s Shoreline Amphitheatre. The Bridge School Band, featuring Charlie Martin, Charlotte Hatherley, and Tony Braxton will headline the Oct. 28 Carousel of Hope benefit for juvenile diabetes, to be held at the Beverly Hills Hilton in Los Angeles.

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Electrasy Brings Its Britpop To U.S. On Arista's 'In Here We Fall'

BY ERIC AIESE

BOSTON—"The rock'n'roll ethic is important," testifies Ali McKinnell, front man of Arista band Electrasy. "Not just music—it's the ethos of individuals that just don't give a damn."

This attitude is reflected in the U.K. act's stateside debut, "In Here We Fall," due Oct. 19.

Electrasy ("Electric ecstasy"—a name no one could ever have," explains songwriter/guitarist Nigel Nisbet) was born in 1994, when McKinnell met local musicians Nisbet and Steve Atkins via an ad in a small-town newspaper in the Westcountry region.

"It was an exciting time—the whole Britpop scene was very alive at that point," says Nisbet, who plays guitar and writes songs for the band.

Two of Nisbet's schoolmates, drummer Paul Pridmore and keyboardist Jim Hayden, later joined the band. (The sixth member, bassist Alex Meadows, recently joined after the album was complete.)

In 1997, the group was signed to MCA in the U.K., releasing the set "Beautiful Insane" late the next year. The single "Morning Afterglow" had moderate success at home, but an import single worked its way across the Atlantic into the hands of a radio programmer in Rhode Island.

"I was drawn by the simplicity of the melody and the emotional chord rang up," says Tim Schiavelli, PD of WBRU Providence. After he added the tune in the summer of 1999, "Afterglow" became the top-requested song on the station, remaining a current for six months, Schiavelli says. "It's a classic pop song but epic at the same time. Anyone who gives it a shot will see response."

Jerry Blair, executive VP of Arista, also sees crossover potential for the single. "The huge response with women at WBRU could translate to top 40."

McKinnell credits the classic nature of the song. "The song is timeless. In 20 years, it will still sound timeless. It's just a demo; only strings were added."

An innovative video, shot in reverse, supports "Afterglow." Director James Brown's pitch for the video was "so freaky, we liked it," says McKinnell, who learned to both mouth the lyrics and walk backward for the shoot. The clip was shot with a single 35 mm camera in only one take, succeeding after nine attempts.

Along with reverse-film tricks like non-shattering glass, ostensible inconsistencies were planted in the video. McKinnell explains that these devices—such as a clock and a turntable that appear to run counter-clockwise—were all rigged to operate in reverse for the shoot. Even a Polaroid camera that appears to eject a photograph in the video was modified to reel in the picture.

"The video was a major selling point to us," says Adam Lowenberg, director of marketing for Arista. The clip has already received airplay on MTV2.

Electrasy left MCA after Universal merged with Polygram in 1999. Soon after, the band signed with Arista in the U.S.

"In Here We Fall" features nine new tracks recorded for the U.S. (including "Cosmic Castaway," also featured on the soundtrack to the science fiction film "Titan A.E."); in addition to two cuts ("Afterglow" and "Angel") culled from "Beautiful Insane."

Famed producer Matthew Wilder was at the helm for the project's new material. "He was so transparent in the process of making a record, which was so important," says McKinnell. "The greatest contribution anyone can give is that they're around and not intrusive."

Electrasy is now touring select markets around the U.S. in support of the upcoming release. "BRU laid the foundation," says Lowenberg. "We're creating as much presence as possible."

The band's Web site, electrasy.org, offers audioclips and the "Afterglow" video for download and live chats, among other features. "We put studio pictures and journal entries online, updated constantly and kept fresh by the band themselves," says Lowenberg.

The college market is a key target for "Fall" as well. Samplers have been distributed to college campuses and bookstores in time for students' return to campus.

Also, a video featuring the "Afterglow" clip will be shipped to 17,000 subscribers of Alternative Press magazine in early October. "We're leaving no stone unturned," says Lowenberg

The enhanced-CD version of the album—listing at the developing-artist price of $11.98—will feature several bonuses for the consumer. In addition to the "Afterglow" video, the disc offers another video, which goes behind the scenes of the "Afterglow" shoot; a hidden track; and a link back to the band's Web site.

While Arista promotes the band's album, Electrasy is pleased to be in the U.S., where the members feel the rock scene is more vital than in the U.K. "I really like the American music scene," says Nisbet. "It's nice to turn the radio on and hear lots of guitar. You can't do that in the U.K."

McKinnell agrees. "We were lucky to get a top 20 hit with 'Morning Afterglow.' U.K. radio wasn't playing much guitar rock."

Both musicians stress the high priority of stateside fame. "It's very important to me," says McKinnell. "As a kid growing up with 'Starsky and Hutch,' the U.S. seems to be the birthplace of rock'n'roll."

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Artists & Music

Shawn Lee Crosses Genres And Oceans For We Love You’s ‘Monkey Boy’

BY MICHAEL PAOLETTA
NEW YORK—Shawn Lee likes to create music that makes the listener feel something. At the same time, he has a strong desire for his music to work on more than one level. On his fine genre-crossing debut, “Monkey Boy,” the London-residing Lee succeeds on both counts. “Monkey Boy” is the first release from London-based label We Love You, an imprint of Wall of Sound, the street-savvy label responsible for such acts as the Propellerheads, Les Rythmes Digitales, and the Wiseguys. In the U.K., the album arrives Sept. 25; in North America, where the label is distributed by Caroline, expect the album to be in stores Oct. 31.

Over the course of 11 songs (and two sily hidden tracks) the Lee-penned/arranged/produced “Monkey Boy” finds the artist seamlessly traversing funk, blues, folk, and hip-hop. Influences include Prince (“I Can’t Save You”), Astrud Gilberto (“Happiness”), P.M. Dawn (“Floating”), Ladysmith Black Mambazo (“A & R Man Of Love”), Seal (“Hangin’ By A Thread”), and Ike & Tina Turner (“Killing in the Name”).

Lee says the album is the result of a sour record deal. “I signed with [a U.K. label] Talkin’ Loud in 1996,” he says. “I recorded an album, and the label never released it. In retrospect, the project was doomed, businesswise, from the beginning. I look back at that time as my wilderness years.”

“So,” continues Lee, who played most of the instruments heard on the album, “I went underground and just wrote, detailing what I was going through at the time. I was taking the lemons thrown my way and turning them into lemonade. By the time I signed with Wall of Sound a year ago, I was feeling happier and feeling good about the songs I had recorded. I was coming full circle, letting go of the anger and frustration of the deal that went bad.”

Mark Jones, founder of Wall of Sound, finds Lee’s music incredibly organic. “The range, warmth, and power of his voice, coupled with his falsetto, wreaks of genuine talent,” notes Jones. “He’s also a multi-instrumentalist and a prolific writer. And he’s got buckets of soul.”

“His music is classic-sounding and timeless,” adds Joe Hillier, We Love You’s director of A&R/CM. “It’s modern, yet very retro. He’s just making the only kind of music he knows how.”

In the U.K., the set’s first single, “Kill Somebody,” was released this past June. This was followed by “Happiness,” complete with club remixes by Ashley Beedle, on Sept. 11. At the beginning of October, the label will service U.S. college radio with “Kill Somebody”: “Happiness” will follow early next year.

According to Jones, videos were lensed for both singles, with Lawrence Watson and Dominic Leung directing “Kill Somebody” and “Happiness,” respectively. Born and bred in Wichita, Kan., Lee was raised on a steady diet of the Ohio Players, Sly & the Family Stone, the Isley Brothers, Stevie Wonder, Steely Dan, Jimi Hendrix, and Earth, Wind & Fire. In high school, Lee joined the local Baptist choir as a drummer/singer.

“I was the only white person in the Baptist church,” he recalls. “But it just seemed right to me. Gospel is the ultimate raw soul music, the roots of black music.”

In 1988 Lee moved to Los Angeles “for music reasons.” Seven years later, citing creative reasons, he moved to London. “L.A. is so industry-oriented,” he says. “It has a tendency to kill the creative impulse. And it’s safe...and wasn’t so categorized as it is back home.”

Lee, who is booked by Russell Warby of London-based the Agency, will tour throughout the U.K. in October as part of the We Love You tour, sponsored by New Musical Express (NME). The lineup also includes I Am Kloot. This will be followed by a mini tour of the U.S., notes Jones.

The label is working closely with Lerrunch, which is offering time-out downloadas as well as tracks for sale; NME.com, which covers all aspects of the label, including streamings of Lee’s music; and Worldpop.com, which is currently streaming a five-song live set.

At the end of the day, Lee is interested in creating a musical niche all his own. “For me, the most interesting music occurs when black influences are mixed with other things,” he says. “The music best draws on the best of everything. By not playing it safe, I’m free to do what I want, just like Joan Armatrading and Tracy Chapman. I play with influences as I see fit.”

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<th>Venue</th>
<th>Date(s)</th>
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Boxscore should be submitted to: Bob Allen, Nashville: Phone 615-321-9171; Fax 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.
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only Chambers could have written. “She knows she’s not home because these trees are not the trees she’s used to,” says Shriver. “Who the hell writes about that? And that’s what’s so interesting, because of the way she was brought up in the outback. This is not a child of the malls and TV. She takes from nature and from her experiences. You can’t have a co-writing appointment and try to capture that.”

Chambers was born in Mount Gambier in South Australia in 1976, the year her parents, Bill and Diane, decided to go bush. With Kasey and her 3-year-old brother, Nash, in tow, they became desert nomads, hunting foxes and rabbits for their pets on the desolate Nullarbor Plain. Chambers and Nash would sit by the campfire at night, listening to their parents play guitar and sing songs by Harris and Grum Parsons, Don Williams, and Johnny Cash.

The foursome formed the Dead Ringer Band, which by the mid-’90s was one of the most-lauded acts on the Australian country music scene. When Bill and Diane separated and the band went on hiatus, Chambers decided to work on a solo album and asked her brother to produce it. “He’d lived every one of those songs with me, and he’d be listening to me sing and play and write for 13 years,” she says. “I figured no one knew how I wanted my albums to sound more than him.”

Their relationship no doubt contributed to the intimate, organic feel of “The Captain,” as did the recording process. “We didn’t do any pre-production for the album; we didn’t have one chart,” Chambers recalls. “We just went into the studio with the band (which includes Bill on lead guitar). I had so much faith in Nash and the music that the way the songs came together, I knew that was the way they were meant to be played.”

Tom Biery, VP of promotion for Warner Bros., which distributes Asylum, says radio outlets of many different formats have serviced with the entire album. “We’re going to do all the damage we can at college radio and all the NPR and [roots] stations,” he says. “Our first real stamping ground will be triple-A. We’ll worry about all the other formats as the record develops. We just want to take it one step at a time and convert people to this genius artist.”

The lead single is, as it was in all previous countries, the mid-tempo rocker “Cry Like A Baby,” which Chambers says is an honest self-portrait, faults and all. Jody Denberg, PD of triple-A/roots outlet KGSR Austin, Texas, added the cut after being impressed with Chambers at a Boulder, Colo., showcase in mid-August. Denberg says, “Our core artists are folks like Lyle Lovett, Kelly Willis, and Lucinda Williams, so Kasey Chambers fits perfectly into what we do. I can easily see this being an album that we go deep on. I’m especially fond of ‘The Captain.’”

The enigmatic title cut, propelled by a trancelike guitar hook, has shocked some listeners with its apparent theme of submission: “If I tread upon your feet just say so/Cause you’re the captain, I am no one/And you can carry me away if you want to.”

Chambers says the song is neither cheekily post-feminist nor stunningly old-fashioned but simply an ode to her partner, thanking him for his support of her and envisioning a time when she can return the favor. “Everyone has a different interpretation of that song,” she says. “Lots of women come up to me saying, ‘That’s so sexist.’ I wrote it about four years ago, for someone who’s really special to me. It’s kind of through the eyes of myself in about 10 years’ time, when I want to settle down and take it easy and just be no one for a day.”

Perhaps surprisingly, there will be little effort to court country radio. “These songs are rooted in traditional country music, but country music as it exists today does not embrace that music,” says Shriver. She adds that while “the songs were originally marketed as country in Australia, [Chambers’] persona was not. She’s got the stool under the lip and the staff in the rose. She’s got a great sense of her own style. This is not a kid that I’m gonna say, ‘Let’s get a stylist in and make her into everybody else.’”

“From a marketing point of view, we’re doing positioning and point-of-purchases,” she adds, “but I’m going to spend the bulk of my money touring her, because that’s going to be vital.” Chambers, who is booked by Mont even, returns to the U.S. Oct. 25-Nov. 18 for a trek of major cities.

On the Web, kaseychambers.com features news, lyrics, and streaming audio and video. Shriver expects the Internet promotion to take on a life of its own, thanks to college students’ appetite for unique music and dedication to artists who speak directly to them. “‘We’re All Going To Die Some- day’ could become an anthem for her, like a ‘Me And Bobby McGee’—a rowdy song that you might never put out as a single but that everybody associates with the artist,” she says. “That would be a perfect song for streaming and to get college kids into it. It’s great. ‘We’re all running out of beer, so we’re all going to die.’ These people don’t relate to that. . . .”

Chambers has been featured on CNN and is confirmed to appear on “Late Show With David Letterman” and “The Tonight Show With Jay Leno.” She is managed in America by John Lomax III—an affiliate of her Australian manager, Gary Robin, and also the nephew of music anthropologist Alan Lomax.

Regarding the onslaught of publicity, Chambers is flattered that people are interested in her life, because she never thought of it as unusual. “When I was growing up I didn’t really know any different—living in my car, traveling around the desert, staying in different places every night,” she says. “I thought everyone did that, but apparently I was wrong.”

“Probably the biggest change in my life is that back then, I was not around people at all,” adds Chambers. “You could travel for weeks and weeks and not see one other person, not even drive through a town. Now my whole life revolves around meeting people and playing to people, which is just fantastic.”
By Anna Berent

New York—As electronic music keeps changing hues, at times it seems that some techno artists have reached a peak in originality. However, Palm Pictures' Moean Worker (aka Adam Dorn) has set out to dispel techno monotony with "Aural & Heartly" due Oct. 10.

"Aural & Heartly" is soaked in humor, reflecting Worker's message: "Don't think too much."

"After I listened to it for the first time, I said, 'This is a party record for weirdos,'" Worker says with a laugh. "When you think of electronic music, you don't think of laughter. It's so posturing and unemotional. This album is light-hearted yet still not without retaining some intelligence."

"Being a producer, DJ, and composer leaves little time for putting out your own album. At the time, Worker was working with Laurie Anderson. In addition, he and his father run Label M. "We mainly put out jazz reissues. Actually, my record comes out the same day as five other jazz records," he says.

Having all that on one end of the spectrum and a solo album on the other might be a challenge, Worker says. "I spend so much time working on other things that when it comes to my own stuff, someone literally has to grab me and tell me, 'Go DJ, you idiot.'" Worker says. "It's weird—I always say I'm not a DJ, but when I do it, I have so much fun. When you're in a booth, you can't help but think of ways to make [people] go nuts on the dancefloor."

Luckily, a DJ tour is to begin in October, according to Palm Pictures product manager Louis Montorio. Worker will be spinning at key clubs throughout the country, like Ghost in Los Angeles, Limebrite in New York, and Crow Bar in Chicago.

The set's recording took three weeks, but instead of hastily putting together tracks, the record carries much wit. "I had a clear and concise thought about this record," Worker asserts. The previous two records are mostly drum'n'bass and resemble a soundtrack to a thriller.

"Aural & Heartly" features Worker's vocal debut. "I'm proud that I had the courage to sing," he says, smiling. "People identify more with something that has a voice, something they can repeat."

Palm Pictures has assembled a six-month promotion plan rooted in club activity. The single "Intothaini" was released Sept. 12 to club DJs and college radio programmers. John Selway of the mix will be available as an MP3 download at Worker's Web site, m城镇worker.com.

A second phase of marketing is already being plotted in conjunction with the next single, "Tres, Tres Chico," due in January.
The Heatseekers chart lists the 20 best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard Hot 100. When an artist reaches the top 100, all albums and singles information will immediately stop appearing on the Heatseekers chart. All albums are available on Cassette and CD. *Star(s) indicate vinyl LP is available. Album with the greatest sales gains. © 2000. Billboard/BPI Communications.

GABRELS ON THE LOOSE: Guitarist Reeves Gabrels may be best-known as the lead guitarist in David Bowie’s band Tin Machine, but he has a long history of being a respected musician.

Electric Debut. British band Electrasy serves up a melodic style of modern rock, as heard on the band's U.S. debut album, In Here We Fail. The set is due Oct. 10 on Arista Records. Guitarist/songwriter Nigel Nisbet says, "I write about being vulnerable." Electrasy is currently on a U.S. tour, with dates that include Friday (29) in Philadelphia and Saturday (30) in Charlottesville, Va. in his own right.

Gabrels recorded two albums with Tin Machine, and he has recorded music as a session player with several other acts, including the Rolling Stones, the Cure, Public Enemy, and Jeffrey Gaines. Gabrels now has a solo album, "Ulysses (Delia Notte)," due Oct. 3 on E-Mage Entertainment. The album showcases Gabrels’ unique guitar style, which has been described as edgy and nonconformist. Guests on the album are Bowie, ex-Pixies leader Frank Black, Robert Smith of the Cure, and Dave Grohl of Foo Fighters.

SISTER ACT: Before her debut album has even been released, R&B singer Katora has already been opening for such acts as Boyz II Men, Montell Jordan, and Tony Terry.

Katora’s debut album, "Stista Sista" (due Oct. 10 on EMI-distributed Vital Sounds/2K Records), features the title track as the first single. The song has been released to dance clubs and R&B radio. The Richmond, Calif.-based singer will also be doing a promotional tour of high schools.

FIGHTING CHANCE: Five For Fighting is the New Boy Band. Youth Asylum is one of the latest offerings from Quincy Jones’ Warner Bros.-affiliated label, Qwest Records. Youth Asylum’s debut album, "We Are Young Americans," is due Oct. 31. Group member Kevin says, "We want to send a message about hope."

stage name for singer/songwriter John Ondrasik. His style of alternative pop/rock can be found on Five For Fighting’s latest release, "America Town," due Tuesday (26) on A&M/Columbia Records. Five For Fighting recently completed a tour with the Dave Matthews Band. The album’s first single, "Easy Tonight," has been serviced to triple-A and rock radio.

Five For Fighting’s most recent tour with David Gray concludes Monday (25) in Springfield, Mass. Another leg of the tour begins in October, with appearances Oct. 14 in Chicago and Oct. 15 in Minneapolis.

TEXAS-STYLE COUNTRY: With much of today’s country music on the charts sounding more like pop music, the country singer Chad Austin pays homage to the classic country sound.

His self-titled debut album, due Oct. 10 on Asylum Records, features first single “It’s Tomorrow in Atlanta," which has been serviced to country radio.

The singer—a native of Abilene, Texas—considers Merle Haggard, Charlie Pride, Marty Robbins, and George Jones among his biggest influences. Austin has played select dates around the U.S. before the album’s release. More tour dates are expected before the end of the year.
BILLBOARD SEPTEMBER 30, 2000

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WAVERLY MUSIC

GLUC: Enchanted
Christine Goerke, soprano; Ronald Gleiberman, baritone; Boston Baroque, Martin Hurwitz
PRODUCER: James Weller
Take: 80546

The CD contains many new opera recordings being released during this month, which is why this superb production is cause for celebration. Christopher H. Wilson's (1714-47) first opera, a grand opera reformer, purging the music of its baroque ornamentation and replacing it with the dramatic masterpieces of Mozart. Gluck's "Orfeo Ed Euridice" is his most revolutionary and most involving opera of the 18th century. Throughout the recording on period instruments, Martin Pearlman leads his Boston Baroque and its considerable orchestra with an extraordinary performance, with the soloists led by fine soprano Christine Goerke in the title role, which also includes a cleverly bridged, sensual and sharp performance from the soloists. Lyric con-soprano sings about her secret love: "Baby, what am I to do? I can't live on love, I see you every day when you come around my way..." Gluck opera on record.

CONTINUITY CHUCK TAYLOR

THE NEEDLE IN THE BLOOD

WASHINGTON DISINTERESTED

SMILES

BROADWAY "Where or When?"

His songs are numbered and memorable, and his performances are as exciting and as emotional as they are powerful. His voice is a unique and powerful tool, and he has a natural ability to connect with his audience. His music is not only enjoyable, but also thought-provoking, and it is clear that he is a gifted artist who is dedicated to his craft. Overall, this is a fantastic musical journey that is sure to leave a lasting impression on anyone who has the pleasure of listening to it.

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BROADWAY "Where or When?"

His songs are numbered and memorable, and his performances are as exciting and as emotional as they are powerful. His voice is a unique and powerful tool, and he has a natural ability to connect with his audience. His music is not only enjoyable, but also thought-provoking, and it is clear that he is a gifted artist who is dedicated to his craft. Overall, this is a fantastic musical journey that is sure to leave a lasting impression on anyone who has the pleasure of listening to it.
matchbox twenty is in that rare phase when it can do no wrong at radio. as rock increases its presence over the pop airwaves and lead singer rob thomas can sing at an all-time high, these guys are on a serious roll, and it's not just due to timing. "if you're gone" is the band's just-dropped first single from the band's current opus, "mad season" by matchbox twenty, follows "believe" as another ace in the hole, while the band's hard rock radio release, "crutch," cuts a straight line to what just airwaves on that side are craving. both songs are written by thomas and and, always on point, cribbs, accessible hooks, organic instrumentation, moments of production from matt serletic, and the signature vocal stylings of mr. thomas. "if you're gone" draws its uniqueness from a guitar figuring that plays through the chorus and a melancholy piano and lyric about trying to breathe life into a relationship that is already sustained by separate lives. the ballad is absolutely lovely though it still has enough edge to keep critics from saying they have grown soft. "crutch," meanwhile, is more free-wheeling, with each verse containing more of the band's best songs yet, and a hook that will stand up to the test of time. this latest single takes kelly's streetedged yet poetically lyrical approach and combines it with one of his most accessible tracks. and yet he's not concerned about using profanity when he feels it makes a point, although the radio version is edited. while so many other artists have adopted a kelly-like sound, almost saturating the airwaves on radio, kelly himself has been able to come out and re-create his sound without losing his own identity. he's a masterful writer, producer, and performer. "i wish" is not only the first single from his next album, it's the first song of a new phase of kelly's already bright career:

R. KELLY I Wish (5/16)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHER: Zomba Songs Inc./R. Kelly Publishing Inc.

june 4/26/92 (cp)

Despite his reputation as somewhat of a recluse, R. Kelly still stands out where it counts: in his music. "I wish," the first single from his forthcoming album, "TT: The LastBOOKS: Send review copies of books pertaining to artists or the music industry to Bradly Bamberger, Bill 770, 20 Broadway, New York, N.Y. 10003

BILLBOARD SEPTEMBER 30, 2000

www.billboard.com

27

of the best rock songs of the year. The song's title is a little deceiving, as the MC attempts to explain why "thugs" do the things they do. The song, which acts as an open letter, lifts the instrumental from Michael Jackson's "Human Nature." Radio should embrace this track, as people still can't seem to get enough of the slam rap. although one may wonder how someone of that age, four years ago is still creating music, the product speaks for itself. if this is a sign of things to come from 2pac's album, and all factors indicate it, look for it to be another platinum-seller, or at least his music, continue to thrive.

f U E L. Hemorrhage (In My Hands) (5/16)
PRODUCER: C. Beale
WRITER: Charlie Beale
PUBLISHER: Power Play Publishing/Universal Songs of PolyGram Publishing

May 500 Music/Epic 15155 (cp)

Already on established Buzzworthy crop on MTV, this first single from FUEL's second album, "Something Like Human," just out sept. 19, is sure to leave you in spine-tickling tatters. for those who think that Creed and vertical horizon are mired in this red hot, strait-laced anthem has enough going for it to force forward this Pennsylvania quartet's rep in rock, following its 1996 platinum debut label, "Sunburn." these guys are

O N ★ S T A G E

I Married An Angel

Music by Richard Rodgers
Lyrics by Loren Hart
Book by Marc Condon and Loren Hart
Directed and choreographed by Tommy Miller
Lights by Charles Soo
Scenic by Britton, Roney Purtz, Ritta Rehn

Musicals Tonight, New York

Seemingly more than most, New Yorkers love rediscovering things, which is why they are always picking through piles of dusty, old merchandise in flea markets, used-record stores, and vintage-clothing bins. Everyone hopes to get his or her hands on something valuable that others have overlooked.

It's not so different when it comes to theater, which accounts for the popularity of productions of obscure musicals. it's exhilarating to be in the audience when a true gem is unearthed, as with the critically acclaimed concert version of "ichicago city center's encores" series that went on to a full-scale broadway revival. More often, though, these shows turn out to be unremarkable except for a few sparks.

such is the case with the current production of "i married an angel," staged by a flegling troupe called musicales tonight! despite the following reviews which garnered back in 1938, the show -- by the legendary team of richard rogers and Lorenz hart -- wasn't even headed back to broadway any time soon. but the score, featuring the remarkable "spring is here" and several lesserknown songs that are just as well-crafted, can make you feel as though you have stumbled upon something wonderful.

the plot is truly ridiculous -- a hungarian count vows he'll never marry anyone except an angel, who obligingly appears. and don't expect the count to have anything to do with the story. the show debuted in the '30s, when the songs weren't expected to advance the plot. in the second act, the angel's insistence on telling the truth has nearly ruined the count's family business, a secondary character steps forward and sings and talks about new york. how did the song fit into a show set in hungary? it didn't. rogers, in his autobiography, admitted they added it because it was just a good tune.

rogers was right. the song in question, "at the roxy music hall," is a genuine showstopper. it is a homage to a legendary spot where the "smoke rises in what he uses" and "the seats cares your carcass with their plusses." rogers and hart were best known for their. how to hear such a full-fledged comedy number is a reminder of what a versatile team they were. although the machine-gun lyrics leave her breathless, ritta rehn makes this tune the highlight of the production.

however, rohn is less adept with another rarity, called "how to win friends and influence people." this comedic number -- about the best way to hook a man needs a brassier -- is not at all rohn able to produce. kathy fitzgerald, as the count's forward-thinking sister, has brassiness to spare in her ode to wanton promiscuity, "a twinkle in your eye." she also provides an effectively sardonic counterpoint to the count's romantic, "did you ever get stung?"

as the count, broadway star brad little really doesn't have the charisma to pull off either the rendition of "spring is here" is vocally fine, but it lacks much in the way of emotion. but another broadway veteran, nathan lerner is charming from beginning to end as the angel who is mystified by the behavior of mere mortals. with her wide eyes and masses of blond curls leading her more than a passing resemblance to sarah jessica parker, puriz is quite adept at comedy. her only song, "angel without wings," sung with a heavenly choir (literally), is as funny as it is touching.

not one of these songs, except for "spring is here" and "a twinkle in your eye," ended up in the iliade 1942 film version starring jeanette macdonald and nelson eddy. the only way to hear them is to get your hands on ale's reissue of the 1952 recording starring jeanette macdonald and nelson eddy. the only way to hear this set is to get your hands on ale's reissue of the 1952 recording starring jeanette macdonald and nelson eddy. the only way to hear this set is to get your hands on ale's reissue of the 1952 recording starring jeanette macdonald and nelson eddy.
Capitol Lights ‘Candles’ To Expose World To Artist Pru

BY JANINE COVENEY

LOS ANGELES—When Capitol artist Pru releases her debut album, “Inside A Poem,” on Oct. 24, listeners will get a glimpse into the facility words. As the title suggests, lyrics to her alterna-soul/po pop music boast a distinctly poetic edge. For more information, visit her official R&B radio outlets the week of Sept. 4. It is a midtempo groove that borrows from Smokey Robinson’s “Tracks Of My Tears” while using drum loops and percussion, to emulate stress (burned at both ends) and healing (fit for meditation).

“From a word, I can get a whole picture without a word. The song becomes a poem, almost like a thesis,” says the Houston native, who wrote poetry and songs throughout high school. After receiving a degree (Texas Southern University) before moving to Los Angeles to pursue a music career. The album culminates years of political issues, and emotional music influenced by acts as diverse as Michael Jackson, Rachelle Ferrell, Sade, Naught By Nature, the Isley Brothers, and Miles Davis. Pru continued to write in L.A.

Rawkus’ Talib Kweli, Hi-Tek Shine With ‘Reflection Eternal’ Debut

BY RASHAUN HALL


One member of Rawkus duo Black Star, is known for his involvement in social and political issues. The group, such as the "Hip-Hop For Respect” compilation he organized with Black Star, are fighting against police brutality. Meanwhile, Hi-Tek added to his production credits, producing the majority of Black Star’s self-titled 1998 debut. Since the two have achieved so much individually, Rawkus decided it was time to unveil their first full-length album. The Rawkus head of marketing Dan Seliger says the label will build upon the fan base the duo has built through Black Star and other projects. “We’re going to target three different audience, the hip-hop fans, fans who are familiar with the group, the larger hip-hop fan base, and the streets and females; because the album has a lot of positive messages, and about black women.”

Retail also believes those fans will come out to buy the album. “If the album has been highly anticipated here for the past few months,” says Sei, manager of New York’s Fat Beats. “Reflection Eternal has been known as a band for white crowd due to their work with Moe Def, and I think the album will do well for us.”

After being on tour all summer, the pair is preparing to go back on the road for the fall. Pantera is the opening act, beginning Oct. 4. And another Black Star album is under way. The Black Star album is already in the making, but after that they may need a break to a little bit of relaxation, notes Kweli cautiously.”

“We feel her base is R&B mainstream and adult, and there are plans to cross over to top 40,” concludes David Linton, Capitol senior VP of R&B promotion and marketing. “Pru represents a lot of what the label has envisioned in terms of discovering fresh talent—a singer/songwriter/producer who can develop long-term catalog and be around a while.”

Capitol is establishing the photo-genic artist as one with a powerful stage presence. Pru performed four-night stands at L.A.’s Luna

(Continued on page 31)

Wyclef Jean Brings Talent To J Records;
Scarface Keeps Busy Juggling Careers

The NEXT PHASE: Clive Davis’ J Records is certainly jumping into the thick of things. After announcing that former Bad Boy Entertainment GM Ron Gilliard is coming aboard as senior VP of marketing, and amid reports that the label is finalizing a deal with the venerable Luther Vandross, comes the word that J is also entering a 50-50 joint-venture label deal with Fugues’ main man Wyclef Jean (see story, page 12), Duvette Guidry, senior VP of urban music at Columbia, quiets weeks of rumors and rumors to Warner Bros. as senior VP... Alan Leeds has been named co-manager of Cheeba Sound/Virgin artist D’Angelo, in partnership with the singer’s longtime manager, Dominique Tremier. Leeds previously worked in management for singer Maxwell and formerly served as president of Paisley Park Records. In related news, attorney Londell McMillan has been appointed D’Angelo’s legal representative.

FACE THE MUSIC:
Between heading up new start-up Def Jam South and cutting a song for the soundtrack to comedian Jamie Foxx’s “Bait,” Scarface found time to squeeze in his sixth solo effort, “The Last Of A Dying Breed.” The Rap-A-Lot set bows Oct. 3. His penchant for telling a story is polished to a high gloss on this 15-track outing, Standouts include the title track, “It Ain’t Shit To Me,” “They Down With Us,” “Get Out,” and Scarface’s own fave, “For What?” Guests include Jay-Z, Method Man, UGK, Jayo Felony, and Kurupt.

“Wyclef Jean brings a lot of music,” says the rapper. “And for the most part, I just want everybody to see that I’m an artist. There is no specific point or subject I’m trying to touch on. It’s just how I feel things.”

He also notes that juggling his dual career as an artist and label executive is making it hard for the hardest working man in show business. “I’m representing James Brown’s place,” he says, laughing, “But the Def Jam staff is extraordinary, taking a lot of burden off me.”

Asked about who is on the Def Jam South roster aside from lead rapper Ludacris—whose album bows Oct. 17—Scarface adds, “We haven’t made any decisions yet. We’re looking at a lot of talented, promising artists. And we’re looking at a lot of talented, promising artists. But we’re not going to get off the hook.”

“So far, we’ve accepted the fan and industry’s response,” says the singer. “And we’re looking to a lot of talented, promising artists. And we’re looking to a lot of talented, promising artists. But we’re not going to get off the hook.”
LONDON BRIDGES: Thad Baron, urban artist, is an independent urban-based Universal Music Publishing (UMP), is a man on a mission. He's working on several projects in an effort to "bridge" the trans-Atlantic gap with elements of hip-hop and reggae.

One of those projects is Spacek, signed to Universal-Island U.K. The London trio consists of vocalist Steve Spacek, drummer/producer/rapper Maxi Jazz, and keyboardist/producer/rap artist David C. Spots. The band, who use to work with rapper Maxi Jazz before he joined dance act Faithless, and Johannesburg-born guitarist and graffiti artist Edmund C. X, a fan of the group, has signed the act to his Good Tree label for the U.S.

Spacek, whose music integrates London-based hip-hop, R&B, jazz, reggae, and house, causes a buzz last fall with the self-released promotional single "Evie." The single is set for major release in mid-November. It will include remixes by Common, Stump Village producer J. Dee, and U.K.'s eclectic beats merchants Attica Blues.

"Our music is intimate, raw," says Spacek. "It's about honesty." Says Baron, "Spacek has the international crossover fusion of hip-hop, jazz, and 21st-century soul.

Managed by Jason Knight and John Cracknell of South London-based Aprile Still Music Management, Spacek is working on its debut album, tentatively titled "Tribal Curious." It's slated for release in first-quarter 2001. Among the tracks is "Count Down," which features Black Thought of the Roots. This track, the first of six, was recorded in Philadelphia, and members of Stump Village.

For the dancehall connection, Baron has set his sights on former hip-hop journalist T-Love. She's the co-founder of Pickin' Pinney Records, which released Jurassic 5's "Jurassic 5" EP and single "Concrete Schoolyard," as well as T-Love's own "El." The Return Of The B-Girl. The Pickin' Pinney label has paired with Virgin for the world, Astralwerks/Virgin for the U.S., and Polygram/EMI for the U.K.

"T-Love was signed to U.K. over two years ago by Ruth Rothwell, our head of dance," recall Baron.

While working on her first-quarter 2001 debut album, "Leaving Way Back," the South London-based T-Love also has a couple of 12-inch singles coming out via Ninja Tune. The first will be "Witchcraft" (Girls' Anthems) "Queen Mood Swing (QMS)" in October.

Among Baron's other projects are Track Taxi, the duo of DJ T-Boy and writer/producer, are the sons of U.S. R&B singer P.P. Arnold and operate Los Angeles-based Big Yatch Productions. Their current credits include producing Hitman for MC, featuring "Dr. Drey—001." Dr. Drey is expected to add his production skills to the MC's album, which is set for 2001.

In early September, another Baron project was released, "Kizokology," the WEA debut of U.K. dancehall artist DJ Gianna Kid. The album contains two previous top ten hits, plus the recent top 20 single "Bills 2 Pcy.

"The album also features Flipmode Squad's Babyshamb and Beenie Man's "Who Dat" (Universal)," adds Baron. "It's significant in WEASignalling Gianna. It's a very contemporary record, fusing reggae, hip-hop, and R&B."

Through Gianna's former manager's European representation of the girl group Ryder, that camp DJ Shok came on board to produce the show-cast's featured track "Get Yours." Shok alsosampled "Bills 2 Pcy.

The aforementioned Attica Blues is back with sophomore album "Test Mix: The Stash"—the first of six for Sony Music's U.K.'s HighHeaven imprint, which is home to Leftfield and DJ Rap. Released Sept. 11, the album was preceded by the single "I Do You Know Who You Are." Attica Blues members Tony

The aforementioned Attica Blues is back with sophomore album "Test Mix: The Stash," the first single for their single "I Do You Know Who You Are." ATTICA BLUES members Tony

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Park and New York’s S.O.B.s in July, supported by a crack band that includes former the Family Stand members Sandra St. Victor and V. Jeffrey Smith. More performances are planned in Chicago, Houston, Atlanta, and other cities. Booking for Pru is handled by Jeff Frascato of the William Morris Agency.

“Pru is a live performance artist and, being new, we wanted people to get their first impressions of her in that environment,” Linton says, adding that feedback has been overwhelmingly positive. The artist is a tent pole in the continuing re-establishment of Capitol as an R&B player. As such, listeners have sent a heartfelt letter to radio along with Pru’s debut single. “The letter was to draw special attention to the fact that this artist has to be experienced,” says Linton. “It’s also synonymous with Capitol’s continuing growth in urban music. Working with an artist like Sammie and to have Rachelle Ferrell back in the marketplace demonstrates our diversity and commitment to not do the assembly line.”

“Candles’ has a great full sound and is Chicago wonderful, and her voice is strong,” says David Dickinson, music director at WUR Washington, D.C. “The more I listen to it, the more I like it.” Though the single hasn’t yet been added to the station’s playlist, Dickinson says, “it probably will fit our format.”

An aggressive retail marketing plan is being implemented; thus far efforts have included an electronic press kit (EPK). A video for “Candles,” helmed by director Dave Meyers, was released in mid-September with plans to air it on BET, MTV, and VH1. According to Capitol’s Tammy Holt, product manager of R&B marketing, the label is engaging lifestyle indices to work the Pru album on non-retail accounts such as colleges, boutiques, and restaurants, with an in-flight campaign scheduled to kick off in November. And girls’ apparel manufacturer Delia’s included “Candles” on its back-to-school CD sampler.

“Inside A Poem” will be released as an enhanced CD featuring the EPK, while the new-media campaign will include music downloads and Internet contests.

“The music is our techohit,” says Holt when asked about promo items. “We really want people to gravitate to who Pru is.”

The following week’s Billboard

Capitol Lights ‘Candles’ To Expose World To Artist Pru

(Continued from page 29)
## Billboard Charts: September 30, 2000

### Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHAKE YA ASS</td>
<td>MONTELL JORDAN</td>
<td>DR. DRE (AFTERMATH)</td>
</tr>
<tr>
<td>2</td>
<td>LADY CONFESS</td>
<td>DR. DRE (AFTERMATH)</td>
<td>DR. DRE (AFTERMATH)</td>
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<tr>
<td>3</td>
<td>BATTLE READY</td>
<td>BIG THONG</td>
<td>BIG THONG</td>
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<tr>
<td>4</td>
<td>BOUNCE ME</td>
<td>THE DIZZIEST</td>
<td>THE DIZZIEST</td>
</tr>
<tr>
<td>5</td>
<td>NO MORE</td>
<td>THONG</td>
<td>THONG</td>
</tr>
<tr>
<td>6</td>
<td>OPEN MY HEART</td>
<td>MONTELL JORDAN</td>
<td>DR. DRE (AFTERMATH)</td>
</tr>
<tr>
<td>7</td>
<td>LIGHT GOOD TIME</td>
<td>THONG</td>
<td>THONG</td>
</tr>
<tr>
<td>8</td>
<td>TREAT HER LIKE A LADY</td>
<td>MONTELL JORDAN</td>
<td>DR. DRE (AFTERMATH)</td>
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<td>9</td>
<td>BETWEEN ME AND YOU</td>
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<tr>
<td>10</td>
<td>DON'T CHASE MY DOG</td>
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### Hot R&B Singles A-Z

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<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>DON'T DM ME WITH MY MAN</td>
<td>JAY-Z</td>
<td>MOB (BROOKLYN)</td>
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<tr>
<td>2</td>
<td>I DON'T REALLY CARE</td>
<td>JAY-Z</td>
<td>MOB (BROOKLYN)</td>
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<tr>
<td>3</td>
<td>LET'S GET MARRIED</td>
<td>JAY-Z</td>
<td>MOB (BROOKLYN)</td>
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<td>4</td>
<td>DON'T CHASE MY DOG</td>
<td>THONG</td>
<td>THONG</td>
</tr>
<tr>
<td>5</td>
<td>NO MORE</td>
<td>THONG</td>
<td>THONG</td>
</tr>
<tr>
<td>6</td>
<td>OPEN MY HEART</td>
<td>MONTELL JORDAN</td>
<td>DR. DRE (AFTERMATH)</td>
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<tr>
<td>7</td>
<td>LADY CONFESS</td>
<td>DR. DRE (AFTERMATH)</td>
<td>DR. DRE (AFTERMATH)</td>
</tr>
<tr>
<td>8</td>
<td>BATTLE READY</td>
<td>BIG THONG</td>
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### Hot R&B/Hip-Hop Singles Sales

<table>
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<th>Title</th>
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<tr>
<td>1</td>
<td>Gotta Tell You</td>
<td>LIL' WAYNE</td>
<td>SOUL RECORDS</td>
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<td>2</td>
<td>No Scratches In The Way</td>
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<td>DR. DRE (AFTERMATH)</td>
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<td>3</td>
<td>No One Should Have To</td>
<td>NELLY (FO' REEL)</td>
<td>UNIVERSAL</td>
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<tr>
<td>4</td>
<td>Bounce Me</td>
<td>MONTELL JORDAN</td>
<td>DR. DRE (AFTERMATH)</td>
</tr>
<tr>
<td>5</td>
<td>I Don't Really Care</td>
<td>JAY-Z</td>
<td>MOB (BROOKLYN)</td>
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*Note: The above charts are based on data sourced from Billboard magazine and are representative of the most popular songs in R&B/hip-hop genres during the specified date.*

**Preceded by the greatest sales gains.**

**www.billboard.com**
BY RASHAUN HALL
NEW YORK—Individuality seems to be a rare commodity in the music industry today. With boy bands and coming-of-age divers being signed left and right, it’s hard to imagine ever making it difficult for experimental artists to find a label to call home. For this reason, U.K.-based label Ninja Tune remains vital.

Home to a wide variety of artists—including Amon Tobin, Kid Koala, and DJ Vadim—the label is celebrating its 10th anniversary this year with “Zen Cuts.” The three-CD set (also available as a six-pack 12-inch vinyl set), which spotlights live performances, remixes, and B-sides from the label’s talented roster, streeted globally Sept. 18.

“We started this label because we wanted to remove the hype and bullshit from a business that had experienced from the majors at that period in our careers,” explains Jonathon More, who, along with Matt Black, founded the label (the two also record under the Coldcut moniker). “Similarly, we didn’t like the assorted pressures of gambling that comes with spending lots and lots of money to try and make hits.”

More continues, “We wanted to have the freedom to just experiment. The label name came from this psychedelic ‘escapade pod’ that we could just fly off in and do our own thing.”

That “escape pod” blossomed into Ninja Tune, home to more than 35 artists and an office staff of 11.

“Paying our artists was also important,” adds More, “because we had experienced the nonpayment method of the record industry, which we didn’t like very much. Additionally, we wanted to manage projects in a sensible fashion rather than being self-centered, which is a trend that happens to be common.”

Koala is one such artist who appreciates what More and Black have done. “They really let you do your own thing,” explains Koala. “It’s rare for a label to just let you develop as an artist. If you decide to do something completely different from the last thing you did, they support it. If says Koala, referring to labelmates like Tobin, Cinematic Orchestra, DJ Vadim, and the Herbaliser, “There’s a consistency in terms of the people they want you to produce. People enjoy that about the label.”

Notes More, “Plus, they are all very motivated artists. A lot of people send demos off and expect the record companies to fall all over themselves, but that doesn’t happen. You have to get up and make things happen. A Ninja gets up in the morning, gets his bag of tricks, and goes out to entertain.”

Many specialty retailers have greatly benefited from Ninja Tune’s diversities, slightly quirky sonic landscape.

“The label has always been very experimental in all forms of beat-ori-ented music,” says Dave Harrigan, sales manager of New York-based Other Music. “Artists like Amon Tobin, the Herbaliser, and DJ Vadim always do well for us. It’s great, and encouraging, that such an independent label can now be celebrating its 10th anniversary.”

In preparing the “Zen Cuts” boxed set, the label took a very democratic approach in choosing what music to include.

“Your average record company would have probably gone through its back catalog, looking for the greatest hits, and compiling from that,” says More. “We couldn’t really do that because we’re always interested in something new. So we went to the artists and asked them what they wanted to do. We gathered all this material and then tried to figure out what to use. At one point, we just said, ‘Fuck it, let’s put it for it’.”


Ninja Tune is set to celebrate its 10th anniversary, Ninja Tune has launched an extensive tour of Europe and North America.

K-Gee’s ‘Care’ Launches Instant Karma Label

BY KWAKU
LONDON—Much anticipation surrounds the Oct. 9 release of K-Gee’s single “I Don’t Really Care.” Not only is it his first record, K-Gee is a writer/producer/remix DJ, and he’s worked with DJ Gordon, more commonly known as K-Gee, but it’s also the first single from former Warner Music U.K. chairman Rob Dickinson’s Sony Music U.K.-funded label, Instant Karma.

“I Don’t Really Care” uses a most unusual combination of influences: Miami bass rhythms, Vivaldi’s “Four Seasons” string arrangements, and Beach Boys-hued stacked vocals, which contrast with K-Gee’s grapping, electronic effects. In the second half, the song is break on various radio stations such as KISS and Galaxy, as well as on MTV.

The video’s directed by Max & Darnia, who recently lensed videos for Jamelia and Craig David. Additionally, the track is confirmed to be included on the Universal TV-issued “MOBO Awards” compilation, due next month.

The song was penned more than a year ago, and after unsuccessfully shopping it, K-Gee decided to rework it for himself.

“I’ve got different things flying in my head right now,” says K-Gee, who is published by EMI Music and managed by Richard Pricer and Marlene Gaynor of London-based RFM Management. The track was mixing for one time, and as soon as I heard the strings, I could hear the Miami bass underneath it.”

To contrast with the new sound of the single, which is well placed to cross over into the mainstream, remixes were commissioned (by Noo- die and Mushqat) to lock down the underground.

On the eve of the single’s release, K-Gee says he’s almost finished recording his debut album, tentatively titled “Off The Hook.” “I’ve been treated on the music more as a whole, rather than as a personality-driven thing,” he says of the album, which is due to street early next year.

“It’s about all the people I’ve worked with—on the album,” K-Gee continues. “It’s not infused with a heavy message. I’m a DJ, so I’m coming from a more club kind of perspective, with hands in the air and heads nodding.”

According to the label, the album track “All The Ladies,” which(Mix) samples R.E.M., will be served to club DJs solely as a promotional white label. “The track’s very dance-y,” notes the artist. “It has this house vibe mixed with hip-hop and a rock guitar lick.”

The rock connection will continue in early 2001, when the label will release a double-A-sided single, “Dry Your Eye”/“Holler Back.” “Dry Your Eye” interpolates the chorus of Chicago’s “If You Leave Me Now,” which, according to K-Gee, “sounds flat.”

ForDickings, K-Gee is the post- card-perfect artist. “Karl brings together the technical skills of a songwriter/producer with the incredible visual image and charisma of a huge star,” he says.

It’s taken 10 years for K-Gee to transform himself from an outlaw into a bankable behind-the-microphone solo artist. Formerly of U.K. hip-hop duo Outlaw Posse, K-Gee began making a name for himself in 1990.

One of his earliest memories is of a DJ residency, together with Seb Fontaine, at South London’s The Bridge, where the pair played R&B, hip-hop, and dancehall reggae, says “Only later did Seb start playing house and trance,” says K-Gee. “The trajectory that eventually led to scoring chart-topping hits for the likes of All Saints and remixing for the likes of George Michael was a slow and torturous one as I was dropping my work that he was doing in the ‘90s began to dry up, desperate measures were needed. By the mid-90s, and with a high monthly ly (one of which, ‘Begun,’ he co- wrote) for Rod Stewart’s new East-West album, due Oct. 30.
Yoakam's Ready For 'Tomorrow'

Reprise Artist's Latest Album Follows Up Two Sets Of Hits

BY JIM BESSMAN
NEW YORK—The prescient title of Dwight Yoakam's new Reprise album, "Tomorrow's Sounds Today," actually derives from his experience during the filming in Texas three years ago of the 1998 movie "The Newton Boys." "It's indicative of how I found my way to continue writing music while doing other things," says Yoakam, whose new disc is due Oct. 31.

The album is his first to feature new material since 1989's "A Long Way Home," which was followed in 1999 by "Last Chance For A Thousand Years—Greatest Hits From The '80s" and this year's "Dwightyoakamacoast.net" acoustic hit-set.

"I've been preparing to record a studio album but realized that being on location for three months wouldn't allow me to set aside a window of time to write music like I did previously," he continues. "So I began keeping several hand-sized cassette recorders with me to record ideas as they happened. I think the set and in the hotel and didn't force myself to complete the entire song when an idea came to me."

This was a change in the Coal Dust West Warner-Tamerline (BMI) writer's usual songwriting technique. For "Tomorrow's Sounds Today," I just allowed all those ideas from previous years to come together, and I realized that the album title fits the process. It's a little convoluted, but shows what I'm accessing at any given moment are perhaps tomorrow's sounds."

But some of the most significant songs on "Tomorrow's Sounds Today" go back a ways—at least in what they evoke. Two are what Yoakam calls "bonus Bucks"—the two added duets at the end of the album with his musical mentor Buck Owens. "Alright, I'm Wrong," he notes, marks the first time that Yoakam, Owens, and Texas-Mex accordion ace Flaco Jimenez appear together since the start of the T±fbeekers" hit from Yoakam's 1988 "Buenas Noches From A Lonely Room." The Owens-penned "I Was There" will be heard in the forthcoming Miramax film "Waking Up In Reno," starring Yoakam's "Sling Blade" gall Sally Beth Washington.

Yoakam also cites the album's "The Sad Side Of Town," which is the first song he and Owens wrote together and lost Owens singing barrows. "It sounds like Buck Owens, circa '66," he says. "I'm very proud of it and hope it's a fitting tribute to Buck's musical legacy."

Yoakam has been singing that song and four others from the new set on tour. The Creative Artists Agency's Borman Entertainment-managed artist has been on the road since June.

"He's been out all summer playing new music for the fans, and as a marketing person you can't ask for anything better," says Warner Bros. Nashville's marketing director, Scott Heuerman. "Everyone likes to hear new music before it's out, and Dwight's been out there taking it to people on the tour has, getting a grass-roots excitement going for it."

Wherehouse senior buyer Geoffrey Stoltz caught Yoakam's recent show at the chain's Los Angeles home base. "He heard him talk about the new record and see the audience response was exciting from a retail standpoint," he says. "The summer's been soft, so we look at it to kick off the fourth quarter for us in country. And it's a great Dwight Yoakam record, the perfect follow-up to the acoustic album—from the single "What Do You Know About Love.""

"It's touring with Buck and Flaco again, and his tendency to pick great covers like 'Cheap Tricks.' I Want You To Want Me,' which is brilliant."

Reprise is making deals on the single available and, according to Heuerman, is building upon the Internet "progress" made by Yoakam earlier this year with "Dwightyoakamacoast.net"—which benefited from a chat on MSN. A Musiccountry.com contest will bring winners to one of Yoakam's concluding tour shows this month. A chat on AOL is being set up for street date or whereabouts, which is "fantastic," Heuerman says, "because they have a diverse group and put it up on the front access page so that everyone is locked in regardless of what music genre they like."

Advertising will hit CMT and the Great American Country video channel, plus mainstream print outlets such as Us Weekly, Time, and People. The video for "What Do You Know About Love" will be programmed in Warner Bros. Studio stores, and the album will be supported with a price-positioning campaign for the fourth quarter.

Sillers And Sanders Celebrate. BMI Nashville recently threw a bash celebrat- ing the success of the Lee Ann Womack single "I Hope You Dance." The song, penned by BMI writer Tia Sillers and Mark D. Sanders, spent five weeks atop Billboard's Hot Country Singles & Tracks chart and is nominated for the Country Music Assn. song of the year accolade. Picture, from left, are Sanders, Sillers, producer Mark Wright, Ensign Music Corp.'s Pat Finch, producer Frank Liddell (Womack's husband), Womack, and BMI's Roger Sovine.

Targeting Younger, More Diverse Audience, TNN Goes National, Gets New President

The Country Music Assn. (CMA) will host its second Town Meeting for the Nashville Music Community Nov. 8. BMI president/CEO Frances Preston will deliver the keynote address at the annual event, titled "Navigating New Music & New Business Models." The sessions will focus on "Tuning In To The New Radio Spectrum" and "Catalysts In Music's Digital Realm: Change Agents Impacting The Industry." Panelists will include representatives from XM Satellite Radio, Sirius Satellite Radio, Clear Channel Communications, Kerbinger Internet Radio, MyPlay.com, BMG Entertainment, and Electric Artists.

The Songwriters Guild of America will present its second Golfmania miniature-golf tournament Oct. 13 on Music Row. Putting greens will be created by various Music Row companies, including ASCAP BMI, and the CMA. The event is a benefit for animal-protection group ACT Now.

CMA AWARDS EVENTS: CMT is planning lots of special programming centered on the CMA Awards Oct. 4. Prior to the show, nominees Andy Griggs, Lee Ann Womack, and Montgomery Gentry will be fea- tured in the one-hour special "CMT's Conversations," hosted by Chuck Woolery at 6 p.m. ET. From 7 to 9 p.m. will be "CMT's Red Carpet Preview: Live From The CMA Awards," hosted by Bill Engvall, Neal McCoy, and Katie Haas and covering celebrity arrivals. From Sept. 29 through Oct. 4, CMT will tele- cast "CMT's CMA Nominee Report," a series of programs featuring the videos of CMA Awards nominees, and "CMA Moments," brief highlights from previous CMA Awards shows.

ARTIST NEWS: Sugar Hill Records will release guitar, sonny Landreth's "Levee Town" Oct. 17... Acts set to perform in the Academy of Country Music's 18th annual Bill Boyd Celebrity Golf Tournament Oct. 15 at the Bellamy Brothers, Chad Brock, Janie Fricke, Andy Griggs, Ty Herndon, Tracy Lawrence, Cole McCoy, Craig Morgan, MayF- nut, Brad Paisley, Kaseal Flattis, Collin Raye, John Rich, Chulaw Tenison, Phil Vassar, Bryan White, and Mark Wills. Kenny Chesney will host the event, which benefits various charities.
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For more information, visit www.americanradiohistory.com.
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

COUNTRY CORNER
by Wade Jesse

BY RAY WADDELL

NASHVILLE—The staff at Virgin Records Nashville is banking on an ambitious marketing plan and high-energy material to help break Chris Cagle in a tough market for new acts.

Cagle, whose debut album, "Play It Loud," is due Oct. 24, has released his first single, "My Love Goes On And On." The track has charted in Country Singles & Tracks chart.

With a male-oriented perspective and a Southern rock stance, the album indeed works at high volume. Virgin Nashville executive Scott Hendricks feels Cagle brings some much-needed edge to country music. "Chris has a lot of energy, and God knows we need it in this format," says Hendricks. "Country radio is so watered down now, the men have left [the audience], and the majority of stations are playing soft, female. It's a sad state."

Cagle, who wrote eight of the 10 cuts on "Play It Loud," came to Virgin via Austin's '50s and '60s college radio scene. "He's pleased with the final product on his first record. "Each song has a kind of purpose," Cagle says. "My whole purpose is to take people to that place where plenty of country music has always done that for me."

Produced by Cagle and Rob Wright, "Play It Loud" is a mix of revamped-up party songs like "Country Fly The Grace Of God," "Rock 'Til The Boat," and the title cut, as well as more serious tales like "Laredo," "Who Needs The World," and "Red Tractors." Meanwhile, Tim McGraw's "My Next Thirty Years" (Curb) gains #3 after plays and moves 38-31, the biggest gain on the radio chart.

COVERS THAT CONQUER: Although Conway Twitty's shoes are next to impossible to fill, traditionalist Mark Chesnutt affectionately and powerfully reminds country programmers of "Lost In The Feelin'" (MCA Nashville), a song Mr. Twitty took to No. 2 in 1983. Chesnutt's read enters Hot Country Singles & Tracks at No. 75, with spins at 40 monitored signals.

Cagle, Virgin N'ville Want Radio To 'Play It Loud'

Chris Cagle is new in the market, but he's a veteran of the club circuit, where he developed a rep as a bartender. He's pleased with the final product on his first record. "Each song has a kind of purpose," Cagle says. "My whole purpose is to take people to that place where plenty of country music has always done that for me."

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THAT'S THE KIND OF LOVE I'M HOLDING ON TO (TO SAVE MY LIFE) S. WARINER (R. CARNES, S. WARINER) CAPITOL ALBUM CUT

YOU NEED MY LOVE FOR YOU DIXIE CHICKS

IT'S ALWAYS OF YOU NEED MY LOVE FOR YOU DIXIE CHICKS

LITTLE GASOLINE I

BE LONELY CANON, N. WILSON, J. M. MONTGOMERY

COLD DAY IN JULY C. CHAPMAN, P. WOOLEY (C. STEFL, G. ELLSWORTH, B. RODGERS)

LIVE IT UP F. HILL

LONELY SONY

RE-ENTRY 1 T. WALKER, J. BROWN, H. WALKER (C. BROWN, D. WRIGHT)

THE LITTLE GIRL J. MONTGOMERY, G. RODGERS

GOD'S WAYS OF WORKING PROMISES B. ROGERS (C. BLACK, S. EVANGELIST)

YOU'LL ALWAYS BE MARYED BY ME B. GALLIMORE, F. HILL

BEST OF INTENTIONS C. BLACK (C. BLACK, S. EVANGELIST)

BORN TO FLY W. EVANS (P. LAUGHLIN, B. SCOTT)

JUST ANOTHER DAY IN PARADISE ARISTA NASHVILLE ALBUM CUT

LONELY WHAT C. BLACK (C. BLACK, S. EVANGELIST)

AIRPOWER B. ROGERS, C. BLACK (C. BLACK, S. EVANGELIST)

WE DANCED TOGETHER P. WOOLEY (C. STEFL, G. ELLSWORTH, B. RODGERS)

I HOPE YOU DANCE LEE ANN WOMACK WITH THE DESERT (C. LINDSEY, S. SEEKEL)

THAT'S THE BEAT OF A HEART THE WARREN BROTHERS FEATURING J. HENDY

BORN TO FLY W. EVANS (P. LAUGHLIN, B. SCOTT)

PRAYIN' FOR DAYLIGHT R. FLATTS (D. REEVES, A. JONES)

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BLUE MOON I

MY NEXT THIRTY YEARS (REMEMBER WHEN I NOT SO LONG AGO) S. WARINER (R. CARNES, S. WARINER) CAPITOL ALBUM CUT

YOU WOULDN'T BE LONELY NOW WITHOUT YOU B. GALLIMORE, F. HILL

A LITTLE GASOLINE C. BLACK, C. STEFL, T. REEVES, H. WALKER (C. BROWN, D. WRIGHT)

LOVE SHE CAN'T LIVE WITHOUT C. BLACK, C. STEFL, T. REEVES, H. WALKER (C. BROWN, D. WRIGHT)

THE VISIT WARNER BROS. RECORDS

I CAN'T LIE TO ME H. RODGERS B. ROGERS (C. BLACK, S. EVANGELIST)

MY LOVE GOES ON AND ON ON THE RIGHT ROAD (J. ROGERS)

DON'T YOU KNOW WHAT I'M DOING (R. CARNES, S. WARINER) CAPITOL ALBUM CUT

ANIMALS ON THE LOOSE C. BLACK, S. EVANGELIST

COUNTY TOP Country Singles Sales

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

SoundScan®

Www.billboard.com
Artists & Music

Barenboim Marks 50 Years Onstage
Conductor/Pianist Honored With A&E Special, Teldec Recordings

Gold Light Jubilee: “For me, the essence of a great interpreter is someone who searches, and Daniel searches all the time,” says Itzhak Perlman. “To play with him is always a joy for me because he has the feeling that things are not decided ahead of time.” The questing Daniel the violinist refers to is conductor/pianist Daniel Barenboim, and the occasion for the comment was the recent taping of A&E’s “Breakfast With The Arts” program. Throughout the program, the show will pay tribute to Barenboim’s 40th anniversary as a performing musician with two installments devoted to him, plus related segments in a trio of shows featuring Perlman, pianist Evgeny Kissin, and violinist Gil Shaham.

Barenboim was born in 1942 in Buenos Aires, Barenboim was a prodigiously gifted child pianist, and with his father’s encouragement. He began his studies at age 7; after a long period, he played seven encores before the New York audience. The adoring audience that he had to stop because he had played all the music he knew. (On Aug. 12, 1989, Barenboim returned to his native city to give a 50th anniversary recital at the Teatro Colón.) Shortly after his concert debut, Barenboim moved with his family to Israel, and by age 11, he was the youngest student in Bergo Markovitz’s conducting class in Tel Aviv. In 1964, at the age of 21, Barenboim was able to play for legendary conductor Wilhelm Furtwängler, who pronounced the boy a “phenomenon.” Studies with Nadia Boulanger soon followed in Paris, where he established what would be long-lasting relationships with such greats as Leopold Stokowski and Arthur Rubinstein. Before he was 20, Barenboim had played high-profile concerts in Paris, New York, and Tel Aviv, Israel.

In a key early relationship with EMI, Barenboim recorded all the piano sonatas of Mozart and Beethoven in the late 1960s, along with the Mozart concertos at the head of the English Chamber Orchestra. He also featured in recordings of the Beethoven concerto with Otto Klemperer, as well as in much chamber music with the likes of Perlman, violinist/violist Pinchas Zukerman, and Barenboim’s late first wife, cellist Jaqueline Du Pré. Early on, he was recorded for Deutsche Grammophon, waxing not only much solo piano work but also accompanying the likes of Dietrich Fischer-Dieskau but setting down his first interpretations at the head of a symphony orchestra. From 1975-1989, he was music director of L’Orchestre de Paris, a relationship with Elton John yielded recordings from obscure Hugh Wolff, and Barenboim moved on to works by Pierre Boulez. In 1981, Barenboim bowed in Bayreuth, Germany, where he has returned tenfold to continue his association with one of today’s finest Wagner conductors, live and on record. Even though he regards nostalgia with the ambivalence of a treasured friend, Barenboim abhors memories of both the Chicago Symphony Orchestra (since 1989) and the Deutsche Staatsoper Berlin (since ’92)—also come into view.

A performance of Barenboim on “Breakfast With The Arts” airing Sunday mornings, Oct. 1, 15, 22, and 29—also features concert footage, including Barenboim conducting the Berlin Philharmonic in a performance as guitarist John Williams. There is also vintage film of Barenboim in the Schubert “Trout Quintet” with Du Pré, Perlman, Zukerman, and Zubin Mehta. (More Barenboim footage can be seen in a series of Arthaus DVD titles, including a Berlin “Marriage Of Figaro” and “Swan Lake,” a Sibelius Defa Falla with Plácido Domingo and violinist Maxim Vengerov, and the Mahler Fifth with Chicago.)

(Continued on page 99)
**Top Jazz Albums**

**SEPTEMBER 30, 2000**

**Top Contemporary Jazz Albums**

1. RACHELLE FERRELL
   - **Title:** Indeeviduale (C4M, MEI)
   - **Weeks at No. 1:** 3

2. FOURPLAY
   - **Title:** Winner CD (10449)
   - **Weeks at No. 1:**

3. RONEY JAMES RICK BRAUN
   - **Title:** Wake Up (4001)
   - **Weeks at No. 1:**

4. DAVE KOZ
   - **Title:** Smooth (61405)
   - **Weeks at No. 1:**

5. GEORGE BENSON
   - **Title:** Absolute Benson (Columbia 61405)
   - **Weeks at No. 1:**

6. WALTER BEASLY
   - **Title:** I'm Still Here (Columbia 61405)
   - **Weeks at No. 1:**

7. DAN HICKS AND THE HOT LICKS
   - **Title:** On the Road Again (Columbia 61405)
   - **Weeks at No. 1:**

8. BELA FLECK AND THE EAGLE TONES
   - **Title:** Out of the Blue (Columbia 61405)
   - **Weeks at No. 1:**

9. KENNY G
   - **Title:** Aria (Columbia 61405)
   - **Weeks at No. 1:**

10. AL JARREAU
    - **Title:** Tomorrow Today (Columbia 61405)
    - **Weeks at No. 1:**

11. CRAIG CHARPAK
    - **Title:** Motion Picture (49660)
    - **Weeks at No. 1:**

12. WARREN HILL
    - **Title:** Always with You (Columbia 61405)
    - **Weeks at No. 1:**

13. STEVE COLE
    - **Title:** Between Us (Columbia 61405)
    - **Weeks at No. 1:**

14. BONEY JAMES
    - **Title:** I'm Coming (Columbia 61405)
    - **Weeks at No. 1:**

15. ACOUSTIC ALCHEMY
    - **Title:** The Beautiful Game (Columbia 61405)
    - **Weeks at No. 1:**

16. MASUE
    - **Title:** CDX 3411 (Columbia 61405)
    - **Weeks at No. 1:**

17. JEFF GOLDBERG
    - **Title:** Dangerous Curves (Columbia 61405)
    - **Weeks at No. 1:**

18. DOWN TO THE BONE (INTERNATIONAL 2002)
    - **Title:** The Urban Grooves (Album II) (Columbia 61405)
    - **Weeks at No. 1:**

19. PAUL HARDCASTLE
    - **Title:** The Jazz Masters II (Columbia 61405)
    - **Weeks at No. 1:**

20. ELIS REGO
    - **Title:** Somethin' Bout Love (Columbia 61405)
    - **Weeks at No. 1:**

21. LARRY CARLTON
    - **Title:** Fingertips (Columbia 61405)
    - **Weeks at No. 1:**

22. URBAN KNIGHTS III
    - **Title:** Urban Knights III (Columbia 61405)
    - **Weeks at No. 1:**

23. MAYSA
    - **Title:** All My Life (Columbia 61405)
    - **Weeks at No. 1:**

24. BRIAN CULBERTSON
    - **Title:** Somebody's Out There (Columbia 61405)
    - **Weeks at No. 1:**

25. JOE SAMPLE FEATURING LALAH HATHAWAY
    - **Title:** The Song Lives On (Columbia 61405)
    - **Weeks at No. 1:**

**Artists & Music**

**JAZZ CHANNEL**

**Remembers STANLEY TURRENTINE**

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**THE JAZZ CHANNEL**

www.billboard.com
More Hills To Climb Charts. Hit songwriter Ed Hill has extended his worldwide publishing arrangements with BMG Songs, the U.S. unit of BMG Music Publishing Worldwide. Shown outside of the Nashville offices of BMG Songs, the back row from left, are Chris Oglesby, senior creative director, and Ron Stuve, senior director of country music. In the front row, from left, are Michelle Berlin, professional manager of BMG Songs/Nashville; Hill; and Karen Conrad, VP of country music at BMG Songs/Nashville.

Done Deal. Artist/writer/producer Gene McDaniels, left, and Mark Fried, president of New York-based Spirit Music, celebrate a deal whereby McDaniels’ publishing house, Skyforest Music (BMI), will be administered by Spirit Music (Words & Music, Billboard, Sept. 23). The catalog contains more than 200 songs, including a jazz favorite, “Compared To What,” and “Feel Like Makin’ Love,” Roberta Flack’s 1974 hit recently covered by D’Angelo on his platinum-plus album “Voodoo.”

Drop By. Artists/writers Erica and Tina Atkins of Mary Hill, hitmakers with “Shackles (Praise You),” and producer Warn syn “Baby Dub” Campbell stop by to visit the New York headquarters of EMI Music Publishing. Shown, from left, are John Platt, senior VP of EMI Music Publishing; Campbell; Tina Atkins; Steve Backer, executive VP of EMI Music; and Erica Atkins.

Will Warner/Chappell Survive The Time Warner/AOL Merger?

For sale or not for sale? Song catalogs are in acquisition play all the time, of course, but the current environment is such that the big players seem to be ripe for one reason or another. The main one, needless to say, is that “content” is a wildly in-demand commodity in this era of exploding areas of usage, where a solid catalog of copyrights is considered something beyond even being a “gold mine.” If holders of these vast copyright havens are willing to sell, there are buyers with a pocketful of cash who are ready to shop and buy.

Recently, there has been a little spin on this situation. Word is—and this in no way confirmed, despite a big splash recently in the business section of The New York Post—that Warner/Chappell Music may be a casualty of a market-share regulatory concern in Europe that could stand in the way of the AOL/Time Warner merger, thanks to issues regarding a single corporate umbrella pending for both EMI Music Publishing and Warner/Chappell. There are also some reports that only the Chappell unit of WC could be spun off. Either way, a purchase price of billions of dollars is involved.

The punch line is that it’s unlikely that Time Warner or AOL would unload Warner/Chappell under any conceivable scenario. Even if WC leaves the AOL/Time Warner orbit, there’s always that other giant, EMI Music Publishing, that would stay on with the pending merger—if it’s finalized—of Time Warner’s and EMI’s music interests.

Getting down to the mere level of a reported $200-million deal, Gaylord Entertainment has made a pitch to talking purveyors of some very fine Acuff-Rose catalog that it’s not interested in selling the company. This comes after it has apparently fended off many other suitors. So far as available big-ticket treasured tunes are concerned, stay tuned!

Harry’s OSCARS: A Sept. 2 feature on songwriters Ray Evans and Jay Livingston noted that the team equaled Sammy Cahn and Jimmy Van Heusen in the number of song Oscars (three) they earned. While the aforementioned teams earned their Oscars with the same collaborations, composer Harry Warren also earned three song Oscars, albeit with different wordsmiths. Words & Music is reminded of this by Robert Wills, manager of Los Angeles-based Four Jays Music, which represents Warren’s share in his copyrights.

Walls also reminds Words & Music that Warren had a total of 11 Oscar nominations for song. According to him, in the prime years of radio’s “Hit Parade” (1935-50), 42 Warren songs were placed in the top 10. And between 1932 and 1967, the heyday of the Hollywood musical, Warren worked for all four major studios—Warner Bros., 20th Century Fox, MGM, and Paramount—turning out some 250 songs, a goodly number of them in the evergreen category.

For more on this great and sorely underrated writer, Four Jays has a Web site, harrywarrernmusic.com.
**Hot Latin Tracks**

**September 30, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week of Top 10</th>
<th>Week of Top 50</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gloria Estefan</td>
<td>Como Me Duele Perderte</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Anthony</td>
<td>Yo Te Confieso</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Alejandro Fernandez</td>
<td>Si Te Vas</td>
<td>3</td>
<td>1</td>
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</tbody>
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**Latin Artists & Music**

**Touring Revives A Grammyless Vives**

**Every Grammy Award** has an unexplained loss, and for this year’s Latin Grammys, that one must surely be Carlos Vives’ failure to take home a single award for his stunning “El Amor De Mi Tierra,” an artistic and commercial comeback that once again placed Vives in the international spotlight.

In a nod to that album, and to his famously uplifting performances, Vives was booked to close the Latin Grammy Awards telecast. But his rendition of “Fruita Fresca,” although good, wasn’t up to the usual Vives standards. Turns out the singer was battling pneumonia, and following the Grammys, he flew to Miami, where he was hospitalized for two days. Vives, who initially begged off singing, finally decided to go ahead with the performance but was forced to take deep breaths, if at all, and it showed, as A to G, which in turn meant the band had to play it in an unfamiliar key.

“The whole event was hard on me, I had the pressure of having the opportunity to show something that was mine and that was my country’s,” says Vives, who adds that he genuinely didn’t expect to win.

“Remember, our project was always a very localized, Colombian thing,” he says. “We never dreamed big things. The intent was to serve our music, because Colombian music couldn’t remain stuck in one time period. And it was a motivation for our musicians to continue working with crossover and ultramodern and toward jazz and other styles.”

Indeed, Vives’ current U.S. and international tour features his particular brand of pop-laced vallenato, played by a band that is equal parts folk (featuring accordion, guiro, guacharaca, and cape colomé) and pop/rock (electric bass, electric guitar, and drums), for an overall effect that is nonetheless steeped in authenticity.

In Miami, Vives sold out the Miami Arena (close to 12,000 people) and performed for more than two hours in a relentlessly enthusiastic show that featured his 5-year-old son, Carlos Enrique, playing percussion during the encore.

The success of Vives’ tour—which has sold out venues in New York and Boston—highlights the enduring quality of “El Amor,” one of the few albums released this past year that works as a whole beyond its singles.

“It had many tracks that could have been as definitive as ‘Fruita Fresca,’” says Vives. “But what’s been done always tends to be the easiest, quickest thing. . . . ‘El Amor De Mi Tierra,’ I think, should have been the single. It’s not the quickest song, but it has something that takes hold of you, like a mantra. And maybe it won’t work on the radio, but it works in homes. Many things happen in people’s houses and in people’s cars and don’t happen on the radio, because they’re not given time.”

As for an upcoming album, Vives (Continued on next page)
Artists & Music

NOTAS
(Continued from preceding page)

has already begun to write—while on-tour—with accordionist Egidio Cuadrado and plans to work again with producer Juan Vicente Zambrano.

MARCO ANTONIO SOLIS received the Pride of SESAC Award on the eve of the Latin Grammys, during a private dinner at the Casa del Mar hotel in Santa Monica, Calif. The award has only been given out twice, previous times during SESAC’s 70-year existence.

“It’s for people who have a body of work that’s undeniable, not only musically but culturally,” says SESAC president Bill Vélez. “Of course, it has to do with the fact that he’s our best-known Latin artist, but his career speaks for itself.”

“It is indeed an honor to receive this special tribute,” said the prolific songwriter/producer. “An artist lives by the good things given to him by music fans and his peers. We work really hard sometimes, but when the people remember on these special occasions, that makes it all worth while for us.”


SONY DISCO’S recent signing of salsa diva Diva India to a five-album deal would, at first blush, appear to be part of a trend to expand the company’s tropical roster, especially after Celia Cruz also went to the label earlier this year.

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“On the contrary, I’ve been trimming the tropical roster, and it’s much smaller,” says Sony Discos president Oscar Llord. At this point, he says, “every single artist in our roster will feel well-attended, and when that happens, you’ll have more hits than not. And it’s happening.”

Sony’s tropical roster includes Puerto Rican merenguera Melina León, who just released a new video; Elvis Crespo (see item below); Gilberto Santa Rosa; and Victor Manuelle. Marc Anthony, signed to Sony International, is also slated to record a salsa album for Sony Discos next year.

Llodo pushed for India’s signing “first and foremost because we believe she’s one of the great voices, and she has great possibilities for crossing into the English market with Sony’s backing,” he says.

“Sony understands the potential Latinos have in the industry,” says India. “I’ve been lucky to have had a lot of top 10 and top five. But I have a vision, and that vision is to take this to the next level. And when you think like that, you need to have a machine behind you.”

India, like Anthony, began her career singing in English before signing with RMM Records and switching to salsa, a genre in which she was widely perceived as the successor to Cruz. Indeed, Cruz dedicated her Latin Grammy for best tropical performance to India (among others) this past week.

Her Sony Discos deal is specifically for tropical music, but “down the road we’ll definitely go in English,” says Llodo, singling that a couple of songs on India’s upcoming CD-set for a 2001 release—expected to be in English. Talks are under way with several producers, including K.C. Porter, Alejandro Jaén, and Cuco Peña.

CABLE NETWORK HBO has announced the launch of a new Spanish-language channel, HBO Latino, on Nov. 1. The channel, aimed at Latinos in the U.S., will have a strong musical component. Although initial there will be no original programming produced for the channel—only acquisitions, including translations of original HBO material—there will be large chunks of interstitial programming (the segments in between regular shows) featuring music videos and interviews with a wide range of Latin celebrities and artists.

“Unlike our main feed, we will be showcasing music videos,” says HBO Latino director Bernadette Aulestia, who adds that the channel has been in conversation with all labels that release Latin music, both majors and independents. Because HBO isn’t dependent upon advertising, says Aulestia, the station can afford to be more daring in its selections.

“I think the biggest opportunity for us is in showcasing music that isn’t seen elsewhere,” she says. “Believe me, the richness of Latin music is so diverse that it’s a pity that we are closed off, because radio stations, for example, don’t play a certain format.”

HBO Latino’s initial interstitial programming will serve as a testing ground for future regular programming, says Aulestia. In the meantime, the richness of Latin music is so diverse that it’s a pity that we are closed off, because radio stations, for example, don’t play a certain format.”

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COLOMBIA NATIVE Charlie Zaa, whose last album was produced by Emilio Estefan, is planning to join L.A.-based producers K.C. Porter and Juan Carlos Calderón for his next effort, which, like his last, will consist largely of new material. In the meantime, he continues to live in Colombia.

“When I don’t have to do it for love of art, without thinking we have only certain time in the studio.”

Zaa also plans to begin composing and has just signed with BMI.

FOLLOWING ITS THREE Latin Grammys and its performance during the Grammy Awards with Carlos Santana, Mexican pop/rock act Mana again joined Santana for an appearance on "The Tonight Show With Jay Leno." Leno was reportedly so impressed, he invited the Mexican band to return to the show—solo.

SONY’S TOP MERENGUE singer, Elvis Crespo—who will be releasing his new album by year’s end—recently recorded a Portuguese version of his hit “Suavemente” with Brazilian singer Tatu of the band Araketi. The tune has already been recorded in Spanish and English. Crespo was also a guest recently at the Hispanic Heritage Awards in Washington, D.C.

THE SURPRISE WINNER of the first-ever Latin Grammys may well have been Mexican balladeer Luis Miguel, who didn’t show up for the awards (and, according to sources, declined an invitation to sing) but nevertheless won three prizes—including album of the year—for his unremarkable “Kamate En Un Placer.”

The more promising is the upcoming “Vivo,” a 13-track live CD set for an Oct. 3 release that was recorded during a five-night string of sold-out dates at the Fundidores Theatre in Monterrey, Mexico. That CD will be followed by the Oct. 24 release of a live video and DVD, directed by David Mallet (U2, Madonna).

BORGES TRIBUTE: Pedro Aznar, former member of the Pat Metheny Group, released “Caja De Músicas,” the recording of last year’s historical concert at Buenos Aires’ Teatro Colon opera house, where singers from a cross-section of popular music (including folklore giant Mercedes Sosa and hardcore band A.N.I.-M.A.L.) performed songs Aznar composed with noted producer/celebrated writer Jorge Luis Borges. The edition was released exclusively by Internet portal Terra.com, and a national promotional tour concluded Aug. 29 with a free-access concert at Luna Park stadium in Argentina. As an assistance in preparing this column was provided by Marcelo Fernandez Bizar in Argentina and Romino Burr in Texas. Leila Cobo may be reached at 305-861-5757 or at leob@billboard.com.

Marco Antonio Solis, center, receives the Pride of SESAC Award from SESAC president Bill Vélez, left, and SESAC Latino director Lynette Brehm.

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- Cancellations must be received in writing. Cancellations received before Oct 20 are subject to a $150 administrative fee. No refunds will be issued after Oct 27.
LEGAL NOTICE

UNIVERSAL MUSIC CORPORATION

Civ. Action No. 41-1395
(WCC)

Defendants.

EXHIBIT 1

NOTICE OF PROPOSED AMENDED FINAL JUDGMENT

PLEASE TAKE NOTICE that the United States and the American Society of Composers, Authors and Publishers ("ASCAP") have asked this Court to enter the Second Amended Final Judgment, which will take effect three months from the date thereof.

Pursuant to Section XV of the Second Amended Final Judgment, upon the effective date of the Second Amended Final Judgment, all modifications and amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto (Civ. Action No. 41-1395, and the Final Judgment in United States v. The American Society of Composers, Authors and Publishers and all modifications and amendments thereto (the "Foreign Decree", formerly Civ. Action No. 40-264) thereof vacated.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in this action, and vacating the Foreign Decree and dismissing that action, would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of all these materials may be obtained from the Antitrust Division upon request and payment of the copying fee by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposed entry to amend this action to vacate the Amended Final Judgment in this action and to vacate the Foreign Decree, and to dismiss, that action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, DC 20530.

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The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in this action, and vacating the Foreign Decree and dismissing that action, would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of all these materials may be obtained from the Antitrust Division upon request and payment of the copying fee by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposed entry to amend this action to vacate the Amended Final Judgment in this action and to vacate the Foreign Decree, and to dismiss, that action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, DC 20530.

NOTICE OF PROPOSED ORDER TO VACATE THE FINAL JUDGMENT AND TO DISMISS THIS ACTION WITHOUT PREJUDICE

PLEASE TAKE NOTICE that the parties to the Final Judgement entered by the Court in the captioned matter on March 14, 1950, as modified on November 14, 1997, have asked the Court to vacate the Final Judgement and to dismiss this action without prejudice.

The parties have simultaneously requested that the Court enter the proposed Second Amended Final Judgment in United States v. American Society of Composers, Authors and Publishers, Civ. Action No. 41-1395. The proposed Second Amended Final Judgment incorporates the substantive provisions of the Final Judgment in this action (the "Foreign Decree"). The proposed Second Amended Final Judgment becomes effective three months from the date of its entry and vacates the Amended Final Judgment in that action, all modifications or amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto, and the Foreign Decree.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in Civ. Action No. 41-1395, and vacating the Foreign Decree and dismissing this action would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee by Department of Justice regulations.

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BUSINESS OPPORTUNITY

America's most-established PRODUCER'S COLLECTION of Jazz and Blues Recordings actively seeks participation in the recording industry for representation of its line for PREMIUM distribution.

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RMM RECORDS
RMM Records & Video Corp.
a Latino Record Label Company based in NYC seeks:
An experienced Publicist for the North East region of the U.S.A. The qualified individual must have 2-5 years experience, media contacts and be completely fluent in both Spanish and English. Must have working knowledge of publicity and be able to work under pressure. General knowledge of Latin music industry is a plus. Please send resume, cover letter and salary history to Debbie Mercado, National Director of Publicity at: debbie.mercado@rmmrecords.com or fax it to: 212-925-6154.

A & R Liaisons Needed
Soundartist, a music Internet company, is seeking dynamic individuals with at least three years experience in the recording industry to contact A & R to manage at major and independent record companies, music publishers and other industry executives.

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Labels Concentrate On More Profitable Domestic Product

Int’l Repertoire Sales Fall In Japan

BY STEVE McCLURE

TOKYO—Call it the incredible shrinking market. While music sales in Japan are down overall, foreign product’s share of the pie in the world’s second biggest music market continues to fall at an even faster rate. And that’s got many market observers worried.

“The industry is not supporting international repertoire like it used to,” says HMV Japan president Paul Dezelksky. “The breadth of marketing has disappeared—they have been reallocating marketing budgets at the expense of international repertoire.”

“Everybody’s chasing the next Utada,” Dezelksky adds, referring to Toshiba-EMI’s multimillion-selling Japanese teenager.

Says Susumu Tomoda, VP/PD at Tokyo’s InterFM radio outlet, “We need more support from record labels for foreign music.”

Foreign product has become a lower priority for Japanese labels, simply because it’s not as profitable as domestic repertoire. Reasons for that are the following:

- Japanese artist’s royalties are lower than those paid to foreign artists through overseas licensors.
- Higher per- record prices for domestic product.
- Low margins on import product, which accounts for close to 25% of all foreign music sales in Japan. (Many Japanese labels distribute imports sourced from their overseas affiliates.)
- The rising cost of bringing foreign artists to Japan for promotional tours.

Notes Tower Records senior VP/FAW, “The fact is, Japanese labels make considerably more money selling a million copies of J-pop [Japanese pop] than they do if they sell a million of a foreign artist.”

Audio software production data released by the Recording Industry Association of Japan (RIAJ) show that international product’s share of the Japanese market fell to under 20% in the first seven months of this year. Production of non-Japanese repertoire by the RIAJ’s 22 member companies was down 11% to 40 million units in the January-July period, for a value of 17.5 billion yen ($252 million), down 13%. Those totals represented 16% and 18% of the market, respectively. In 1999, non-Japanese repertoire accounted for roughly 20% of the Japanese market, says the RIAJ, down from close to 25% in 1995.

Domestic repertoire is not doing nearly as bad. Production of Japanese repertoire in the January-July period was down 3% in quantity and 4% in value terms.

“Because international repertoire sales are going down, much of the management in the larger Japanese record companies is keeping a tight rein on expenditure,” notes Stuart Watson, managing director of Zomba’s international record group and chairman of the recently established Zomba Records Japan (board, Aug. 1). “As a result of that— as with any downturn—you can’t buck a falling market unless you take it and grab it by the neck.”

“I think that certainly for us it’s a huge opportunity,” adds Watson, “with new releases by R. Kelly on Nov. 1 and the Backstreet Boys on Nov. 21. And we really plan to work aggressively with retail and the media and try to avoid this knock-on effect, which naturally progresses from a lack of expenditure in media buys through to the promotion activity.”

The association’s top priority will be the fight against piracy, which Buranasiri says accounts for 30%–40% of the overall Thai market. Previously, the International Federation of the Phonographic Industry (IFPI) and major local labels maintained their own Thai anti-piracy task forces, but they will now work together under the TRIA umbrella.

He says the IFPI’s local office—whose staff and premises have been transferred to TRIA—had been working closely with the Thai government in the drafting of anti-piracy legislation which could become law by the end of the year.

“This is the first time the government has worked with the private sector in trying to stop [at source] the damage caused by piracy,” Buranasiri says, noting that the legislation will make it possible for government officials to inspect optical-disc production facilities and audit orders.

Another priority for TRIA will be dealing with the challenges posed by the online delivery of music. “The way people consume music is going to change,” Buranasiri comments. “It’s both a threat and an opportunity. The threat is that if we cannot find our own unique selling points, the competition will not only be from within Thailand—it will come from elsewhere, with Webcasting and things like that.”

TRIA will also work to promote Thai music in other countries, adds Buranasiri, although he admits that the Thai language poses a problem in this regard.

Universal Music Asia-Pacific chairman Nadda Suntornvisut says, “The fact that Nadda, our managing director in Thailand, is the TRIA chairman underlines [the] support from Universal Music toward this association.”

Phonographic Institute of Thailand chairman, managing director of Universal Music (Thailand), “Everybody used to have their own direction, but it will be better for the industry now that everybody is working together.”

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IFPI’s Thai office, becomes IFPI’s office.

TRIA’s six founding Thai labels are Grammy Entertainment (which alone claims more than 50% market share), Bakery, 4S, Kabale and Co., S. Stack, and BCC-Teco.

Sony Music Asia president Richard Denekamp says, “The major significance here is that local repertoire giant Grammy is a member of TRIA, which gives the organization better coverage in the market and makes it more effective in fighting piracy.”

According to IFPI data, Thailand had legitimate prerecorded music sales of 6.23 billion baht (US$96 million) in 1996, but in each of the following two years, the market contracted 18%, followed by zero growth in 1999.

Thailand’s Major Labels Form Trade Association

BY STEVE McCLURE

TOKYO—The Thai music industry has taken a major step forward with the formation of the Thai Recording Industry Assn. (TRIA)—the first time all the country’s major labels have joined forces in such a trade body.

TRIA’s member companies consist of six Thai labels plus the local affiliates of the five major international labels and the Thai operation of Taiwan’s Rock Records. Collectively they account for more than 80% of Thailand’s 4.75 billion baht ($125 million) legitimate prerecorded music market.

“This is a very good starting point,” says Nadda Buranasiri, TRIA chairman and managing director of Universal Music (Thailand). “Everybody used to have their own direction, but it will be better for the industry now that everybody is working together.”

The association’s first priority will be the fight against piracy, which Buranasiri says accounts for 30%–40% of the overall Thai market. Previously, the International Federation of the Phonographic Industry (IFPI) and major local labels maintained their own Thai anti-piracy task forces, but they will now work together under the TRIA umbrella.

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**International**

**Olympics Sparks Sales In Australia**

*Album Of Opening-Ceremony Music Benefits Local Acts*

**BY CHRISTIE ELIEZER**

**SYDNEY**—There’s a veritable bush fire spreading across Australia’s music retail market, kicked off by the arrival of the Olympic flame on these shores.

The fire’s been fanned by a gale of Aussie nationalism blowing across the country. With retailers working double-quick to stock their shelves with home-grown artists, their sales figures have been on fire.

By Sydney’s population boosted by an influx of tourists, retail outlets throughout the city and beyond are being merchandised based around banners proclaiming “Our Heroes.”

The initial sales pickup has been impressive, and labels expect greater retail activity through the coming weeks: Paul Dickson, CEO of Festival Music, reports that he expects to end up tripling his usual sales, and even predicts that the overall sales will total $800,000 of FMR catalog sales at retail during September.

“October 1 was the opening ceremony of the games, held Sept. 15, at the 110,000-seat Capacity Stadium Australia. The global telecast was to an estimated 1 billion television viewers, and the national telecast by the Seven network was the highest-rated ever; watched by 10 million out of Australia’s 19 million population.

Immediately reap the benefits is a joint-venture album by Sony Music Australia and BMG Australia. “The Games Of The XVII Olympic—Australia” was sold out the day after the ceremony and shipped platinum (70,000 copies) in the first 24 hours, and was certified gold after only 12 days on sale, it debuted at No. 1 on the official Australian Record Industry Association (ARIAS) chart (and at No. 8 in the New South Wales state chart), with Sony reporting further orders of 11,000 units from retailers.

“With emotion running so high and the opening ceremony being such a magnificent production, it’s not surprising it’s reacting like that out in retail,” says John Sackson, managing director of Columbia Music. JMI (FIR, 1 billion) predicts an extra $1 million Australian ($240,000) of FMR back catalog sales at retail during September.

While Sony & TV-marketing the album, Sackson agrees that much of the sales impetus behind “The Games Of The XVII Olympic” comes from the blanket media coverage of the games. Its 18 tracks include songs written for the opening ceremony, including Tina Arena’s “The Flame,” performed with the Sydney Children’s Choir and Melbourne Symphony Orchestra; John Farnham & Olivia Newton-John’s “Dare To Dream”; and teen star Vares- sa Amoros’ “Heroes Live Forever.”

And an untitled album in November. The album of the Australian national anthem “Advance Aus- tralia Fair,” performed by vocal quartet Human Nature, veteran vocalist Bryan McLaughlin, the Sydney Symphony Orchestra, Sydney Philharmonic Choruses, the Sydney University Musi- cal Society and the New South Wales Symphony Orchestra.

Despite the album’s initial success, it has yet to be decided whether the project will be released international- ly. The International Olympic Committee insists that labels must negotiate separately for each territory.

Sony has no plans to release the album in the UK, which is a significant blow to local artists and producers.

(Tom Fergusson)

**Fat Cat’s Sigur Rós Stakes Claim For Independence**

**BY BIRGIR ORN STEINARSON**

**REYKJAVIK, Iceland**—Support for Radiohead on its current European tour seems as close as Ice- landic indie band Sigur Rós is likely to come to working for hire. Rather than vowing to rewrite the music industry rule book by planning neither singles nor videos from its new album, “Kid A”—something that many critics have suggested a support band.

That decision followed having the band’s onstage sound cut during its performance at the Brat Awards (organized by the UK, week- ly New Musical Express). However, says bass player Hölm, “when a band like Radiohead calls, you’re forced to compromise.” He adds warmly that “they have established themselves in such a good position, they can allow themselves to do almost anything now.”

Jon Greenwood, guitarist with Radiohead, says of Sigur Rós, “We liked how there’s nothing really solid about their music. They have very interesting ideas about music and the effects it can have. It’s a very passion- ately and appealing view.”

Sigur Rós’ sophomore album “Agæta Byrjun” (A New Beginning) is released worldwide from Reykjavik-based label Smekkleysa/Bad Thief Records by London’s Fat Cat. Launched in 1996 by partners Dave Caswell and Alex Knight, the latter has just become a joint venture between its founders and the London, U.K.-based affiliate of Pan-European distributor Play It Again Sam (PIAS), which distributes by London’s Fat Cat. It is assumed the post- tion will eventually lead to “exporting” the synergy and international has been involved in the deal with the equally independent-minded Fat Cat. Hölm says, “We have offered to companies already owned by majors which promised a better advance. But those are just loans, and we didn’t really need that amount of money. We wanted to make a deal that we could be happy with.”

The Fat Cat roster includes such electronica acts as Germany’s To Rococo Rot, Australia’s Barnstorm, and Sigur Rós’ compatriots of the group, the latter being made up of three former Sugarcubes. These acts, Hölm notes, “needed less support than the band,” which already has an independent and international. The Bad Taste label itself is owned by the former members.

**FatCat-Records** of Iceland’s indie-rock pioneers the Sugarcubes.

Already highly regarded by ob-servers of Europe’s alternative scene, Sigur Rós’ profile has certainly been raised by the ongoing jaunt with Radiohead. Caswell says, “We’re rea- lly happy that Sigur Rós are finally

**Skeleton**

**KARL LOFTHUS**

MTV Networks Europe launched its ninth licensed European service Sept. 12, MTV NL, a Dutch-language channel for the Netherlands, replacing the English-language MTV European feed in the country. Casper Kelber is named GM of the Dutch operation, Webster, who was recently managing director of MTV Northern Europe. A representative says the Amsterdam office expects to double its staff of eight within the year. Additional London-based staffers are involved in programming, production, and on-air duties.

**VIRGIN ENTERTAINMENT GROUP** CEO Simon Wright was named chairman of the British Asso. of Record Dealers (BAR) Sept. 14 at its annual general meeting (AGM). Wright was recommended by the VMU European division’s managing director Brian McLaughlin, who is stepping down after a two-year term. The annually voted on office was one of three confirmed at the AGM. Independent retail Richard Westwood—partner in Amelie’s Music & Video in the city of Leicester and a former BAR chairman—was named deputy chairman. Lambdon, business development director at distributor Startle, became treasurer. Two new members were selected to fill vacant slots on the 18-strong BARD council—Paul Zimmerman, OM of music at online merchant amazon.com; and Peters, co-owner of the London indie music store Roughtrade.

**BOB ALEXANDER**, formerly Universal Music Publishing Europe/U.K. finan- cial director, has assumed the post of COO at Sydney-based online radio broadcaster and content provider Digital One. The company, set up by former JNNS manager Chris Murphy, has eight online radio stations, a six-channel news service, and music and wireless directories. It will launch a music strategy in November. “My strategy to roll Digital One out internationally is now a reality,” says executive chairman Murphy, who this month expects to announce content supply partnerships in the U.S. and Europe.

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BY KAI R. LOFTUS
STOCKHOLM—When Björn Lindborg took the role of managing director of BMG’s Swedish company in April, he had already been preparing for the job for no less than 11 months. Today, almost six months into his new job, 32-year-old Lindborg, who joined BMG Sweden as assistant sales manager at BMG in 1991, has just struck a new distribution deal with Warner Music. Warner has taken over distribution through its Swedish warehouse in Krista from Record Service, his BMG’s previous joint venture with PolyGram/Universal.

Lindborg has also been hiring staff members with a view to exploiting the digital environment, and along the way he has put his own distinctive fingerprint on the 33-strong operation at its offices in the Gamla Stan district of Stockholm.

“As being young as I am, while still having significant experience from the traditional record industry, I feel comfortable about taking the big leaps and exploring new ways of conducting our business,” says Lindborg.

It was back in May 1999 that Hassel Breitholtz—by then had decided not to renew his contract with BMG as its VP of the Nordic region—identified marketing manager Lindborg as his choice to take on the role of managing director at BMG Sweden. That position had been occupied by Breitholtz from 1998-96, when he was promoted, and he had, Lindborg notes, his Swedish responsibilities since then.

“Hassel has been a mentor for me and continuously prepared me for my new nominations by giving me increasing g Cutting across the few business models, and we want to be well ahead in embracing new technology,” says Lindborg, who is beginning a lot of our own projects.”

Among the high priority tasks facing Ekdahl’s team are establishing an online ordering system for retailers and setting up a media server and database for local repertoire that eventually will be added to BMG’s worldwide online catalog. Meanwhile, a new A&R structure is being put in place. Local signed artist Peter Estabrook is assuming an in-house rap label named Bananarepublik. Initial releases from the new label include the name in Swedish literature that means Banana Republic—will come from Feven, Tripel-Ett, and Eye-N-Eye.

Afilliated imprint Starboy Records will continue to run externally by label head and artist manager Hans Fredriholm. With current releases from Robot and Speed Of Sound Enterprise, it remains a key element of the company’s domestic A&R strategy.

Lindholm, who signed such artists as Kest, Sahana Hottenight, Chase Wall, and Louise Hoffsten as A&R manager, was promoted to head of A&R when Swartling left that position at the end of Breitholtz’s departure. However, Swartling will handle promotion duties on forthcoming albums by Jennifer Brown and Robyn, and he will continue to manage,

Joining Lindholm in the A&R department is A&R manager Mikael Hagerman, who was prodnet manager for local repertoire before Breitholtz’s departure. He inherits a number of Swartling’s signings, including Kaia, Laila Adele, and Dunderhoney.

Benke Berg, previously international exploitation manager, has been promoted to head of international exploitation, reporting to Isaksson. Berg’s international responsibilities are to be handled by Londoner Peter Nilsson, named international marketing manager for Scandinavian repertoire, who will continue to work in BMG’s European marketing services division.

On Oct. 2, Sofia Steippkult will join as head of promotion from Sony Music Sweden, where she is promotion manager. Steippkult will oversee promotion for both labels. Roy took a quick trip to London last week on the way to the tender report to an as-yet unnamed marketing manager, and will be assisted by promotion managers Daniel Breitholdt and Jan-Erik Roos (promo) and Kristin Hansson (international artists).

Former head of promotion Filip Wilen has been named local repertoire manager, while promotion manager Gunn Engvall becomes international product manager, replacing Erik Lant, who recently joined Warner Music as head of promotion.

BY LARRY LeBLANC
TORONTO—Five years after coming into focus amid widespread industry expectations of a breakthrough, quirky-vocal modern pop singer/songwriter Haisl Pascal is ready for her close-up.

Toronto-based Pascal’s debut album, “Hairspray,” was independently released in Canada by the Page Music label through Song Entertainment. Lead single “10 Feet High”—served to radio Aug. 29 in Canada by the Page Music label through Song Entertainment. Lead single “10 Feet High”—served to radio Aug. 29 in Canada by the Page Music label through Song Entertainment.

“10 Feet High” is a good hip-hop song,” enthused one observer. “It has a strong beat.”

The album is filled with great, straight-ahead pop songs,” says Wayne Webster, music director at CKFM. “I was quite surprised by the whole album. Pascal has taken her career with her time and got all the pieces in place before stepping forward.”

One significant piece of Pascal’s recent success has been her collaboration with prestigious Richmont Hill, Ontario, management Firm Coalition Entertainment Management, which handles top Canadian artists Our Lady Peace and Julian Austin. “Blaire is the type of artist you just want to stand beside and cheer on,” says Coalition’s co-president, Robert Lapointe. “I was initially attracted to her voice and her songwriting ability,” continues Lanni. “She’s very animated and very charismatic—almost a cartoon character come to life. She’s also very confident about herself and very savvy about marketing herself.”

Perfectionist Pascal confesses that co-producing her own debut with Sherry Crow was more difficult.

“It was all a lot of hats to wear,” she admits. “I wanted to be there for every inch of the campaign. Roy took a back seat and agreed to listen to my crazy ideas. I can remember leaving Vancouver after the sessions and sitting on the plane because I just wanted to write the nutty crap. I had no perspective. I couldn’t even listen to the album for weeks after we mixed it. With time and a lot of sleep, I realized I had made the wrong decision.”

While her album centers on mainstream pop, Pascal could never be mistaken for Britney Spears. With musical influences ranging from Sheryl Crow to Redhead, her music, while upbeat and catchy, is also lyrically rich with dark overtones. “Pop comes naturally to me, but my lyrics have a deeper perspective,” she notes.

Pascal says balancing her commercial and artistic instincts was a challenge. “I didn’t have the luxury of the album. I wanted my songs to get across (music industry) people’s desks and be taken seriously. On the album, there’s no sugar coating in sound or in the music, but there also had to be a commercial aspect.”

Pascal admits she was tempted to direct the “10 Feet High” video but turned it over to director Kathy Provence. “I gave up control because I’m so overwhelmed with business now,” she says.

When the album was released on Tuesday, Pascal co-wrote the bulk of the songs on “Hairspray” with Salmond, Chapman, and bassist Rob Laliberte; her publishing affiliation with BMG led her to co-writing with Stan Prokup. “I gave up control because I’m so overwhelmed with business now,” she says.

(Continued on page 76)
THE BEAUTIFUL SOUTH's past three albums have entered the U.K. charts. Not surprisingly, but the band knows that it has its work cut out to make it four in a row. The band's new album, "Painting It Red" (Mercury), will be released on Oct. 9—exactly one week after Radiohead's much-fancied "Kid A" (Billboard, Sept. 16). Will it be able to dislodge the Radiohead album from its seemingly guaranteed top spot? "I really don't know," says the band's Paul Heaton. "We're past worrying too much about how many records we sell. But there is a nice feeling that comes from being No. 1." Assisted again by Norman Cook (aka Fatboy Slim), The Beautiful South has colored "Painting It Red" with its customary wit and offbeat songs. Yet for a band that has clocked up 8 million sales and 18 top 40 singles, its profile remains surprisingly low-key. "We're like a group who whoop when we go in and out," Heaton says. "It's a case of 'Who was that masked band?'" A new single, "Closer Than Most," precedes the album Monday (25).

NIGEL WILLIAMSON

NEW ZEALAND hard rock act Shihad scored big at the recent b.net NZ Music Awards held Aug. 26 in Auckland. Shihad's "The General Electric" album took prizes for best pop rock release, best album, and best cover art, while first single "My Mind's Sedate" won the best video category, and the band, which has been entering charts at the bottom, secured the award for best live act. First released in September '96, "The General Electric" debuted at No. 1 on the New Zealand album chart. Formed in 1995, the b.net is an alignment of New Zealand's seven student radio stations; the awards ceremony is held late August as an alternative to the Recording Industry Assn. of New Zealand-sponsored NZ Music Awards. Winners in 18 of the b.net awards' 22 categories are decided by public vote, with half the 7,000 votes cast via the Internet and the rest by mail.

DAVID MUSKEL

NOT TO BE CONFUSED with U.S. act Lucy Pearl, Swedish girl band Lucy Street has been co-signed by Sony Music Sweden deputy managing director Leif Kieck and Epic Records U.K. masterwork director Rob Stray. The two executives, who have been preparing the group's launch with Epic Records U.S. A&R exec David Massey since last year, chose the powerhouse Chiron to oversee the direction of first single "Girl Next Door," released Sept. 18 in Sweden. The single, originally intended for fall, was written by Jörgen Elofsson and produced by Per Magnusson and David Kreuger. Lucy Street—imagine the Bangles crossed with Hanson—is probably the most aggressive girl pop group to emerge from Sweden in recent memory. Kieck says, "The band was brought to our attention by Jan Ekholm, who was executive producer on the album. They originally wanted an international deal, and David Massey, who was in Stockholm early on, has given valuable input." Despite the international setup, the single will first be released in Scandinavia. In the U.K., it is on the compiles of 20-year-old Martin Sjöqvist on bass, 18-year-old Karolina Dahman on guitar, and 16-year-old Johanna Lidén on keyboards. Apart from the first single, the songs on the still-untilted album have been written by the band.

KARI LUTHFIS

REAMON, a newcomer rock group formed only 18 months ago, has already achieved gold status (250,000 copies sold) for its debut single "SuperGirl," the track "Sunday," which entered at No. 5 and is still climbing the charts after three months. The five-man, Freiburg, Germany-based group is fronted by Irishman Reamonn Garvey and signed to Munich's Virgin Schallplatten. "SuperGirl" has also gone top four in Austria and Switzerland. The band plays melodic, guitar-oriented rock with a distinctly melancholic mood. The album was produced by Steve Lyon (Depche Mode, the Cure, Paul McCartney) at Forge Studios in Wales. Second single "Josephine" is already picking up airplay as well video rotation on German music channel Viva, with the group supporting R.E.M. on a European tour. In March the band has been on tour in Germany, supporting such acts as Guano Apes, HIM and Bon Jovi and appearing at open-air summer festivals. Next spring the group is planning a club tour scheduled for autumn.

ELLIE WEINERT

USTAD SULTAN KHAN, one of India's renowned maestros of the sarangi (a traditional stringed instrument), has released his first Hindi vocal album, "Pyaar Bani" (My Beleved, on Sony Khan's credits include working with the Beatles, Madonna, and Duran Duran. The album, which blends rich Indian folk tunes with Western pop and jazz, features award-winning Indian Indian film vocalist Chitra. The title track's controversial video, by acclaimed Indian director Pradeep Sagar, depicts a militant (apparently from the troubled Kashmir state) falling in love with a beautiful village girl. Sony representative Nidhi Sharma says a follow-up video will continue the story of the lovers. Khan hails from a legendary family of classical musicians from the princely state of Jodhpur. His work has already received ground scores to some of India's most memorable movies, such as "Pakeezah" and "Umrao Jaan."
**Update**

**SEPTEMBER**
- Sept. 20-24, Annual Cutting-Edge Music Conference And Roots Music Seminar, sponsored by the Louisiana Music Commission, Contemporary Arts Center, New Orleans. 504-945-1800.
- Sept. 23, Rhythm & Beats: Making It in RB And Hip Hop Music, New York City chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, Brooklyn, 212-24-5440.
- Sept. 23, 18th Annual Technical Excellence And Creativity Awards, Rigal Bitten Hotel, Los Angeles, 922-935-6149.
- Sept. 24, 11th Annual HAL Awards, Universal Studios, Los Angeles, 210-501-274.
- Sept. 29-30, 19th Annual Town Point Jazz And Blues Festival, Norfolk Waterfront, Va., 757-641-2435.
- Sept. 30, BMG Entertainment Music Row Celebrity Tennis Tournament, Vanderbilt University, Nashville, 615-256-2022.

**OCTOBER**
- Oct. 1, Spring Music Row Celebrity Golf Tournament, the Governors Country, Brentwood, Tenn. 615-256-2999.
- Oct. 2-6, DV Expo And Video Expo, Long Beach Convention Center, Long Beach, Calif. 310-473-4174.
- Oct. 7, Southwest Florida Folk And Blues Fest, KOA Kampgrounds, Pine Island, Fla. 941-293-5166.

**LIFELINES**

**BIRTHS**
- Girl, Kirby Porter, to Audrey and Stephen Fain, July 21 in Alameda, Calif. Mother is director of publicity for Concord Records. Father is base player for Lookout! Records recording group the Hi-Fives.

**DEATHS**
- Stuart McAllister, 58, of cancer, Sept. 15 in Thame, England. McAllister was chief executive of HMV Group from 1986-98 and led the British-based music retailer’s world-wide expansion (see story page 14). McAllister is survived by his wife, Lin; a son, James; a daughter, Laura; and a granddaughter, Olivia.

**GOOD WORKS**

**SAMPLER COLLABORATION:** Alligator Records and Borders Bookstores & Music have joined to release a 15-song sampler of Alligator music called “Borders Presents Award-Winning Blues On Alligator Records.” The disc is currently available at Borders bookstores at a cost of $9.49. Each CD contains one single-sided, full-length Alligator disc featured on the sampler. Borders and Alligator will donate a portion of the proceeds to the Blues Community Foundation and the Milkwood Foundation. Contact: Matt Lipkin at 773-973-7786.

**A-RISK YOUTH:** The “Miracle Tour 2000” will come to the Santa Monica Pier Wednesday (27) in Santa Monica, Calif. The event benefits children of the world, a nonprofit organization that raises funds for homeless and at-risk children in Yugoslavia, Bosnia, and the U.S.; it will include music performances and a silent and live auction. Scheduled participants include Marino, Chris Brown and Kate Fenner, and Rebecca Fink. Tickets are $150. Contact: Genene Levy at 310-575-0918.

**HELPING THE HOMELESS:** The Weingart Center, a social services agency that aids homeless men and women of Los Angeles’ Skid Row will receive funds raised at CITYLIVE 2000. Country singer Lita McCann will perform at the Oct. 17 event, which takes place at the Warner Bros. Studios Laramie Street back lot in Burbank, Calif. The cast of the NBC series “The West Wing” will also be honored for raising awareness of social and political issues. Contact: Steve Levesque at 310-860-9170.

**WEATHER NOTES:** Listeners to the National Oceanic and Atmospheric Administration’s weather radio network will soon hear the voice of Oak Ridge boy Dick Shepherd. Shepherd recently recorded public service announcements for the network, which is now implementing severe weather hazard warnings to the public. Contact: Becky Collins at 816-818-1581.

**NEW JOY COURSES:** Add Joy to Learning, a nonprofit program that offers urban youth the opportunity to learn about the music industry, is holding “Music Industry Seminar: workshops at Manhattan Comprehensive Night & Day High School this fall on Fridays from 3-5 p.m. Industry professionals who wish to volunteer to speak at the seminars may contact director Audrey Levine at 212-995-1137, write to P.O. Box 1241, Stuyvesant Station, New York, N.Y. 10009, or e-mail AJJMusic@Concentric.net.

**BLUE NOTES**

(Continued from page 4)

about suffering, and it is about celebration.

General Motors will underwrite “jazz” and will sponsor an extensive educational campaign to promote the documentary, including a program to benefit the United Negro College Fund. An edited film and compilation CD (courtesy of Sony and Verve) will be made available for educational purposes. “jazz” will also be promoted at Starbucks cafes with signage and an overview CD available for purchase. The National Basketball Association (NBA) will host jazz performances during its halftime shows, and NBA players will promote “jazz” through speaking engagements.

Gayoko (Japanese music) says: “We want our young people to listen to music from Japan, and we think this is one way to do that. We want to make sure that our music is heard.”

**INTL’L REPETROIRE SALES FALL IN JAPAN**

(Continued from page 9)

In an effort to boost international music sales, this summer HMV-Japan has launched a summer promotion campaign, which coincided with an outdoor music festival of the same name in early August. HMV carried out a series of promotions of foreign acts appearing at the festival.

“The market for international product is there,” says Delezey, citing the success of groups like Cream in “the Millennium” poll last year in which Japanese customers were asked to vote for their all-time favorite artists and songs. Interna- tional music and music that sounds much bet- ter than their Japanese counterparts in the national wide poll.

Delezey says foreign listeners are as much to blame for the slide in international-product sales in Japan as Japanese labels. “I don’t think record companies in the U.S. and Europe realize how much better than their Japanese counterparts in the national wide poll.

But other Japanese music industry figures say the problem goes deeper than that. “Foreign music isn’t kakko ii [cool] anymore,” says one label executive here. He says that the Japanese music will remain its popu- larity if international artists intro- duce new music styles to differentiate themselves from Japanese music, who are now very adept at Western pop music.

Jan Sato, A&R manager of the independent label of Cypress Canyon, whose overseas signings include XTC and King Crimson, says Western music’s sudden decline is because of the “yogaku” and the hare, with domestic music having come from behind to overtake international product.

“In the past, the hope of domestic music guys learned a lot from us yogaku (foreign music) guys,” says Sato, citing the way in which Japanese music fans have started to insist on owning the artists, and are increasingly skilled at using the media to promote their product. “Now we have to learn from them.”

Specifically, Sato says non-Japan- ese labels and their Japanese licenses should do the following:

- Be more willing to use songs to be used as “tie-ups” at TV commercials and movie trailers, giving away part of all or one of their performance royalties and/or publishing.
- Produce music that is targeted at the Japanese market and/or domestic language.
- Be more open to Japanese-style promotional tactics, such as having artists take part in general-interest TV shows.

One Japanese label attempting to reverse the trend of falling international sales is Warner Music Japan (WMJ). “We recently set up an “adult marketing project” to market foreign product to consumers over age 25. Within two years, WMJ division east-west Japan (ewj) has set up a special 10-member team to promote the Core’s new album, “In Blue,” in Japan. “We are not only doing domestic [“In Blue”-a long-seller] and hit the 30,000-500,000 sales mark. Following up last year’s extra-ordinarily successful, 2 million selling “Clapton Chronicles: The Best Of Eric Clapton,” which was put together by WEA Japan international & R KR. Kei Hayashi, ewj international music manager of the company, has assembled a collection titled “Best Of Ballads” by u.S. band Mr. Big.

WMJ hopes to do its bit to reverse the decline in yogaku sales this fall with a slew of albums by major West- ern acts such as Madonna, Enya, and Grease, but the major label says it is “Warning,” released Sept. 20 in Japan (with two Japan-only bonus tracks), initially shipped close to 300,000.

“We’re confident that we can get them to the 500,000-sales level,” says Hayashi, noting that the band is riding a wave of popularity following its performance at Summer Sonice and in an in-store show at HMV’s Ikebukuro, Tokyo, outlet.

But Cahoon says more needs to be done to promote the record which was only pushed established superstar artists like Mariah Carey, Eric Clapton, and Whitney Houston. For new and lesser acts, resources are much thinner.”

Tomoda echoes Cahoon’s complaint, saying, “Japanese record companies are always focusing on big name artists who don’t take risks.” He adds that InterFM is planning a special campaigin in October to promote Inter- national acts.

Another problem, Cahoon says, is that labels here tend to limit all their promotion efforts close to release dates. “It’s the same thing that foreign artists do not break for six months or more, but in such cases usually the Japanese labels have already lost interest in the artists and are not willing to commit additional budget.”

He says one rare exception was when Warner re-promoted Kid Rock at a point where the record was multi-platinum in the U.S. but not selling well in Japan. “We were able to very substantially improve sales,” he says. “There are many labels doing a good job in promoting Jive acts Britney Spears and Backstreet Boys.

Regarding yogakos decline, Vir- gin Entertainment Japan president Mike Inman says many in the industry take it for granted that there will always be a certain level of interna- tional product in the market.

“But how many Japanese albums sell in the U.K.?” asks he. “We should be happy that we’ve got that ‘cream’ on top of the milk. It’s always been there. Even now, it’s not that much.”

Inman says that even though there’s a strong core market for international repertoire in Japan, it could fade away if labels don’t devote enough resources to promoting yogaku. “It could fall into a natural decline, which would be a shame.”

Pretty much everyone in the Japanese music business agrees that something has to be done to arrest the decline in foreign-music sales, but they also agree there’s no easy solution. A&R expert and Tokyo-based A&R staffer at Tokyo-based label Top’s Factory, which has label deals with Tommy Boy, Mr. Wax, and Ear- ache, says, “If I knew what it was, I’d have no problems.”
SESAC

A BILLBOARD 70TH ANNIVERSARY SALUTE
Performing Just Right
A Company That Runs Lean, Mean And Profitably

BY RAY WADDELL

In a classic tale of music-industry renaissance, SESAC has grown from a little-known performing-rights organization formed for European artists and specializing in gospel music to a major, every-genre player in the vast global-PRO landscape.

And this growth has occurred in an amazingly brief period of time. While SESAC’s history dates back 70 years, the PRO’s rebirth began less than a decade ago, when current owners Ira Smith, Stephen Swid and Freddie Gershon bought the company and set out to make it a much bigger player in a game already dominated by industry giants BMI and ASCAP.

While SESAC remains much smaller in size than its competitors, it is now known as a highly dynamic and flexible company and has been a pioneer in introducing such elements as BIDS tracking and digital watermarking to the industry. But SESAC’s roots date well prior to the tech explosion. SESAC was formed by German national Paul Hennecke in 1930 as the Society For European Stage Authors & Composers, an acronym that has since been abandoned. SESAC was initially conceptualized to represent European authors and composers of “grand rights,” who were not adequately represented in the U.S. at the time.

FCC TO THE RESCUE

“ASCAP was the only performing-rights association at the time, and they were only representing Americans,” says Swid, co-chairman and CEO of SESAC. “No one was representing grand rights [music connected with the theater] for foreigners.”

While that business dwindled by the end of the 1980s, SESAC received a boost when the FCC passed a rule requiring broadcasters to have one hour of community programming in order to have a license. Gospel music fit the bill.

“Paul Hennecke signed up all the gospel writers he could find, because ASCAP didn’t sign them at the time, and in 1946 BMI only took radio and some television writers,” says Swid.

SESAC functioned relatively under the radar for some 50 years, and the company’s current owners purchased a PRO that represented a few well-known jazz and gospel songs and radio background music, according to Swid.

“We decided we wanted an active and very professional organization,” says Swid. “We realized the landscape was very different from the one Mr. Hennecke competed in.”

Swid says that in 1992 SESAC saw itself as a small, for-profit PRO competing against two successful and extremely well-known “bureaucracies” in ASCAP and BMI. In no short order, SESAC revenues began to grow dramatically, and the company quickly gained credibility in the music industry.

“I think we gained respect primarily because we signed some well-known artists and writers, and we fulfilled our promise and word to everyone we have dealt with,” Swid continues. “You do that over the course of eight years and people take notice.”

DYNAMIC TRIUMVIRATE

The trio that purchased SESAC in 1992 each had varied careers in and around the music business, and their paths had crossed many times. Gershon was a well-known entertainment lawyer working with figures ranging from Eric Clapton and Van Morrison to Marvin Hamlisch and Robert Stigwood (Gershon and Stigwood created RSO Records). Swid was chairman and CEO of SIK Entertainment.

Smith’s résumé includes arranging financial backing for motion pictures, and he partnered with Gershon in Music Theatre International, a dramatic-rights licensing company. In fact, Gershon and Smith were fraternity brothers at Queens (N.Y.) College.

“Our involvement in SESAC was basically a case of three guys who did business together before, deciding to do business together again,” says Gershon, SESAC’s co-chairman with Smith and Swid.

All three knew their work was cut out for them in 1992, but they admit even they didn’t completely realize what they were getting into. “I felt like it was a very opportune moment in time,” says Gershon. “We bought this company at the exact time technology was emerging that would change the course of the music business, and still is. Rather than resist it, our attitude has been to embrace, explore and use technology to the advantage of the rights holders.”

Risks and challenges are part of the game, Gershon adds. “To be an entrepreneur requires you to be adventurous and willing to fall on your face, as well as be resilient and willing to start over. Part of the joy of discovery in these types of deals is the unknown.”

Smith, too, realized the challenges. “I guess, in retrospect, buying (SESAC) represented a major challenge, as would probably most acquisitions of companies that find themselves in a field where their competitors have significantly greater resources than they do,” he says. “The primary challenge was to overcome the inertia of perception that writer/publisher only had two choices in PROs.”

First the trio tried to put together a new management team with the same vision and focus as SESAC’s new owners, headed by president and COO Bill Velez. "After we put the team in place, we felt we had to focus on what we could do to even the playing field and best serve our constituents, as well as other writers and publishers frustrated with the status quo who didn’t see SESAC as a viable alternative at that time,” says Smith.

The burgeoning field of Latino music was an immediate area of concentration, with SESAC creating the first autonomous Latin division among PROs. “We focused on their needs, including improved methods of reporting, licensing and payment for their music,” says Smith. “In that regard, we introduced BDS (Broadcast Data System) and bilingual statements, which they previously had not been able to receive.”

By creating innovative licenses for the Latino broadcasting community, SESAC in effect created the first “mini-blanket” license, Smith notes.

BRING ON BDS

All parties involved credit SESAC’s pioneering use of BDS as a big step toward gaining credibility. BDS is the same system that provides the airplay data for the Billboard radio charts. “Using BDS to monitor actual music played to identify airplay really had a great impact,” says Gershon. “That was really the big thing that turned on Bob Dylan and Neil Diamond. They read about it in the trades, probably in Billboard. The fact that we embraced BDS for airplay was considered an off-the-wall idea at first, but it turned out to be a wonderful thing for us.”

SESAC president and COO Bill Velez says SESAC monitors some 8 million sample hours via BDS’ 24/7 digital pattern recognition system. Accuracy is better than 99%.

D&D

Signing Bob Dylan and Neil Diamond was a strategic coup and gave SESAC an immediate boost in credibility and profile, which soon led to other areas.

“The signing of Bob Dylan...Continued on page S-4

From left: Bob Carlisle, Jim Brickman, Bob Dylan, Neil Diamond and Cassandra Wilson
Congratulations SESAC

on your 70th Anniversary.

from your colleagues at ASCAP & BMI
What do you see as the principal challenges facing a performing-rights organization like SESAC in the new millennium?

Yes, by being better organized and more coordinated. We have implemented in the past year a Copyright Assembly, a conglomeration of just about every industry organization you can think of, including ASCAP, BMI, SESAC, the NMPA and Jack Valente’s Group (the MMPA), as well as various sports groups, including Major League Baseball. We merged these groups into one large special-interest group, if you will, to support the copyright industry. We hope this will help us flex our muscles and counter some of the attacks we know will come in the future.

Another challenge we’re facing is the whole issue of vertical integration of corporations, such as Fox securing its own production companies and music-publishing companies, or Disney acquiring ABC network and their own production and publishing companies, or CBS and Viacom, not to mention Time Warner and AOL. This is creating a situation we’ve never seen before. They’re so large and powerful, and they have spent so much money acquiring these companies, they’re bound to be aggressive in terms of looking to create new sources of revenue to offset the tremendous cost they have incurred. If you look at the weakest player in this whole chain, it’s the songwriter or composer—so we could see a situation where [these corporations] could go to the songwriter and say, “We’ll license directly to you and bypass the licensing agency’s completely,” known as a direct license.

The downside of this to the composer is it creates a one-time buyout, and the composer forfeits the ability to collect on an ongoing basis.

Have we seen this already?

Yes. CBS has sent out letters to various producers, saying its preference is to accept programs from independent producers, which convert performance rights at the source, so they don’t have to pay ASCAP, BMI or SESAC.

What about the challenges of new technology?

Here there is the issue of convergence. We think we all know it’s just a matter of time until we see a merging of the TV and Internet. There’s never been a time where we’re bound to be even more aggressive in protecting our interests. There’ll always be new technologies, so we’ll have to make sure we adapt to the new medium. For example, we’ve come up with a business model, the other piece of the puzzle is a tracking system that works, perhaps a marriage of search engine with digital watermarks. This is something that SESAC is steering toward.

As the smallest of the domestic PROs, discuss some of the ways SESAC’s size has contributed to the company’s ability to thrive and grow in a competitive marketplace.

The company was purchased about eight years ago, and one of the strategic elements we put into place right away was creating a strong link to new technology, feeling this could distinguish us from ASCAP and BMI. We began in 1994 with the application of BDS. We started this with our Latin division—which was in itself a new wrinkle, to have an autonomous Latin division. We also used BDS technology as a basis for our license with Spanish-language radio stations, and it was totally revolutionary to go away from a blanket license to allow Spanish broadcasters to pay for music based on what they actually used.

Spanish broadcasters had for years complained about paying on a blanket basis because they didn’t need access to Anglo songs.

Our arrangement with BDS allows us to create an invoice for radio stations, which details exactly which SESAC songs were played in relation to their overall playlists, and they are billed commensurately on a weighted basis. This program was so successful that in 1996 we moved BDS into all our localized markets, and the company has expanded to where we have seven regional offices, but we’ve managed to keep an almost 100 percent在中国.

As we’ve seen in recent years, with the advent of new technology, the way people want to hear and consume music is changing. SESAC has been able to adapt and evolve to meet the needs of our members and our clients.

How has SESAC adapted to these changes?

We have been very proactive in adapting to changes in the industry. We have been at the forefront of developing new technologies and new business models to protect the interests of our members.

What role has SESAC played in the development of these new technologies?

SESAC has been at the forefront of the development of new technologies and business models. We have been involved in partnerships with technology companies and have helped to shape the way music is licensed and distributed.

What do you see as the future of the music industry?

The future of the music industry is difficult to predict, but there are a few trends that are clear. First, the growth of digital streaming and the decline of physical sales will continue. Second, the importance of streaming services and the role they play in the music industry will increase. Finally, the role of technology in the music industry will continue to evolve and change.
Congratulations on 70 Great Years...

Chip Davis and Mannheim Steamroller
The Internet Opens Opportunities For Every Aspect Of Performing Rights

BY STEVE TRAIMAN

Although e-SESAC is a brand-new, all-encompassing Internet-driven initiative for the performing rights organization, SESAC has a long history of technological firsts. The roots of e-SESAC really go back to 1994, when the company pioneered the utilization of Broadcast Data Systems (BDS) digital fingerprinting technology in the tracking of performances. Hot on the heels of that innovative move, SESAC introduced MustCode watermarking technology in 1998, providing unmatched accuracy in performance detection across all mediums, including the Internet.

"That has been a great historic platform for our movement into the e-commerce world," observes SESAC COO Bill Velez. "Our mindset has been geared toward technology, and our pioneering work with BDS and MustCode points out that SESAC has walked the talk and talked the talk, making good on all promises."

In that regard, he notes that SESAC has a bit of an advantage over other larger PROs. "It was much easier for us to gear up for these new initiatives with our member base of about 3,500 songwriters and publishers," notes Velez. "That's an asset that we will continue to exploit as we get more involved on the Internet."

Velez describes e-SESAC as a comprehensive business plan that encompasses the aforementioned technological innovations while bringing the maximum power of the Internet to SESAC's affiliates and licensees.

FACILITIES AND AFFILIATES

Initially, e-SESAC will allow Internet/new-media agreements to be accepted and agreed to with a "click-through" signature and will include automatic calculation of SESAC license fees with the appropriate determinates being input by the licensee. When the program is fully implemented in the last quarter of this year, licensees will be able to make payment online on the company's Web site (www.se sac.com) with debit or credit cards, verified by a secured process involving third-party firms. Other business-sector license applications, including restaurants, hotels, health clubs, retail outlets/shopping centers and skiing rinks, are available for download.

"With the introduction of e-SESAC, obtaining the most expedient and trouble-free performance license in the industry has become faster and easier," Velez says. For SESAC's writer/publisher affiliates, e-SESAC represents the dawn of a new era. The speediest, most accurate royalty-payment system will be enhanced to incorporate advanced capabilities that will allow writers and publishers better auditing of their royalty accounts, as well as quicker access to royalty payments.

"In addition to already having the fastest royalty payment system of any PRO," Velez points out, "by the fourth quarter, our affiliates will be given the opportunity for direct deposit of royalty payments and online access to their royalty accounts."

NEW SPIN ON THE WEB SITE

To complement all of the above, SESAC's Web site is undergoing a complete overhaul and redesign. "The challenge was to create an online environment that serves both affiliates and licensees and generally improves the ease and convenience of doing business," Velez emphasizes. "SESAC's revamped Web site more than meets that challenge, with the goal of 'holding eyeballs' as long as possible as the key to any site's success."

First, it offers upgraded access to SESAC's repertoire database. Second, it will offer all-new graphics and design, both exciting and user-friendly. Third, to make the site as interactive as possible, it will incorporate the aspect of client participation in periodic surveys and polls on key industry issues.

"SESAC's most valuable resource is its people, and e-SESAC is truly a company-wide initiative," Velez says. "This is really an acknowledgement on our part that the Internet is growing at such a rapid rate and entails a learning curve for a lot of us—we need a lot of expertise. Guided by Pat Collins, senior VP licensing; Michael Eck, VP information systems; and Ellen Jones, head of corporate relations, we've created a group within SESAC that cuts across all departments and all ranks of employees. This will ensure that we leave no stone unturned, in terms of assets within our own employee pool.

"All employees have been invited to participate and contribute enhancements to our e-SESAC commitment that will be an ever-changing, never-ending presence for SESAC in the new millennium."

BILLY VELEZ

Continued from page 5-4

of being the small guy on the block. Another example of this is our digital watermark effort, which will finally be operational fourth quarter this year.

As COO of the company, how would you rate SESAC's management and staff relative to the competition?

I would say that, for starters, having worked at both ASCAP and BMI before coming to SESAC, our management is second to none—I'll put us up against anybody. The difference is ASCAP and BMI have layers of management, and we have our "A" team, and it's "roll up your sleeves" instead of making sure that the amount of stuff we have, with 85 employees, compared to 400 or more for the other guys. With these 85, we cannot only keep pace, but, in many cases, keep ahead of the curve.

As opposed to the other PROs, SESAC is a for-profit company. How does that shake out for the affiliates?

We're very proud that we're a for-profit company and that we take a business approach to our work. We're more concerned about paying our writers the maximum amount possible in the shortest amount of time than in throwing fancy award shows and taking glory for ourselves. Everybody down to the mail-room employees is incentivized. Having come from the non-profit world myself, it has been a real eye-opener.

Specifically, the way it shakes out is: our affiliates can be assured that the money they pay us is being represented by another PRO that pays competitively. In addition, we pay much faster and we pay more accurately because of the technology we've put in place. I believe we're able to take much more of a personal approach in terms of representing our affiliates.

Our whole strategy is we're looking for more bang for the buck, and who we can sign that will give us broad market share with one transaction. In a noshell, our success can't deter us from going after the very biggest names in the industry. We've got to be selective.

Discuss monitoring comprehension and level of payment.

In terms of BDS coverage and statistics, we monitor about 10 times the number of stations that ASCAP or BMI combined, so if they are monitoring 800,000 hours of radio programming, we're at over 8 million.

Five years ago, SESAC made big news by signing Bob Dylan and Neil Diamond, a move that changed a lot of people's perceptions about the company. In general, how has SESAC approached the development of its repertoire since that time?

Prior to the signing of Dylan and Diamond, I couldn't cite a single example of awrite/publisher who had switched from ASCAP or BMI. It was an incredible shot in the arm and came close to giving us instant credibility. However, you have to follow that up with deeds that further reinforce that you're a credible player. We followed up those signings with our technological advancements and other signings like Paul Shaffer from the Letterman show, who recently joined us. We have been very aggressive, bringing on board shows like "Seinfeld," "Ally McBeal," "King Of The Hill" and "The Practice."

We will continue to grow in a very strategic fashion. By that I mean, we're a licensing-driven organization. Not to criticize our competition, but there is very little accountability there as to what they spend to sign a marquee artist. Often, their main concern is how quickly [they can get it] done and how often they get it done or price because that's the key. We have to consult our licensing people, the people who bring in revenue, to get an answer as to whether we can reconcile our position in the marketplace at a specific amount of time. It's not a speculation game with us.

What does the future look like?

The immediate future has us building up aggressively in the television/repertoary area. TV agreements tend to be for a shorter term than our radio agreements, but you can see it's a little bit of a change in spending in a short, tremendous time. Every couple of years, it gives you the opportunity to raise your fees if you've earned it by signing up the right artists.

In the broad strokes, we have no illusions of becoming another ASCAP or BMI. If we played that game, we would get killed quickly, because we're tiny compared to them. But we can build through sustained, incremental acquisitions. If you look at the growth in revenue over the past six years, we've grown fourfold, and have distributable payments to writers and publishers, which tells us we're doing something right.
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Seizing an Opportunity, SESAC Made Musica Latina Its Specialty

BY LEILA COBO

Before the Latin music explosion, before crossover became a trend and singing in Spanish became fashionable, a performing-rights organization realized there was a need for service in the Latin music market and that providing that service in an exclusive and singular manner would yield profits.

Thus, SESAC Latina, the Latin arm of SESAC, was born in 1993 and officially launched in 1994. "What it all comes down to is that SESAC is a different animal from ASCAP and BMI," says SESAC president/COO Bill Velez (who has worked in both organizations, which have Latin divisions, prior to joining SESAC). "And SESAC Latina is a case study of how a small for-profit can maneuver to take advantage of an opportunity."

That opportunity lay not only in addressing the Latin market exclusively through a separate division, but also in developing a new broadcast-licensing system for that market based on BDS—making SESAC Latina the first Latin music-performing-rights organization to use that system. This, says SESAC Latina director Lynette Brehm, benefited songwriters who felt they weren't being adequately compensated because tracking services were insufficient.

And it also benefited Hispanic broadcasters who had requested a pay-for-play licensing structure.

This, coupled with the fact that SESAC Latina was dedicated only to Latin music, made it an attractive alternative. The organization, says Velez, was put together in barely six months.

**STARTING SMALL**

"When I say we moved quickly, we pretty much invented a whole new performing-rights agency from top to bottom," Velez says. And while six months was a feat, "our repertoire was much smaller. Where [ASCAP and BMI] had millions of copyrights, we had hundreds of thousands." Today, the smaller size and the fact that it's for-profit still differentiates SESAC Latina from its competition. But that's not all.

"Really, what separates us from other performing-rights organizations that deal with Latin music is that we don't commingle the royalties," adds Brehm. "We have created a completely different distribution pot, where only the royalties distributed to the Latin songwriters are in that pool. And we offer a different structure to the Latin stations."

SESAC Latina differs in other, less business-oriented aspects as well. It works almost at a boutique level in the relationships with songwriters, who are invited to join the organization at SESAC Latina's discretion.

Once there, songwriters receive a highly personal treatment. "We're very strategic about who we bring to SESAC," says Brehm. "We want to pay personal attention to each affiliate. We like to keep a smaller but strong repertoire, and if SESAC feels a catalog is important, we will consider offering an advance." This was the case even in the early days of SESAC Latina, when it was aggressively shopping for artists and repertoire. The organization's first deal was signing the Fonovisa catalog to a five-year contract that has since expired. Marco Antonio Solís, however, remains with SESAC and was honored in a dinner that took place earlier this month.

Since its onset, SESAC Latina has tended to concentrate its catalog on Regional Mexican repertoire. Its roster includes Solís, Michael Salgado, Pocho y su Goco Band, Ezequiel Peña and Industria del Amor, as well as Editora Angel Music (publishers for Los Temerarios) and Editora Esperanza Musical. In fact, when SESAC Latina opened a new office earlier this year, it did so in Los Angeles and not in Miami, in deference to the importance of Mexican repertoire in its catalog. "We moved it from New York to L.A. in order to capture what we think is the majority of the market, which is Mexican music," explains Brehm. However, SESAC doesn't see itself solely as an organization for Mexican music, and Brehm, its new director since the beginning of the year, is hard at work expanding and diversifying its catalog.

At the moment, Brehm is specifically aiming at expanding SESAC Latina's membership, and is also targeting songwriters in the tropical market. But in keeping with SESAC Latina's philosophy, even the expansion is strategic. "I'm targeting some songwriters I think will bring the share we need," she says. "We would like to have a certain percentage of the market in every genre of music."

And SESAC Latina is already thinking about what unique services it can provide members in the very near future. "We feel that, because it's a specialized market, we need special services," she says. "We feel the Latin market is particularly well suited for a rights clearinghouse—and SESAC intends to offer those services to our affiliates in the future, those services being mechanical and synchronization licensing, in addition to our standard performing-rights licensing. We want to create what is known as a one-stop."
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SESAC Overseas

From London, Wayne Bickerton oversees the protection of the PRO's valuable repertoire around the world.

BY NIGEL HUNTER

LONDON—SESAC took up a proactive role in the world outside the U.S. in January 1996, when it named Dr. Wayne Bickerton to set up SESAC International as its chairman, based in London with responsibility for SESAC repertoire throughout the world outside the U.S. There is a total staff of three supervising SESAC's global presence, an operation that Bickerton describes as "small but beautifully effective."

Bickerton is a former chairman of the U.K.'s Performing Right Society and its acting chief executive, and the international contacts he made during his time in those demanding posts have proved useful in his efforts to negotiate with the various rights societies around the world.

"It involves a lot of travelling, but it's been most productive," Bickerton says. "I'm off on a mini-tour of South America [this month], visiting Brazil and Argentina before going to Chile for the CISAC conference in Santiago. SESAC's repertoire growth has been significant over recent years, and it is my responsibility to ensure that our writer and publisher members receive the utmost revenue from all parts of the world and that their copyrights are adequately protected."

This has entailed the renegotiation of agreements, some of them long-standing, with the various rights societies, replacing them with reciprocal arrangements for performing rights and, where appropriate, unilateral pacts for mechanical rights. The administration of SESAC repertoire is subject to the terms contained within the reciprocal agreements.

"We have also campaigned to ensure that overseas society members are aware of the SESAC advantages when choosing their representative in the States, including the BDS-Radio system and the forthcoming Verance-MusiCode watermarking system for monitoring TV broadcasts," Bickerton observes.

CHANGING FEE LANDSCAPE

"It's pleasing to note that, since 1996, with an enlarged repertoire—especially in the broadcasting area—we have more than tripled receipts from overseas territories," Bickerton says. "Many of the issues arising with the various societies are identical to those I had to address when I was at the PRS. They include the social and cultural deductions, which we've managed to reduce in some territories, technological developments and their consequences, cross-border matters and the methods used by societies to administer performance fees for major concerts. National..."
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Bickerton notes that SESAC’s reciprocal agreements reflect similarities in the international pacts reached by ASCAP and BMI. He adds that SESAC can focus and function more effectively on a smaller repertoire than the other two societies and consequently maximize revenue on a “follow the dollar” basis.

**FIRST TO CHINA**

“My background enables me to concentrate on local issues which are still in the melting pot,” Bickerton points out. “For instance, the Japanese legislation which may well permit alternatives to the present JASRAC monopoly, would enable Japanese publishers and writers to administer their own works or join an alternative society that specializes in broadcasting rights, where the serious money is. Incidentally, SESAC was the first American society to have established an agreement with MCSC in China.”

Bickerton finds considerable variation in attitudes and standards among the rights societies. Some are extremely professional and cooperative, while others sometimes

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**More Intimate SESAC Competes On A Level Playing Field**

**Writer/Publisher Relations And Licensing Departments Use High Tech And A Personal Touch**

**BY JEFF SILBERMAN**

**SESAC’s** success as one of the fastest-rising performance rights organizations can be attributed to its triple bottomline framework of its two divisions, writer/publisher relations and licensing, and their aggressive use of high technology to offer better service to its clientelle.

Pat Rogers, senior VP of writer/publisher relations, explains, “My department works closely with the licensing department because we all have to be on the same page. We understand what the licensing needs are and where we need to increase repertoire.”

“For instance, if we have a lower market share in R&B music, and licensing determines that they need more R&B writers, then writer/publisher relations targets specific writers to fit our needs,” adds senior VP of business affairs Dennis Lord. “We’re very market-driven, but it’s done on a creative basis. Quality of authorship is a large part of it—but it is the music business, after all.”

In her department, Rogers uses SESAC’s comparatively smaller size to her clients’ advantage. “We can work very closely with our writers and publishers,” she says. “It’s very important to creative people that they hear a human voice at the other end of the phone and not voice mail. That kind of personal service is very appealing, especially when we can pay them faster because we’re far more service-oriented and more technology-oriented.”

**MONITORING THE SITUATION**

Specifically, Rogers is referring to SESAC’s use of BDS technology to monitor the number of times its clients’ work is broadcast on the major radio formats.

“We make sure all our product that’s played on the major radio formats is fingerprinted,” says Pat Collins, senior VP of licensing. “We have also been working the past couple of years with the Verance Corporation on watermarking, which we hopefully will be rolling out for TV writers by the first quarter of 2001. We always look for ways to monitor more effectively.”

The upshot of this technology: “Going full tilt into utilizing technology for monitoring has made it easier for us to attract people,” Collins says. “We now have people calling us instead of us calling them, and it’s only going to get better.”

SESAC’s smaller public stature does pose a bigger problem for senior VP of licensing Pat Collins, who came to the company after more than 20 years at ASCAP. “Being small does present a challenge in that we don’t have the brand recognition that ASCAP enjoys in the marketplace,” he says. “ASCAP has been around since 1917, and BMI has been around since the 1940s. Only in the last five or six years have we become more prominent. It has been an educational process for us to overcome.

“Now, however, it has become very clear to the people we do business with that our repertoire has grown at astounding levels, and our representation of copyrights and performances on network and local TV, as well as radio, has grown exponentially,” Collins continues. “The folks who obtained our license recognize that it holds extraordinary value in the marketplace.”

**MEETING DIGITAL DEMANDS**

The licensing department has also taken advantage of high technology, via the Internet, to better serve SESAC’s clients. “It’s to the point where almost all of the licenses we

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Neil Diamond
offer will be available digitally to the music user, from a radio license to a night club license or a dance-school license," he says. "All you have to do is come to SESAC's Web site and follow very convenient prompts to complete a licensing transaction online without picking up the phone or going through mail correspondence. It's truly becoming a revolutionary way for SESAC to do business."

As much as the latest in technology has helped SESAC, it also stands as the biggest challenge, especially when it comes to monitoring digitally transmitted music. "It's tough for all of us to monitor the Internet," Rogers admits. "It's a major issue for the music industry in general. We're all trying to deal with it, and it'll be some time before it shakes out. We all have to be very aggressive in our approach and nontraditional in our thinking."

We need to develop a search engine to find music on the Internet," Lord continues. "All the major record labels, the music publishers, the performing rights organizations, and all the creators of intellectual property are having to scramble to find the best way to identify users of their work. It's difficult, but we've got to find other technologies to help us identify the music, and we have to license at the source of the music. There's still quite a bit of educating the public-at-large to do, and we have to find teeth in the laws that Congress passes to help us enforce and protect the value of intellectual property."

"On the other side of the coin, there are many users out there who have done their IP's to legitimize themselves, and one way they do it is by licensing use of intellectual property," Lord continues. "Those people understand, and believe, in the value of intellectual property and are willing to come to the table."

"There's no doubt that developing technology has moved faster than digital-rights management," Collins affirms. "The first challenge is for the very bright people in the arena of copyrights to embrace and not run away from new technology. Then all parties—the music-users and those who rely on protection of copyrights—can get together and work out solutions."

"The most pressing issue is the fact that our business model has to change," Collins says. "To that end, we must start thinking outside of the box. This industry—which, so far, has been slow to react—must realize that the way we do business is going to change with or without us, so it's very important to think of new business models. While many have basically put their heads in the sand, I see a lot of alliances forming and people willing to come to the table and create new things with the Internet in general."

"I am wildly optimistic about the creative genius of human beings," Collins says. "In my mind, there are two givens: 1) File sharing will not go away. The folks in the music industry have to admit that, in file sharing, we have stumbled upon the greatest method of distributing music that anyone ever dreamed of. It's the most economical, direct and efficient way to distribute music. It would be unrealistic to think that file sharing will stop, no matter what happens to Napster. And 2) The U.S. has always respected copyrights as valued intellectual property. I'm confident we can find a solution that meets the needs of all stakeholders."

"I believe that the advances in technology will allow the performance-rights organizations to become an even more important resource to copyrights, writers and publishers," Collins continues. "Performance-rights organizations will be better able to identify songs and distribute royalties on a consensus basis. It'll give you the ability to pay more quickly and accurately. And we'll continue to be committed to use the technology as new revenue streams become apparent over the next five to 15 years. The tasks and services that performance-rights organizations do for copyright owners will be expanded."

SIZE MATTERS

Yet, through it all, Rogers asserts that it all comes down to offering the state-of-the-art in service. "The goal obviously is not to become as big as ASCAP or BMI," she says. "Strategically, we want to remain small. Of course, we do want to grow some, but our real focus is on making sure we have a very talented and elite group of people, both working for this company, and in the writers and publishers whose work is enduring in terms of their talents and abilities."

"One of the SESAC owners likes to say we're a boutique that's not elitist but exclusive," Lord says. "We would like to have a balance of affiliates, both writers and publishers, whom we can partner with, so we can all be successful in our professional endeavors. SESAC has an extremely low attrition rate of writers and publishers because, by virtue of our [smaller] size, we can take care of our affiliates in a much more personal manner, and we're able to turn on a dime in adopting and using new technology, which is the great lever of the playing field."

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Emily Lazar’s The Lodge Stands Out In Downtown N.Y.

The area around Broadway in downtown Manhattan, N.Y., has become home to studios of all sizes, from young, growing facilities like the Cutting Room at Broadway and Bond Street to large, multipurpose operations like Soundtrack Sound. The Soundtrack Sound. With Greg Calbi and master’s degree, Lazar has been convincing industry, it to see business itself, it and the downtown cluster of facilities serving a diverse clientele.

Given the hardships of successfully growing any business, the high price of doing business in New York, and the mercurial nature of the music business itself, it is always inspiring to see a new company succeed. When Soundtrack Sound was started, it was with a female-owned company and operated in an overwhelmingly male-dominated industry, it is still more convincing.

In the mastering business, Emily Lazar is making a name for herself. In the spring of this year, her studio, The Lodge, moved to a larger space in the building it has occupied since 1998 at 740 Broadway. With an impressive client list, state-of-the-art equipment, and a graduate authoring facility, Lazar is looking forward, expecting to expand further in the near future.

Born and raised in the New York metropolitan area, Lazar earned her master’s degree at NYU’s School of Music Technology, where she was awarded a graduate fellowship. Her master’s thesis on Sonic Solutions and graduate internships at Sony Classical led to a position at New York mastering facility Masterdisk with Greg Calbi (now at Sterling Sound).

“Working at Masterdisk was an interesting experience,” says Lazar. “It taught me a lot about the business as I developed my own aesthetic in the mastering room. Eventually, I got to a point where people were asking me to master their records, but I didn’t have my own mastering room, so I felt it was time for me to break out on my own. With commercial space in New York at a premium, I set up my first mastering room in my apartment.”

The experience of running a business out of her living room is reflected in The Lodge’s current space, a comfortable, sunny facility including a DVD screening room furnished with surround sound, as well as an inviting lounge and kitchen. Four Sonic Solutions rigs are featured, including two SonicStudio HD (High Density) systems in the main mastering suites. For multichannel work, The Lodge features a Genelec surround array consisting of 1031A with a 1064 subwoofer, and the Multimax multiformat monitor control system from Martinsound.

Lazar favors converters from dT Technologies (AD122-06 Mk II A/D and DA924 D/A) and Prism Sound (AD-124 A/D and DA-1 D/A). For the Pro Tools workstation, The Lodge uses Avid Pro Tools S6 Multichannel A/D and D/A converters.

Among the studio’s impressive equipment is the Lodge also employs an Avalon Design AD-2077 Mastering Equalizer, Z Systems ZQS Equalizer and CL-6 Compressor, Pultec EQP1A Tube EQ, TubeTech LCA-2B Stereo Compressor, and Weiss DS 1 Digital Compressor/Limiter/De-Esser.

“The environment we’ve created at The Lodge nurtures the creative process,” Lazar says. “Artists and producers need to feel inspired in order to express themselves, and these studios were built in order to do just that.”

The fast-growing client list at The Lodge includes Sinéad O’Connor (“Faith And Courage”), Tarsha Vega (“Be Ya’ Self” radio single), Vitamin C (“Graduation (Friends Forever)”) and “I Know What Boys Like” radio singles), “Wintertime Blues — The Charity Concert” (featuring performances by Gov’t Mule, Edwin McCain, and Susan Tedeschi), Taj Mahal (“Kulanjän,” with Toumani Diabate), and soundtracks for “American Psycho,” “Boys Don’t Cry,” and “Pokémon: The First Movie.” Lazar’s credits also include “Saturday Night Live 25th Anniversary: The Musical Performances” and more than 20 Putumayo world music titles, including “Mediterranean Odyssey” and “Zydeco Party!”

With the long-delayed launch of DVD Audio finally on the horizon, Lazar expects the format to account for an increasing percentage of the business. And as her business continues to grow, she is planning to take additional space in the building to accommodate increasing demand.

“I have great hopes for the addition of DVD as a viable and integral format for the marketplace, and we have already begun upgrading our facility in order to handle the demands of our clients,” she says.

The facility also offers production and overdub rooms with a generous complement of instruments and amplifiers, which are important to Lazar; a guitarist, singer/songwriter, and producer as well as a recording, mixing, and mastering engineer. Her production company, ESL Productions, is actively seeking and signing talent, and she is currently producing projects at The Lodge. Lazar also remains active as an adjunct faculty member teaching two graduate-level classes at NYU in the Music Technology program.

Oct. 15 is the targeted launch date for The Lodge’s Web site, thelodge.net.
Nancy Matter Overcomes Male Bias To Run Moonlight Mastering

By Dan Daley

If the pro audio industry has been predominantly a male domain, the mastering field has been almost exclusively so. Almost. The massive proliferation of participants in the technical side of making music, thanks to affordable digital engines, has brought more women into engineering and production, and it has helped crack even the tightly sealed fraternal portals of mastering.

Starting at the age of 16, Nancy Matter had played drums in Los Angeles rock bands for a dozen years at night and worked as an accountant by day before she decided to leverage her music career into a technical one by enrolling, in 1989, in audio engineering and music production courses at the Trenth Institute in Hollywood. "LA’s music scene was turning into 'pay-to-play,' and I was getting tired of going nowhere except through the wringer of the California club circuit," Matter recalls. “I just knew I wanted to stay in music and I wanted to make some money at it.”

However, Matter encountered the male bias in pro audio immediately, upon graduation—her first job was at Southern California tape duplication facility ElectroSound, which was certainly an audio company, except that her first position there was, ironically, in accounting.

Underscoring her determination to get closer to the music, she jumped at an opening in the duplicator's mastering department, despite the fact that it required her to take a significant pay cut. It was also about as quotidian a job as you could get in the mastering field: checking tape calibrations, adding occasional touches of EQ and compression, sending test cassettes to clients for approval. "But I didn’t care," she says. "I just wanted in there and back to the music."

It may have been mundane, but Matter did it well enough to be named chief engineer at ElectroSound's plant in Shelbyville, Ind., where she and her family moved so she could pursue mastering.

It was Walt Disney Records that brought her back to L.A. five years later, when she heard about an opening at the label to establish its packaging and quality-control standards department. Matter soon moved into audio mastering at Disney Records, working on children's products, a position she still holds at the label.

But a year and a half ago, Matter decided she needed to do more mastering for a more diverse range of music. She started Moonlight Mastering in her converted garage in Burbank, naming the company for the fact that she would run it in her off-hours from her mastering job at Disney. She designed the facility herself, Moonlight Mastering is outfitted with a SonicSolutions version 5.4 hard disc system, a 24-track Digidesign Pro Tools 001 system, Genelec 1032A and 1032 subwoofer monitors, and outboard including Avid and Universal Audio.

Manley limiter/compressor, GML EQ, a TC Electronics 5000 with extra digital signal processing, "and I rent a house when I need it," Matter adds. "I didn't want to waste money on big NYC apartment," Matter adds.

As much as Matter and Moonlight Mastering are emblematic of the music industry's move toward digital technologies, Matter is also the paradigm of a woman in the music business, and a single mother of two teenagers to boot, for whose independent mastering business is an economic necessity as much as a passion. Matter says there is a cultural bias against women in the audio business, implied if not intentional. But she has chosen not to let it become a barrier to her pursuit of her craft.

"It is a boys' club in a way," observes Matter, who is also on the board of the organization Los Angeles Women in Music. "But on the other hand, a lot of women historically have not been interested in the technical side of the music business. If you have a vision of what you want to do and where you want to be, and you love working with music, which I do, you can go beyond all that." Matter has run into problems. It’s not unusual for first-time male clients to show surprise upon learning that Matter has mastered their record as a woman, and on a few occasions, clients have begged off. She also has had to deal with the occasional freelance freebie (for new clients you just have to prove your technical and creative chops.

"Sometimes they come in and think I’m the manager and ask me, ‘Where’s the engineer?’ Matter notes. A handful of clients have also tried to take advantage of what they might perceive as a passive female personality, skipping on payments, causing Matter to tighten her business practices perhaps a bit more than some of her male counterparts might feel they had to do.

On the other hand, there have been moments of breakthrough, and they have been their own reward. "I've often watched a client's attitude change over the course of a session," Matter says. "Once some heavy metal guys came in with their record for mastering. They were definitely hassled that a woman could do that kind of music justice. But by the time we were halfway through the first song, both the artist and the engineer turned to me and said, 'You know what you're doing,' and they left me with the entire album and a sound-track cut to do on my own."

Matter has not let the fraternal nature of the music industry dilute her dream of running her own pro audio business, and she’d rather work within the realities of the culture as it stands than try to revolutionize it. If there is one thing she would want to see changed, though, it is the level of recognition given to mastering engineers by the National Academy of Recording Arts and Sciences.

"I’m really pushing for getting mastering engineers the thanks they deserve at the Grammys," she says. "We have best engineer and best producer—why not best mastering engineer? That’s something I want to see, and I’m willing to be very vocal on that point."

PRODUCTION CREDITS

BILLYBORD'S NO. 1 SINGLES (SEPTEMBER 23, 2000)

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<td>LOSER</td>
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BRAND-NAME STUDIOS

Recording Facilities Expand Geographically, Bringing The Studio To The Client

BY DAN DALEY

Pick the entities that don't belong in the same sentence: Home Depot, The Gap, Banana Republic, Starbucks, Union Bay, The Hit Factory, Quad Recording, MacDonald's.

Answer: It’s a trick question. All of the above are related by strategic business plans that include both geographical diversification and intense branding efforts. These are strategies that were not even in the marketing lexicon of recording studios a decade ago. However, as the entertainment industry has been swept up by the larger forces of consolidation, mergers, acquisitions and franchising to build market share—forces that have affected virtually all other industries in recent years—their ramifications have filtered down to the studio business.

Several notable examples of geographical diversification have taken place in the studio business in the past two years. These include the acquisition of Miami's Criteria Recording Studios by New York City-based The Hit Factory; the purchase of Quad Recording in Nashville by New York's Quad Studios (the similarity of the names was pure serendipity); the joint venture between Metropolis Mastering in London and Sterling Sound in Manhattan; and the rapid proliferation—via acquisition, start-up and joint-venture mechanisms—of New York commercial post facility JSM Music, which opened a satellite studio and creative facility in Auckl, New Zealand, earlier this year and expects to open additional facilities in London, Paris and Los Angeles within the next 12 months.

BRANDS BRANCHING OUT

In each case, however, the geographical expansion comes as part of a larger branding strategy, one not dissimilar to those employed by retailers and other service providers. These new outposts of existing audio facilities are the landing parties with which to attain branding success.

This marks a sea change in the strategic thinking of an industry whose prior marketing concepts were based on technology platforms or the renown of a company's staff. Recording studios are in the process of attempting to achieve the marketing nirvana of mindshare, which can be summed up by the old Madison Avenue tag line of "the name says it all."

"Why limit yourself to one place?" asks Joel Simon, president and CEO of JSM. "Building or venturing new facilities in other markets extends the reach of the company [and] access to new talent pools, enhances our creativity and brings us to the clients. All the while, you're also imprinting new markets with your brand."

"The key is to create an environment that's exactly the same, no matter where you put it," observes Quad Recording owner Lou Gonzales in an observation that could apply as well to Starbucks as to recording studios. "I've been building versions of the same [studios] at Quad in New York for years, so building the same studios in Nashville, or anywhere else, is just an extension of that philosophy."

Gonzales has applied that approach throughout his reign at Quad in New York, which he started more than 25 years ago. By building studios based on the same acoustical and ergonomic design and utilizing the same materials, interior decor and technology platforms (for instance, all Quad studios have SSL consoles and Studer and Sony tape machines), Gonzales latched on early to the notion that buying in bulk offers economies of scale that allow him to keep costs down and rates more competitive, provide efficiencies of maintenance and allow scheduling conveniences that increase productivity. It's not unlike Southwest Airlines' decision to use one a single model of aircraft, the Boeing 737, throughout its entire fleet.

What were once tactics for studios have now been coalesced into strategies remarkably similar to those in other industries, underscoring the marketing of entertainment products in general and professional audio services in particular—a process that began with the advent of the project studio nearly two decades ago.

TECHNOLOGY DRIVEN

Technology is driving this era of studio marketing, as well. At a time when new online services, such as the recently launched Rocket Networks, as well as widespread formats such as MP3 have given even the most lowly studios a potentially global reach, establishing physical presences in new markets has become the tactic that differentiates the various costs of studios.

Just as there was a time when you needed a very large and expensive console to separate you from a home studio with a Tascam mixer, now you need other things to show the world you mean business," says JSM's Simon. "If you're going to be a player, you have to be on a global scale. As the business becomes more global, the clients become more dispersed throughout the world, and a good service provider is going to have to find ways to be there for those clients. Someone working out of his mother's basement with an ISDN line isn't going to be able to do that.

The collateral benefit is that you're also able to market your brand on a global scale, as well, which is a very new and different thing to a service provider in the numbers as Latin artists move further up the music sales charts. By tapping into this burgeoning market, The Hit Factory establishes itself in a new market and music genre. However, the studio also brings a quid pro quo to the equation: With the newly renovated Criteria facility, Miami now has the large scoring room that it had lacked, and producers and engineers in Miami generally agree that the new studio has raised the technology and service bars considerably in South Florida.

In terms of brand-building, Ger- mano says additional locations are part of that, but that a note-for-note replication of the facility in each

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STUDIO ROUNDPUP

As the places where the artists' visions come to life, the top recording and mastering facilities celebrate a year of successes.

BY CHRISTOPHER WALSH

RECORDING/MIXING STUDIOS

FANTASY STUDIOS (Berkeley, Calif.)
The astonishing success of Santana's "Supernatural" album, featuring the Grammy-winning titles "Smooth" and "Maria Maria," put the spotlight back on Bay Area's historic Fantasy Studios. Prior to 1981, the four-room facility was used exclusively for the Fantasy record label by artists such as Vince Guaraldi, the Blackbirds, Bill Evans and Sylvester. Other clients have included Aerosmith, Blues Traveler and En Vogue, as well as Bay Area locals Green Day and Robert Cray. Fantasy features two Neve 8108 consoles, a Trident series 80 console and a Solid State Logic 9000E board. The facility offers complete services, from tracking, overdubs and mixing to mastering and restoration.

THE HIT FACTORY (New York and Miami)
Possibly the best-known and celebrated recording studio in the world, The Hit Factory purchased Miami's Criteria Studios in 1989, itself a multi-room facility with a long and storied history. With 16 rooms between its two East Coast locations, the Germano family—Ed, wife Janice, son Troy and daughter Danielle—leads a recording, mixing and mastering empire unrivaled in the business. The New York facility, covering two locations in midtown Manhattan, features a total of five Solid State Logic 9000 J consoles, a current favorite of recording professionals; two Neve VR consoles; one SSL Axiom-120 digital console and a Sony Oxford digital desk. Hit Factory/Criteria in Miami includes two more SSL 9000s and an SSL G+, a vintage Neve 8078, another Sony Oxford and a Euphonix System 5 digital console.

CANYON REVERB (Los Angeles)
Producer David Frank and his home studio, Canyon Reverb, were responsible for Christina Aguilera's debut smash, "Genie In A Bottle," from her six-times-platinum "Christina Aguilera" album. One half of 1980's synth outfit The System, Frank counts production credits that include Omar's "This Is Not A Love Song" and Donnie Farris' "Wild Seed—Wild Flower." Canyon Reverb features a pair of Soundcraft Spirit 328 digital mixers. "Genie In A Bottle" was created with help from Emagic's Logic Audio Platinum, running on a Mac 9600. The studio also features a Sony MCI24 24-track analog tape machine, Mackie 1604 mixer, and Akai and Roland samplers.

RECORD PLANT (Hollywood, Calif.)
The fabled Record Plant was born in New York City in 1968, created by Chris Stone and the late Gary Kellgren. The original expression of the modern recording studio, with its emphasis on offering all the amenities of a five-star hotel, the Record Plant could fill a book with its epic credits alone. Stone and Kellgren opened Record Plant in L.A. in 1969, and a third facility, in Sausalito, Calif., in 1972. The New York facility was eventually sold, as was the Sausalito studio (now known as The Plant), and Stone and Kellgren concentrated on L.A., since the recording business was largely migrating westward at the time. The four-room

How The Charts Are Compiled:
The methodology for all sections is the same. Studios and/or equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song reach No. 1 for two weeks, the studio received 10 points. The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.
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Recording Studios Add New, Vertically Integrated Services

BY DAN DALEY

First it was the project studios eating away at their market, with powerful and inexpensive technologies—from drum machines to multitrack hard-drive recorders to automated digital mixers—that were taking industry professionals out of the market, overdriving and mixing revenues. Now music studios are working an entirely new set of technologies affecting the music industry, with formats such as MP3 cutting into record revenues and creating new disincentives for artists and labels to spend money in upscale studios.

So, like their counterparts in other industries, studio owners are increasingly turning to diversification to address a shrinking market, adding new services—from conventional post-production to Internet audio development—and then vertically integrating them to reach a wider array of clients and induce them to keep more of their work within the same facility.

MULTIFACETED EMERALD

Joe Romeo, CEO of Emerald Entertainment Group in Nashville—where the range of services in addition to music recording has now grown to encompass video and audio post-production, tour booking, DVD authoring, a promotional broadcast division, and an artist sponsorship business—likens what’s happening in the studio business to the evolution of the gas station.

“When we were teenagers, you went to a gas station because you needed gas, maybe a Coke, a pack of cigarettes and a bag of chips,” he says. “Now, you pull into a gas station, and you can do your week’s grocery shopping, get money from an ATM, get a pizza and drop off your dry cleaning. People are pulling into gas stations with a full tank.”

Emerald, which started as a one-room studio in 1985, grew via acquisition, such as its purchase of the assets of the bankrupted Masterfonics mastering and recording complex in Nashville, as well as by joint ventures, which were the foundation for its post-production properties, and by creating in-house new businesses, such as the artist-sponsorship division, and an incipient business that will promote record producers to the advertising industry for jingles. All of Emerald’s new businesses are tantamount to the music industry and to music recording, and though Romeo asserts that this integrated range of new services has actually increased studio bookings in recent months, he concedes that music recording could eventually get pushed down the hierarchy of services in time.

“It becomes one of a range of services that studios have to offer,” says Romeo, a former jingle composer whose advertising background is evident in the studio’s new marketing approach. “It’s what we call the ‘Emerald Advantage.’ The bottom line is that a studio now has to be concerned about the overall success of its clients, not just booking time for them and leaving it at that. Anyone can have a great console now, and have it in their home. You want to get things to a point where producers are coming to your facility and they’re not just getting a bowl of fruit, but a paycheck back because of the efforts you make on the artist’s behalf. Unless you’re willing to see that as the future, you’re gone.”

However, one new service, expected to launch in the fall, does move further afield from the conventional. Romeo says that Emerald has completed a sponsorship arrangement with a major, non-entertainment corporation in which Webcams, mounted in one of Emerald’s recording studios, can Webcast live streaming video of sessions to the sponsor’s Web site.

“Five years ago, I would have to say that The Complex’s revenues were 95 percent music and five percent audio post; now, it’s the exact opposite of that, with post production services accounting for close to 100 percent of our revenues.”
—Philip Axelson, The Complex

STUDIO ROUNDUP

Continued from page 60

recording complex, now located on Sycamore Avenue at the site of the former Radio Recorders Annex, is an all-SSL facility.

PACIFICIQUE RECORDING STUDIOS

(North Hollywood, Calif.)

Songs recently recorded at Pacificique Studios include more than a few hits, among them “Genie In A Bottle” and “What A Girl Wants” by Christina Aguilera, mixed by Dave Wayne and Mixed by Dave Way. Another No. 1 hit, “Say My Name” by Destiny’s Child, was recorded here by Lashawn Daniels and Brad Gilden. Pacificique was founded in 1984 by Joe, Ken and Vi Deranterias. The two rooms at Pacificique feature an SSL 9000 J and performer Edward “Eddie” Farrell is CEO/president of Pacificique Recording. By virtue of Donnell Jones’ “U Know What’s Up” and its seven-week dominance of the R&B/Hip-Hop chart, Playground/Mini Mansion Recording is in the spotlight. Eddie F. founded Untouchables Entertainment in 1999, a group of talented producers and artists including Dave “Juni” Hall, Maurice “Nevel” Hodge, Kenny “Smoove” Kornay and Farrell himself. “U Know What’s Up” was recorded and mixed on Playground/Mini Mansion’s Anek

DIGITAL SERVICES

(Houston, Texas)

“Bills, Bills, Bills” by Houston-based Destiny’s Child was recorded at Digital Services, a Russ Berger–designed recording studio. Equipped with a Solid State Logic 96X3 console with 96 input, 48 output, and Total Recall, 24-track analog and 48-track digital recording capability, ample classic outboard processing gear, and a fine microphon e collection, Digital Services lives up to its self-described status as “Houston’s Coolest Recording Studio.” The studio also offers complete synchronization of multiple audio and video machines under direct control of the SSL computer. Digital Services also offers complete digital audio mastering services in a Neve console—Some Solutions-equipped mat ering suite.

PLAYGROUND/ MINI MANSION

(Closter, N.J.)

Producer, songwriter, arranger

Galileo console and Sony APR-24 analog tape machines.

MASTERCORE

(Virginia Beach, Va.)

With a 21-year history, Mastercore Recording began as a private production studio, expanding into a 24-track commercial facility by 1983. In 1990, the studio added a Studer A827 24-track tape machine and began attracting bigger and bigger clients, including Teddy Riley, Brent Havens, Michael Bivens, Greg Nelson and Phil Nesh. Continuing to upgrade and expand, a recent 5,000-square-foot, two-story addition has brought still more high-end clients to this Virginia resort area. Mastercore’s Studio B handles tracking in a large live room with five adjacent isolation booths. Mastercore features an Anek2520 console, the aforementioned Studer, two Sony APR-24 tape machines, an Otari MTR-12H 1/2-inch, 2-track recorder and Sony APR-5002/4/4-inch mastering deck.

SOUND ON SOUND RECORDING

(New York)

A true success story on the ultra-competitive high-end New York studio scene, Sound On Sound Recording has thrived for 13 years now. Owner David Amlen added a third room in 1999, a room...

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"The Original Blueprint For Recording Elegance"

Christina Aguilera
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George Benson
Big Bad Voodoo Daddy
Clint Black
Buena Vista Social Club
Phil Collins
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Quincy Jones
Diana Krall
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Dean Martin
Ricky Martin
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HERBIE HANCOCK Q&A

AES Keynoter Sees Technology’s Evolution And Its Effect On The Human Spirit

BY DEBBIE GALANTE BLOCK

Why does he think you think he was chosen as a keynote speaker for AES?

I’m a person known for experimenting with new things.

Like what?

As far back as 10 years ago, on a record called “Dis Is Da Drum,” I was thinking about interactivity and Surround Sound. I composed the music and arrangements in a way that would be affected by the Surround Sound. That was pretty early in the game, so the record company looked at me like I was crazy. “Why don’t we make a regular record first and see how that goes?” At AES, I’m going to play one of the pieces from that record in Surround.

In your opinion, is 5.1 the end all for music?

Recently, I had the good fortune to meet with Tomlinson Holman and hear a demonstration of his 10.1 Surround Sound. That is closer to the true Surround experience. I would love to be able to demonstrate the 10.1 at the show, but I think it is too complicated to set up.

Why is Surround Sound so exciting for studios and consumers when it comes to video, while the music industry is so slow in releasing mainstream product?

The music industry is slow to change. Perhaps the reason is taking Surround Sound so long to take hold of the music market. It is due to the failure of Quadraphonic sound in the 1970s. There is some kind of underlying feeling that the general public doesn’t want to hear the music around them in any way that they want to hear it. They still want the source in front of them. I don’t believe that is completely true. Most people have only experienced music in front of them. Music has never really been designed to be other than in front of you. I know, as a player, I’m used to the music coming around me, so when I’m a listener, I’d rather be sitting where the conductor is sitting rather than in the audience. I bet many people would enjoy that experience too.

What have been some of your other firsts?

Bryan Bell was my tech person back in the early 1980s. Those were the early days of electronic devices for music. Bryan and I worked in both digital and analog fields. Before MIDI, we created techniques that allowed us to link up different keyboards together—several keyboards run by one keyboard. They could talk to each other through the computer and play back through the use of the computer. I used some of those techniques on my record “Monster.” I was the first American to use a vocoder; probably the second person to use it anywhere. A vocoder is an electronic device that can take a main sound source and make one sound like the other. I used it in order to make the sweet sound of the human voice. A lot of people started using the vocoder after I did back in 1979.

What do you think are the most important audio trends?

Technology is a pretty open-ended thing, but I think there are several trends that can affect the future of music. The first is something we’ve already discussed: Multichannel sound beyond 5.1 is getting cheaper. Second, storage devices are getting less expensive, which includes RAM memory and other external sources, such as hard drives. A lot of things that were hardware-based are now being developed as software. So, you don’t need as much of the hardware as before. As a result, the home or apartment professional musician has become a reality. There are fewer boxes and cheaper prices because more of the work is done in software on the computer than ever before. And, then there is the Internet.

What are your thoughts on the Internet—technologically and politically?

Very soon, we’ll be seeing Surround Sound for computers. Home theaters are now affordable. It’s quite common for the average person to have Surround Sound. There are two political sides to use of the Internet for music. This issue has opened a can of worms. On one hand, having the Internet available for anybody to be able to upload anything that they want can be a great thing—to be able to get music out there without having to go to a record company. On the other hand, a person who creates something should be able to decide what he/she gives away for free and what he/she gets paid for.

Radio has turned broadcast into “narrowcast.” As a result, we’re not being exposed to a variety of music. The downside of capitalism, as it is practiced today, is that instead of leading to diversity it can encourage sameness. The great thing about the Internet is that the technology can open the door to the exposure of new music. Personally, I think the record industry has been a little too conservative for too long. They have not been at the cutting edge of talent and art or technology. They needed a kick in the butt. These new issues are a wake-up call to the music industry. Although this question does not necessarily have to do with AES, the importance of the program is worth mentioning at any music-related event. Can you talk about the Thelonious Monk program?

In conjunction with USC, The Thelonious Monk Institute of Jazz offers a high school program in L.A., which has proven to be successful, particularly in poorer neighborhoods. We found that students whose overall grade-point averages were D, went through the program and brought their [GPA] up to B. Before the program, 90 percent of the kids didn’t want to go to college. After its completion, there was a complete reversal. Most of the 90 percent ended up going to college, and many of the other kids were making plans to go.

What is the value of audio technology?

“Technology” is an umbrella term that encompasses the tools that can be used to express oneself and to give oneself a sense of worth. Technology is a creation of humankind and its best can offer people the ability to communicate through self expression and to be able to satisfy the needs of the human spirit.
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EMERALD ENTERTAINMENT GROUP (Nashville)

It is difficult to accurately list the Emerald Entertainment Group's abundance of recording and ancillary services; the company never seems to stop growing. The original building, Emerald Sound Studios—now known as Building One—has been joined by a number of additional studios as the Group continues an unprecedented expansion. Purchasing the Masterfonsics studios at the beginning of 1999, Emerald added its recording and mastering studios, as well as The Tracking Room, one of the most breathtaking recording facilities in Nashville, featuring an SSL 9000 J console. Additional components of Emerald's comprehensive line of services include The Workstation and The Parlour studios, as well as the Broadcast Division, Digital Audio Post and The Green Agency, which provides personal artist representation.

LOUD RECORDING (Nashville)

Louder Recording is a two-room facility owned by producers James Stroud, Paul Worley and Blake Chancey. Recently, the studio installed a Sony Oxford digital console, the second Oxford in Music City USA. Given the active schedules of Louder's three owners, a new facility addition in the facility's overdub room is under consideration. Worley recently confided that he hoped to add a Sony DMX-R100, though another Oxford would nicely complement the first. Toby Keith's "How Do You Like Me Now?" was recorded at Louder by engineer Julian King and co-produced by Keith and Stroud.

THE MONEY PIT (Nashville)


LARRABEE (Los Angeles)

Kevin Mills, owner of the fully SSL-equipped Larrabee North and West facilities, located in North and West Hollywood, added two new rooms this year with the purchase of the former Andora Studios. Now christened Larrabee East, the two Neve 8078-equipped rooms bring the Larrabee total to seven and add a new dimension to the organization—namely, a larger tracking space. The North and West facilities are primarily mix studios, catering largely to R&B and hip-hop sessions. With its expansive tracking spaces geared toward rock projects, Larrabee East enables Mills to further employ his vast arsenal of vintage outboard equipment and microphones.

THE ENTERPRISE

(Brakeh, Calif.)

The mix of Tony Braxton's "He Wasn't Man Enough" was just one of The Enterprise's recent successes. The six-room facility is jammed with high-end gear, including a Neve Capricorn digital console and

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Reba McEntire's Starstruck Studios is part of the entertainment complex owned by the artist and her husband, Narvel Blackstock. The four-year-old, Neil Harris-designed recording and mixing facility features an SSL 9000 J console in each of its two rooms. No. 1 songs mixed here include "Breath" and "The Way You Love Me" by Faith Hill, mixed by Mike Shipley; "Single White Female" by Chely Wright, mixed by Justin Niebank; and Kenny Chesney's "You Had Me From Hello," mixed by Kevin Beamish.
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INTEGRATED SERVICES
Continued from page 62

outraw of the music-recording business, not intended to replace it but to supplement it synergistically.

“You have artists, some of whom have done their albums here, some not, but who live in the area and are planning to embark on live tours. They use the facility to do media tours ahead of the fact,” De La Garza explains, noting that recently reunited mother-and-daughter country duo the Judds did just that from the facility earlier this year. “It’s an extension of the recording facility in a way, but it’s also a stand-alone revenue center. It’s not only an addition to the studio business but a new business, as well. We can run both the music recording and the video businesses simultaneously, either as a unit or as separate components.”

BUSINESS COMPLEXITIES
In certain instances, the course of changing the complexion of a music facility and integrating new services can lead to a complete revision of the studio’s core focus. The Complex Studios was a Los Angeles music mainstay, founded by engineer/producer George Massenburg and members of Earth, Wind And Fire in the 1970s. Five years ago, the studio’s then-ownership began to integrate limited audio post-production services, such as voiceover narrations and ADR. Last fall, just after new ownership came into place, the facility added significant new capability in audio and video post, including a Fairlight MX3 3-D digital audio workstation and a Smoke and Flame video editing and effects system. The result was a complete reversal of what the studio had started as.

“Five years ago, I would have to say that The Complex’s revenues were 95 percent music and five percent audio post; now, it’s the exact opposite of that, with post-production services accounting for close to 100 percent of our revenues,” explains Philip Axelson, The Complex’s director of operations. Axelson says that the economics of music and post were stark in contrast, and that the decision to move further into post was not difficult. The equipment costs were under a half-million dollars, the studio is using a roster of freelance audio and video post technical talent rather than hiring a dedicated staff, and its marketing plan allows them to use the contacts that their original limited focus in audio post helped the studio establish.

“We had gotten some new post clients from our ADR and voice-over work, and our music clients were making records here, but having their video work done elsewhere,” Axelson explains. “All of that comprised an excellent base from which to launch and market our enhanced post services.”

Axelson credits The Complex’s tentative initial limited venture into post as setting the stage for this more radical move. “By vertically integrating those services, we began to learn about the business and technology of post-production,” he says. “I’ve always felt that there was a certain safety factor in diversification of services, and I think it’s to the point now where all music facilities have to look at having some other forms of services to bring in new revenues. We’ve stopped marketing this place as a studio in which to make albums. I constantly review margins and where the revenues are coming from in my position, and they’re not coming from music. The days of making money from just selling music-recording services may be over.”

FOR SALE
Hansen Recording And Mastering Studios

POWERS HOUSE OF SOUND
(New York)
Herb Powers, a veteran of Frankford Lane Recording and The Hit Factory, opened his own facility in 1997. A former club DJ, Powers learned the art of mastering in the 1970s, putting his stamp over the years on such dance hits as “Rock Box” by Run-D.M.C. and The Beastie Boys’ “Rock That.” Through the ensuing decades, the Powers client base has continued to grow, including such current stars as Jodeci, Jadakiss, Lauryn Hill, Brian McKnight and Mariah Carey. The past year saw many more chart-topping hits mastered at Powers House Of Sound, including “I Wish” by Carl Thomas, “Hot Boyz” by Missy Elliot and “Wild Wild West” by Will Smith.

OASIS MASTERING
(Los Angeles)
Cheryl Aguilera’s “Genie In A Bottle” and “What A Girl Wants” were mastered at LA’s Oasis Mastering by Oasis engineer Eddy Schrever, who designed the acoustic space with David Manley. Now offering full 5.1 surround-sound mastering and complex mixes, its renowned stereo mastering services, Oasis is prepared for the

STUDIO ROUNDUP
Continued from page 66

THE SOUND KITCHEN
(Franklin, Tenn.)

The largest recording complex in the South, the Sound Kitchen is another facility that just keeps expanding. After jumping from recording and the facility recently announced equipment upgrades, including the Spring 2000 installation of an A/8 Legacy Plus in The Big Boy, the facility’s 5,000-square-foot tracking room. A seventh room, a Pro Tools editing suite, is now complete, and general manager Jennifer Rose plans two to four more rooms, possibly including mid-priced overdub rooms and a large mixing studio. The Sound Kitchen is owned by

Moss opened their studios on the former site of Charlie Chaplin’s lot in 1967, A&M began a three-decade hold on region as one of L.A.’s hottest rock studios. Sessions came to a halt, however, when the Universal Music Group acquired PolyGram and the staff of A&M Studios were given pink slips and the inventory sold off. Happily, the studio was then purchased by the Jim Hensen Company, which opted to reopen the facility—it was closed for just three months.

STERLING SOUND
(New York)
Around the world, Sterling Sound is synonymous with hit Sterling’s engineers—including Ted Jensen, Greg Calbi, Tom Coyne and George Marino—have made the designation on the will be a sticker number of No. 1 and Grammy-winning songs. Currently, Sterling is in the process of slowly relocating its operation from mid-town to an expansive, beautiful new facility in the Chelsea neighborhood, overlooking the Hudson River. Sterling and IBM recently announced that Sterling will license and use IBM’s Electronic Media Management System to prepare music for digital distribution to consumers, infusing EMMS security features into music during the mastering process to help protect it from unlawful copying.

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expected deluge of DVD Audio titles, Surround Ventures, a joint-venture between Oasis, AIX Media Group and producer/engineer Bohi Owinski, is a team of experts specializing in surround sound, from production to mastering to DVD authoring to final delivery.

BERNIE GRUNDMAN MASTERING

(Hollywood, Calif.)

With over 30 years experience, Bernie Grundman is enjoying a successful career as one of the world’s top mastering engineers. Founding A&M Studios’ mastering division in 1968, Grundman spent 15 years there before opening his own facility in 1984. In 1998, Bernie Grundman Mastering moved to its expanded, live-room space. In 1997, he opened a mastering facility in Tokyo, now at two rooms and responsible for an impressive percentage of hit songs in the Japanese market. Among the recent No. 1 projects by Bernie Grundman Mastering’s Brian Gardner, one of the industry’s top engineers, are “Bills, Bills, Bills” and “Say My Name” by Destiny’s Child, Eric Bénet’s “Spend My Life With You,” and “Be With You” by Enrique Iglesias.

GEORGETOWN MASTERS

(Nashville)

Denny Purcell is one of Nashville’s top mastering engineers, and his Georgetown Masters facility is likewise one of the top facilities in Music City. Specializing in country music, Purcell had another stellar year, mastering such hits as “The Best Day” and “Wade This Down” by George Strait, “Buy Me A Rose” by Kenny Rogers, “How Do You Like Me Now?” by Toby Keith and “I Love You” by Martina McBride. Purcell is also a pioneer in surround sound and high-resolution audio. He has mastered a number of DTS surround projects for DTS release, including

BRAND-NAME STUDIOS

Continued from page 58

Brian’s credit list includes classic recordings by the Who, Rod Stewart, Lyle Lovett and James Taylor, and in the past year the discography of No. 1 songs mastered here has continued to grow. Faith Hill’s “Breathless” and “The Way You Love Me,” Tim McGraw’s “My Best Friend,” the Dixie Chicks “Cowboy Take Me Away” and Clint Black’s “When I Said I Do,” all country hits, were mastered here. In 1996, The Mastering Lab opened Lab 2 for Sax, while Lab 1 is now occupied by Gavin Lurssen, who has been with the facility since 1991.

STUDIO ROUNDUP

Continued from page 68

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BRAND-NAME STUDIOS

Continued from page 58

market isn’t necessarily the goal. “We have compatibility between New York and Miami, in terms of room design and consoles and other technical aspects,” he says, “but we also want to adapt to the local market and be willing to be flexible and try new things.” Germano laments at longer-range plans for more expansion, noting,
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NARM Confab Touches On Hot Topics
Horovitz Calls For More Source-Tagging, Sees Dark Side To FTC Report

BY ED CHRISTMAN
CORONADO, Calif.—The four main points of discussion at the National Assn. of Recording Merchandisers’ (NARM) Fall Conference, held Sept. 13-15 here, could have been labeled old, new, borrowed, and blue.

For an old issue, merchants used the meeting to continue to wrangle with labels over the progress of electronic-article-surveillance source-tagging, a topic of discussion at NARM meetings since the early 1990s.

The new issue discussed here was actually a new twist on an old issue, as attendees discussed the Federal Trade Commission (FTC) report issued in the days before the convention that examined whether the entertainment industry markets violence to children.

Napster users may defend what they are doing by describing the music that they get from others signed on to the site as borrowed, but NARM attorney Larry Horovitz labeled it piracy and seemed upbeat about the fact that the courts appear to be agreeing with them.

About for blue, merchants and distributors continued to lament the FTC’s decision eliminating minimum-advertised-pricing (MAP) policies.

Pam Horovitz, NARM president, gave the keynote address in the absence of NARM chairman Tony Woodward, owner of WaxWorks, who the day before the conference was to start announced his decision to sell his 115-unit Disc Jockey chain to Trans World Entertainment.

Explaining Woodward’s absence, Horovitz said Woodward figured that after dropping the news on his employees about the sale, they might appreciate it if he stuck around in Downers Grove, Ill., to answer any questions they might have.

Horovitz kicked off her speech with source-tagging, saying, “The good news is that we’ve finally got a lot of product hitting the market with the security tags embedded in the packaging.” The bad news, she said, is that a recent audit by the members of NARM’s loss-prevention committee indicated that the overall level of tagging is still too low to allow retailers to stop their own tagging programs or to change their merchandising approach.

“In plain English, Sensormatic is making out like a bandit because of all the double-tagging going on, while the industry has yet to see the fruits of our labor,” she said, encouraging all labels to improve their source-tagging plans by this Christmas.

Joe Pagano, VP of merchandising for music and movies at Minneapolis-based Best Buy, was there encouraging suppliers to go well beyond the goal that most majors seem to have, which is having one-third of product source-tagged. He said retailers should step up and share the additional cost with labels that a more complete source-tagging program would incur.

On the FTC report, Horovitz said it has positive elements that should benefit the industry. But she added that she didn’t think those elements would see the light of day in the consumer press. “What scares me is not the findings in the FTC report. What scares me is the FTC report in the hands of politicians who will try legislation as a solution to what they perceive as a problem,” she said.

Moreover, she warned that “some politicians may try to use this opportunity to equate us with the tobacco companies. We know the effort we’ve put into balancing the needs of the artists with the needs of parents, and we can’t let them get away with this unfair portrayal, even in an election year.”

She pointed out that the Recording Industry Assn. of America has just finished a new set of guidelines for using the parental-advisory label and that the NARM board of directors has voted to support the new guidelines.

Moving on to digital distribution and all the issues wrapped up in that, Horovitz said, “Everyone in this room has been able to make a living while still being respectful of copyright law.”

Still, in order to get a handle on what impact the digital world will have on the business, she introduced Michael Norkus, president of Emerald Strategy, who did a study for NARM on the topic.

Norkus noted that some business innovations could be considered supportive and generally help existing, entrenched companies, while other business innovations could be considered disruptive and favor new companies attacking an established business.

He concluded that downloading could be considered supportive and likely will help the large established players most, like the majors and retailers.

Streaming, on the other hand, is generally considered benign to the music industry because it allows for more opportunities to listen to music. But Norkus also said that it might be disruptive technology. He pointed out that some people own CDs because they like to collect them, while others own CDs because they want to listen to music on demand. If streaming fulfills that need, it will be very disruptive and hurt sales, he said.

As for file-sharing, which is what Napster allows, Norkus said that if the court continues to support copyrights, then it will be helpful to the industry. But Horovitz pointed out that there are other file-sharing technologies that are not run by a company or operated from a central site that can be held accountable for copyright infringements. She said the latter development must be factored into future equations.

On the copyright issue, Horovitz said that NARM’s merchandising committee was meeting with Artiste Against Piracy (AAP), which the trade association supports. She said that earlier this year out of an advertising campaign with the tag line "If a song means a lot to you, think how much it means to us," with the pictures of 70 well-known artists. She said AAP and the merchandising committee will meet to explore how the group can use NARM member stores to get its message out to consumers.

Turning to the FTC and MAP, she said that NARM members have “diverse opinions about MAP programs, but I think they are united in their irritation with the FTC chair-

BY CHIS MORRIS
LOS ANGELES—Harmonia Mundi USA, the American arm of the 42-year-old French firm, is moving steadily into more diversified offerings, as it remains firmly planted in the classical sector from which it grew.

The L.A.-based operation, which has picked up several world music, jazz, and blues labels for distribution since the beginning of this year, plans to establish a own classical music label, World Village, in the new year.

Harmonia Mundi USA president René Goiffon says that the parent company was founded in 1958 by Bernard Coutaz, who continues to run the firm today. “Apart from a couple of soundtracks, it’s 90.5% classical,” Goiffon says of the parent firm.

Harmonia Mundi, which has about 1,000 classical titles in its current French catalog, has over the years set up subsidiary companies in the U.K., Benelux, Spain, Germany, and the U.S. Goiffon, who was formerly international manager for the French company, and producer Robina Young were named president and VP of the American operation.

“Everything was set up for distribution, with the exception of the U.S., which was also set up as a recording entity,” says Goiffon. “We’ve been making recordings here since we’ve arrived, basically.”

Goiffon says that Harmonia Mundi USA moved slowly into the distribution of other lines. “We didn’t have that many in the beginning, because everybody in Europe was very skeptical and sort of said, ‘Oh, well, why don’t you show what you can do, and if for you haven’t crashed in a year, then we’ll reconsider the distribution thing.’ And we hadn’t crashed in a year, and everybody decided to join in,” he says.

Today, aside from its own proprietary line (which has some 200 domestically recorded titles), Harmonia Mundi USA distributes nearly 30 classical imprints, including Arcana, Calliope, Dutton Laboratories, Hyperion, Le Chant Du Monde, Mandarin, Naive, Praga, Romophone, and Russian Seasons.

While Goiffon rates Harmonia Mundi USA’s classical sales as strong, he adds that the company’s product diversification was “a combination of necessity and interest.” He adds, “It’s not confidential information that classical music is experiencing difficulties, so I started looking at other repertoire. Also, personally, I’m also interested in things other than classical music. Several of the people on my staff are interested in...
HARMONIA USA DIVERSIFIES
(Continued from preceding page)

I can go to an artist and say, "If you come with us, you will automatically get support and distribution in France, England, Germany, Benelux, and Spain."

— RENÉ GOIFFON —

USA began distributing Analogue Productions Originals (APO), the Salina, Kan.-based audiophiles blue label run by Chad Kassem.

"I've known Chad for a long time, because of his audiophile connections, so I've met him several times at the Consumer Electronics Show and places like that," says Goiffon. "One day, I became aware of what he was doing, recording those older [blues] performers and so on, and realized that he had 10 [titles] and didn't have any distribution. So I called him. He said, 'I don't have any distribution, I don't know what to do. Nobody wants it. I don't trust anybody.'

"So eventually I took my car and drove to Salina. I was in Austin [Texas], so I called him, and he was still saying, 'I don't know what to do.' 'Blah, blah, blah.' So I said, 'All right, I'll just drive from Austin to Salina.' I think that showed him I was determined, like nobody else. Everybody had made phone calls, but nobody had taken the bother to drive all the way to Salina.

"I then told him I was going to help him and told him we'd sign a deal. He's now up the U.K.-based classical and jazz label Black Box. Currently, Harmonia handles some 20 popular music labels."

The firm will step out on its own in the world-music field with its proprietary World Village imprint next year. Goiffon says, "Just like for Harmonia Mundi, the recordings will come from two sources: France and the U.S. For the U.S., I'm sort of in charge of it. The concept is to find great artists who have great potential and interesting things to produce and interesting things to say and then sell all over in Europe and the U.S."

World Village will be marketed and distributed by Harmonia Mundi in all its existing territories. "That's the strength of that group of companies," notes Goiffon. "As World Village, I can go to an artist and say, 'If you come with us, you will automatically get support and distribution in France, England, Germany, Benelux, and Spain,' which is seldom the case with any other independent world music labels."

While Harmonia Mundi USA's expanded offerings have boosted sales of the company's catalog, the French company has also been distributing releases by world-renowned label Harmonia Mundi. This includes the release of the Kaa archive, which was acquired by the company in 2000. The label also has a strong focus on classical music, with releases by renowned artists such as Sir Simon Rattle and the London Symphony Orchestra.

Merchants & Marketing

EDITORIAL

GARBARINI

MUSIC VIDEO.

MTV promotes Heidi Eskenazi to VP of licensing and Paul White to director of licensing in New York. MTV also names Preston Lew is director of marketing and retail, programming enterprises, in New York. They were, respectively, general director of licensing, managing director of consumer products, and director of marketing, home video, for HBO.

The company's new Media Composer software has been updated to include a new tool called "Choose a Track," which allows users to select a specific track from a project and then use it in another project. Additionally, the software now includes a new feature called "Scene Edit," which allows users to edit video footage in real-time.

DISTRIBUTORS.

Bob Garbarini is promoted to VP of sales, team liaison for BMG Distribution in New York. He was senior director of sales, team liaison. Lisa Juliano is promoted to VP of advertising for WEAP in Burbank, Calif. She was director of advertising.

Richard W. Hoffman is promoted to director of marketing for the audio and video groups of Valley Media Inc. in Wood, Calif. He was director of marketing, video.

NEW MEDIA. Beth Bradmon is named VP of business development at New Media Entertainment. She is Western region finance director for Landor Associates.

Stuart Zakim is named VP of public relations for iCAST in New York. He was VP of corporate promotion for Playboy Enterprises.

Andy Gendler is named managing editor of Music.com in New York. He was reviews and news editor for VH1.com.

HARMONIA MUNDI DIVERSIFIES

K-TEL INTERNATIONAL has launched a new DVD product line. The company has acquired the rights to more than 125 DVD releases, 100 of which represent music titles that K-Tel says fit its "traditional market niche." In a statement, K-Tel chief executive Philip Kives said the company plans to become a major supplier of music DVDs and has released 21 titles so far. The company is keeping DVD orders from accounts including Tower Records, Harmony House, and HMV.

BARNES & NOBLE.COM has replaced Amazon.com as Yahoo's chief partner in the sale of books online. Barnes & Noble's move is seen as making a marketing agreement with Yahoo after expanding its relationship with America Online. Under the agreement, Barnes & Noble.com will be featured throughout Yahoo's Internet directory and will be a featured merchant on its E-commerce site Yahoo Shopping. In addition, Barnes & Noble and Yahoo will team with Spinway, a provider of Internet services, to develop a free co-branded Internet service offering for Barnes & Noble retail customers. The service, which is expected to launch in October, will be promoted extensively in 551 Barnes & Noble stores across the country and will include the distribution of CDs to facilitate registrations. Financial terms of the deal were not disclosed.

CIRCUIT CITY reports that second-quarter sales rose 4% to $2.5 billion from $2.42 billion a year ago, fueled in part by strong DVD-related sales. Earnings from continuing operations—excluding the company's interest in the used-car business CarMax—declined to $43.2 million, or 21 cents per share, from $72.1 million, or 35 cents per share last year. Overall net income from continuing operations was $58.3 million, or 27 cents a share, compared with $73.7 million, or 36 cents a share, in the same quarter a year ago—in line with Wall Street's revised expectations.

In other news, the company announced the opening of its first store in the Albany, N.Y., market. Circuit City operates 575 stores and 45 mall-based Circuit City Express stores.

MUSICLAND STORES says that the winner of Sam Goody's 1999 unsigned band search, Darwin's Waiting Room, has signed a recording contract with MCA Records. Darwin's Waiting Room, based in New York, has released three albums and has been featured on VH1's "Making a Band.

LYCOS has teamed with BMG Entertainment to promote the new Tracey Bon ton single, "Spanish Guitar." The track from the La Face artist's latest album, "The Heat," is available as a free exclusive download on Lycos Music, and users can replay the song for 14 days. The deal marks the first time the companies have worked to promote BMG's artists on the Lycos Network, which also includes the company's Crumbl music label, the broadband and digital music division of Lycos.

HANDLEMAN reports that it has amended its current stock buyback program to eliminate a provision that allowed the company to repurchase its stock only when its price fell below 75% of the most recent 60-day high. The company says the amendment, which Handleman has backed up to Dec. 19, since September 1997, has repurchased 6,570 million shares of its common stock—29% of its outstanding shares—at a cost of $71.8 million.

MCY.COM has forged a deal to provide to RealNetworks an exclusive version of a concert by 'N Sync. MCY will sublicense to RealNetworks the digital rights to the program, which features performances and interviews. The concert will be available exclusively to RealPlayer GoldPass subscribers.

HOOK.COM, a hip-hop Web site, has forged a deal with Sean "Puffy" Combs Bay Boy Technologies to offer selected tracks from Bad Boy Entertainment artists as exclusive downloads. Terms of the deal were not disclosed, but Combs will receive an equity stake in Hook, which will become the exclusive online outlet for Bad Boy music. The New York-based company was formed two years ago. Hook.com will also become the exclusive online distributor of Combs' Sean John clothing collection and other business entities. Meanwhile, Hook has tapped Amplified to serve as its exclusive fulfillment arm for clothing as well video games, CDs, DVDs, tapes, and audio files.

AUDIOHIGHWAY.com, an online music and audio content site, has signed a letter of intent to merge with privately held nicheMusic.com. Under terms of the deal, audiohighway will acquire nicheMusic.com and its properties—World Entertainment Network, a world music Web site, and 75 Ark Entertainment, a hip-hop/R&B record label distributed by Alternative Distribution Alliance, an affiliate of the Warner Music Group—in an all-stock transaction. The proposed merger is subject to shareholder approval and is slated for completion by year's end. nicheMusic.com announced in July that it had closed a $3.75 million round of financing.

The Web operates the World of Warcraft, an online role-playing game that is popular among gamers who play the game on a regular basis. The company's other properties include World of Warcraft: Battle for Azeroth, a mobile game that launched in 2018.

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WHILE I WAS OUT in California for the National Assn. of Recording Merchandisers (NARM) Fall Conference, held Sept. 13-15 in San Diego (see story, page 74), I spotted a new concept being tested by Wherehouse Entertainment. At the corner of Lincoln and Washington, in the Marina Del Rey part of Los Angeles, the chain is converting one of its stores to what appears to be primarily a store carrying used product. The logo has been changed to Xchange, although in smaller letters it still retains the Wherehouse name.

According to sources on the West Coast, the store will be one of two or three locations that Wherehouse will test before the end of the year. In addition to the Marina Del Rey store, another test location appears to be in downtown Pasadena, Calif.

Wherehouse apparently is trying to recycle under-performing locations by testing this new concept, which appears to be merchandised as an off-price/uscd store. Sources suggest that Wherehouse’s used CD business is so successful that it now accounts for almost 10% of sales. But in the new store, it appears that used product and cutting-edge new (between two-thir d and three-quarters of inventory) with the remainder being new product.

Wherehouse didn’t return calls seeking comment. Stay tuned.

ONE OF THE MAIN topics of conversation at the NARM conference centered on how bad business was during the fourth quarter for record stores. Some veteran merchants labeled it the worst summer in memory due to the lack of hit product and were complaining that somebody at a major label should have noticed the void and stepped up to the plate. And of course, this opened up a Pandora’s box about why the majors seem unable to supply a steady flow of product year-round.

But Retail Track would like to remind merchants that the majors are aware of this issue and are trying to improve product flow. Maybe they fell behind during the summer, but I defy anybody to point out another year that was as heavy with hit product releases as the first five months of this year. It’s not just up to the majors to keep a steady flow of product—it’s also up to managers and artists, and while the labels have learned that you can generate significant sales in the first half of the year (witness ‘N Sync, Britney Spears, and Eminem), we still need more of the latter acts to learn that lesson.

Having said that, not all labels have completely learned their lesson. I know of one major label that is desperately trying to squeeze a late-November release from one of its superstars, who is still in the studio. But that label’s distribution company and some retailers are hoping that the artist doesn’t deliver the goods this year so that they will have a big release to work in the first quarter of next year. Remember, while the most traffic is in stores in the fourth quarter, so are the most superstar releases, and every year, at least a few get lost in the shuffle.

BETWEEN NARM’s confab, the Trans World convention, and vacation, I have been out of the office for almost a month, and now it’s time to catch up on some business. On Aug. 30, Hastings Entertainment, which had some troubles earlier in the year due to errors in its reporting, financial muscle to lend a new revolving credit facility. The facility, which is for $70 million and expands to $80 million during the fourth quarter, is provided by Fleet Retail Finance in syndication with the CIT Group/Business Credit Inc.

The old $90 million revolver, which was supplied by a consortium of banks led by Bank of America, became secured due to the troubles that Hastings had over the accounting errors. The new one is also secured and has no financial covenants, other than to maintain $10 million of borrowing availability.

The company also reduced debt by paying off $20 million in notes held by Metropolitan Life. “The new credit facility will support our entire three-year plan,” says Dan Crow, VP of finance, who recently joined Hastings.

INTERESTING BIT of news in a National Record Mart (NRM) Securities and Exchange Commission filing: The company is seeking to expand its board of directors by two seats and is nominating Damian Georgino, founder and managing principal of Greenbrier Capital Partners, as well as chairman of Penfield, Pa.-based Georgino Industrial Supply.

Also up for a director’s post is David Lang, president and founder of Compact Disc World, the 10-unit South Plainfield, N.J.-based chain. Although in the past Bill Teitelbaum, NRM chairman, has tried to buy CD World and lured Lang to Pittsburgh to run NRM for him, nothing of the sort is occurring now, says Teitelbaum. Nor does Teitelbaum see a conflict, since NRM doesn’t have any stores in the markets where CD World competes.

Teitelbaum believes Lang will make a worthy addition to the NRM board. “He is very smart and knows the part of the industry that I am not assimilated to,” particularly music product and merchandising, says Teitelbaum, who is known for his financial knowledge. “If you can mold him and I into one person, you would have a very strong operator.”

SPEAKING OF board members, Terry Woodward, president of Wax Works, is not only on the board of NARM but is currently serving as chairman of the trade association. If the pending sale of his chain is completed, it could give new meaning to the term “lame duck.”

Woodward, however, says, “I would certainly like to continue (as NARM chairman), but I will leave that up to the (NARM) board.” He points out that the NARM board itself has changed and brought on some video executives and that he retains ownership of his video distribution business, VideoWorks.

...Turns Bricks and Mortar Into Clicks and Mortar!

IF YOU WANT to make money selling music and DVDs on the Web, don’t buy a CD. Just buy it used for 10 cents and then sell it for $10. That’s the easy way to make a fortune on the Web, according to retail consultant Ed Christman, who has published a new book, “Retail Track,” and whom I spoke with last week.

Conventional wisdom has it that the only way to make money on the Web is by charging the consumer a premium, but Christman says that’s not necessarily true. The new book, which he wrote in about 90 days, is not even available on the Web yet and is only being sold to subscribers of a magazine he runs called “The Store 24.”

He has made a business out of his daily reports, which have been averaging 1,000 or more subscribers per week. He also claims to have a waiting list for his new book that is now being printed.

I asked Christman what he considers to be the three major mistakes that traditional retail stores make when going online and he said:

1) Many retailers buy music CDs directly from the manufacturer, but Christman says that’s a bad idea. It’s much better to buy them from a record store, which can put a better unit on the shelf and also provide more value to the consumer. He also recommended buying CDs from a used source.

2) Many retailers stock too many CDs in the beginning and then realize they have too much inventory. Christman recommends starting with a smaller selection and then building up as demand increases.

3) Many retailers don’t have a strong online presence, which is essential for success in the digital age. Christman recommends having a strong website and also using social media.

“Retail Track” by Ed Christman, published by Mind Spirit, is available on the web at www.retailtrack.com. The price is $99.95 and it’s also available in a hardcover version for $249.95. The book includes a CD with a software program that helps retailers optimize their online presence.

PASCAL (Continued from page 51)

Meissner (“Rush”) and Naoise Sheriken (“Walk In Chinatown”), “The idea of having her write with different people was to raise the bar creatively,” says Robert Ott, GM of BMG Music Publishing Canada.

“Two heads are better for writing songs if you trust the other person,” says Pascal. “Some songwriting did not work out. I was sent to Nashville [by BMG Publishing] and hated the experience. There’s a mentality there that whether it’s good or not, I’d rather work at making it sure it was a good song.”

Montreal-born Pascal, who moved to Toronto, Ontario (on the outskirts of Toronto), at age 6, made her professional debut as a dancer aged 14 with Toronto’s Rush Dance Company. She later joined the Young Actors Performance Troupe of Toronto and at 17 trained at the prestigious Chautauqua (N.Y.) Theater School.

Pascal’s debut is dedicated to her parents, Canadian film and TV producer Karen Pascal and Charles Pascal, an executive director of the Atkinson Charitable Foundation in Toronto. “My parents always said I could do anything I wanted to,” she says. “They were of the mind-set: ‘Don’t be the one that the dance, be the dancer; the choreographer.’”

Following a serious car accident in 1988, Pascal was unable to continue dancing, but got a job as a dancer in several Canadian TV films. She realized she had a passion for singing and songwriting following a short stint as a singer with a local band. In 1995, he wrote a song for “Kings & Queens,” co-written with Laidlaw, Chapman, and engineer/producer Everett Kuvestein, who works with Pascal. Some collaborations on the National Songwriting Competition (Billboard, March 16, 1996).

Several major labels got in touch with Pascal, after hearing “Kings & Queens” played on CKFM. More contacted her after she serviced label executives with an impressive seven-song demo of original songs. But she remained unsigned.

Pascal now says she knew she wasn’t ready for a breakthrough “I really only had a handful of songs,” she says. “I did not want to be a one-hit wonder. I didn’t want to choose the first 12 songs I had written as an album, also wasn’t flavor of the month.” My songs weren’t full of angst. I love Alanis Morissette, who was starting to happen then, but I wasn’t writing songs like that.”

Pascal continued developing her skills, and two years ago she won second place in the international John Lennon Songwriting Competition with “Side Of The Road.” Last year, she serviced music industry contacts with an impressive 10-song demo, produced by Salmond, dubbed “The Vancouver Sessions.” Two titles from those sessions, “Angel Baby” and “Only Way,” are on “Hairspray.”

Pascal is remarkably confident of making her mark as a pop stylist. “There’s been a fantastic amount of male artists emerging in recent years, but many haven’t stuck around,” she observes. “I want a level of longevity in my career. I figure I’ve got a chance because there’s no other Blaise Pascal[s] out there.”
England’s Warp Bringing Its Electronica To U.S. Via Caroline

WARP SPEED: Though Founded over a decade ago, the English label Warp Records has become one of the best-known electronic music brands around without ever having established a U.S. presence of its own. But all that is about to change.

The Sheffield, England-based company—home to such notable electronic acts as Autechre, Aphex Twin, Nightmares On Wax, Boards Of Canada, Plaid, and Squarepusher, and such avant-rock performers as Jimi Tenor and Broadcast—has sealed an exclusive American distribution deal with New York-based Caroline Distribution. Warp will also establish a U.S. office in New York, probably by the end of the year.

Caroline is, of course, a formidable force in electronic music: its proprietary Astralwerks imprint is among the most prominent names in the genre, and the distribution company also handles a number of other well-known labels in the genre, including Quannum, Mille Plateaux, Ninja Tune, and Digital Hardcore.

Until now, Warp has licensed its material out to a number of American labels, including Matador (which issued a three-CD Warp overview in honor of the company’s 10th anniversary last year), TVT, Tommy Boy, Nothing, and Sire.

From this point forward, it will release most of its product under its own name stateside, though Caroline director of purchasing Michael Bulle says that it is likely that Aphex Twin will remain with Sire and Red Snapper will stay at Matador.

Bulle says that the first Warp releases under the arrangement with Caroline will be “Tiny Reminders” by Two Lone Swordsmen and “Train-er” by Plaid, both of which are due Oct. 31. These will be followed by “Muddlin’ Gear” by Superconductor’s Jamie Lidell, on Nov. 28. New albums by Autechre and Boards Of Canada will arrive in early 2001.

NEW HONCHO IN D.C.: Daniel Sheehy, former director of the folk and traditional arts division of the National Endowment for the Arts (NEA), has been named the new director of Smithsonian Folkways Recordings in Washington, D.C. Sheehy will report to Richard Kurin, director of the Center for Folklife and Cultural Heritage at the Smithsonian Institution, which purchased the Folkways label from its late founder, Moses Asch in 1987.

Sheehy is replacing Tony Seeger, who exited the label—where he had worked since it entered the Smithsonian’s orbit 13 years ago—in July to take a position in the department of ethnomusicology at the University of California Los Angeles (Billboard, July 22). Sheehy himself holds a Ph.D. in ethnomusicology from UCLA and worked at the university as a staffer at its Institute of Ethnomusicology before joining the NEA 22 years ago. While he sports some formidable academic credentials, he has also worked as a record producer and as a trumpet player who specializes in mariachi music.

QUICK HITS: Fantasy Records’ Stax imprint expects to issue two major boxed sets in late October. One, “Lifetimes,” will pay tribute to the late Johnnie Taylor, who died of a heart attack May 31 in Dallas. The three-CD collection will compile the singer’s gospel work with the Highway QC’s favorite album of last year, “Gear Blues” by the smokin’ Japanese band Thee Michelle Gun Elephant, will finally receive a U.S. release Oct. 31 from Bar/Bar, Calif.-based Bongal/Alive Records. The album will include a bonus track, the single B-side “Jenny” killer!

FLAG WAVING: Somehow it seems very appropriate that Rick Shea’s new album, “Sawbones,” out Tuesday (26), is being released by Wagon Wheel Records, an L.A.-based record label that began life specializing in music for square dances.

Singer-songwriter Shea, a prolific and talented member of L.A.’s tight-knit roots-rock community, says (Continued on next page)
that Wagon Wheel, which was founded in the early '60s by Colorado square-dance caller Don Franklin, was purchased by the family of his producer Cody Bryant in 1981. While people can still swing their partners 'round and 'round to music from the label's catalog, Bryant has broadened Wagon Wheel's fare with contemporary country-styled music.

Shea fits right in with the program. "I learned all these songs playing in truck stop bars in San Bernardino for five or six years," Shea recalls of his schooling in the California country style. While releasing a couple of independent albums on his own over the last decade, Shea has also served as a backup musician for some other Southern California roots-music notables, including Dave Alvin, for whom Shea has played guitar, pedal steel, and mandolin for three years.

"I did stuff with Dave as long as 10 years ago, with [former Flag Waver] Chris Gauffney," Shea says.

Shea acknowledges the influence of such California country precursors as Wynn Stewart, Merle Haggard, and Buck Owens but doesn't strictly bag his work with theirs. "I know that I draw on the things that appeal to me, and that's always had an appeal," he says. "But I tend to look at things song by song."

And, though much of "Sawbones" has the bluesy underpinnings and bold swing of classic California country, Shea also favors a folk-oriented style flavored with acoustic instruments. "I love the way they record," he says.

Shea will support his strikingly written and played album by late-year dates that will find him splitting his duties between work as a sideman in Alvin's group and leading his own sets. "I'll be touring with Dave in October, and I'll probably do a song in the show," Shea says. "I'll be opening the dates on a November tour... From there, I'm looking into how much I can do on my own."

Wagon Wheel Records is distributed by Burnside Distribution, and Valley Media carries the label's titles.

LIFEbeat, The Music Industry Fights AIDS, invites you to historic RADIO CITY MUSIC HALL for breakfast with RADIO'S NEWEST LEGEND. Please join Radio One's CATHY HUGHES and LIFEbeat for breakfast from 9 a.m. to 11 a.m. on October 5, 2000, as we launch our National Public Service Announcement Campaign. Radio City Music Hall, 1260 Avenue of the Americas (between 50th & 51st Streets) FOR TICKET INFORMATION CALL BARRI CILLIE AT (212) 965-8900

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ENGLAND'S WARP (Continued from preceding page)
Artemis, Metal Blade, Loud Among RED Convention Attendees

RED Distribution gathered its troops July 18-23 at the Heritage Convention Resort in Southbury, Conn., for its annual convention. During the meet, the RED staff attended seminars to help them prepare for upcoming industry changes, listened to product presentations to prepare for the holiday selling season, attended showcases where some of the bands they promote stopped and thanked them by performing sets, and, of course, schmoozed with one another.

After the Roadrunner product presentation, the label thanked RED for its help in making the Slipknot album a hit by presenting RED senior management with platinum plaques. Pictured, from left, are Tova Hoffman, VP of human resources/accounting services at RED; Bob Johnson, senior director of field marketing/sales for Roadrunner; Lou Tatulli, VP of sales at RED; Dean Tabacc, VP of sales at RED; Ken Antonelli, president of RED; Chris Misutka of the Roadrunner production department; Laura G. Marques, VP of marketing at RED; Jonas Nachsin, at the time GM of Roadrunner but since promoted to label president, Alan Becker, senior VP of product development at RED; Michael Canter, VP of sales at Roadrunner; and Derek Schulman, who at the time was president of Roadrunner but has since left the label. Kneeling is Michelle Van Arendonk, director of A&R, film and TV music, at Roadrunner.

The Artemis team and RED compare notes on how the convention is going while Artemis recording act Vengeance Of Spooks listens in. Standing, from left, are Daniel Glass, president of Artemis; Ming-Xia, Hypro, and DJ Sporty Shorty of Vengeance Of Spooks; Ken Antonelli, president of RED; Mr. Booka-T and Water Water of Vengeance Of Spooks; Joe Marone, CEO of the Antra label; Reuben Rodriguez, who handles R&B radio promotion for Artemis; and Paris Rose, national director of crossover promotion for Artemis. Kneeling are Jeff Brody, left, who handles sales for Artemis through his JRB sales and marketing firm, and Alan Becker, center, senior VP of product development at RED.

After the Metal Blade product presentation, RED executives met with label executives to compare notes. Pictured, from left, are Alan Becker, senior VP of product development at RED; Ken Antonelli, president of RED; Mike Faley, president of Metal Blade; Tracy Vera, senior VP/GM of Metal Blade; and Dan Fitzgerald, VP of sales at Metal Blade.

Loud Records and RED discuss strategy for the game show that the label produced during its product presentation. Pictured, from left, are Randy Roberts, GM of Loud; Steve Rilkind, CEO of Loud; Ken Antonelli, president of RED; Loud recording artist L.V.; Dean Tabacc, VP of sales at RED; Rich Issaeson, president of Loud; Ken Guelic, VP of sales at Loud; and Jonathan Rilkind, executive VP at Loud.

Rampage recording artist Miss Jones, center, has a little help from her friends as she puts across a number from her latest album.

After the Victory product presentation, Victory leader Tony Brummel, left, challenges Ken Antonelli, RED president, center, to a game of pool, while Jenneve Van Eynde, who does national sales for Victory, calls next.

The big three get together and discuss what's next on the convention agenda. Pictured, from left, are Michael Haentjes, CEO of edel music; Ron Urban, president/CEO of Edel North America; and Ken Antonelli, president of RED.

During the Warlock presentation, recording act 3rd Bass made an appearance. Shown, from left, are DJ Eclipse of 3rd Bass; Diana Lemchak, executive VP at Warlock; Adam Levy, CEO of Warlock; Ken Antonelli, president of RED; Prime Minister Pete Nice of 3rd Bass; Jim Cooperman, senior VP of business and legal affairs at RED; and MC Bulworth of 3rd Bass. Shown squatting in front is MC Serch of 3rd Bass.

Epitaph/Fat Possum recording artists R.L. Burnside and Paul Jones discussed the convention members' attentiveness during their performances. Pictured, from left, are Lou Tatulli, VP of sales at RED; Ron Urban, president/CEO of Edel North America; Ron Coleman, who does sales and marketing at Epitaph; Burnside; Jones; Eric Deaton, bassist in Paul Jones' band; Andy Kaulkin, president of Epitaph; Dave Hansen, GM of Epitaph; Mark Maurer, who does marketing at Fat Possum; and Alan Becker, senior VP of product development at RED. In the front row, kneeling from left, are Kenny Brown, guitarist in R.L. Burnside's band, and Cedric Burnside, R.L. Burnside's grandson and drummer.

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**New Media**

**MERCHANTS & MARKETING**

**Forecasts See Merry E-Tail Christmas**

Strong Holiday Spending Expected, But Service Is Considered Key

This issue’s column was prepared by

Marina A. Gillen.

**FALL MAY HAVE ONLY**

just dropped, but the online music sector is already gearing up for the holiday selling season ahead. If the various Internet prognosticators are on target, it promises to be a relatively hot one for Web merchants—although they warn that a repeat of some of last year’s mistakes could result in some companies getting burned.

According to Jupiter Communications, U.S. consumers will spend $1.16 billion online this holiday season, which the Internet research company defines as Nov. 1 through Dec. 31. That’s a 60% rise over the prior year period but below the dizzying growth peak set in previous years, which saw sales triple in 1998 and more than double in ’99.

**SITES + SOUNDS**

Some $9 billion of this year’s total will be spent on retail purchases (the other $3 billion will be run up by travel purchases), and some 6 million of those spending that money this year will be first-time online buyers, Jupiter predicts. The lure for the newcomers? Convenience and an increasing confidence in the channel, according to Jupiter analyst Kevin Cassar.

But along with that rising confidence comes ever-higher expectations for service, analysts and retailers alike. Research firm Gartner Group—which forecasts North American online holiday sales of $10.72 billion—says that some E-tailers found themselves unprepared for last year’s onslaught of buyers and thus had difficulties getting gifts out on time.

One in four online orders were delivered late during the 1999 holiday season, says online research company BizRate.com, which notes that consumers are not entirely blameless in this equation. The peak buying day for online shopping during the holiday season—and the entire year—is Dec. 14, it says. Not quite last-second but cutting it fairly close.

“The worst thing you can do is promise something and then not deliver it,” says Dave Adler, senior VP/GM for Virgin Megastores’ online store at virginmegam.com, who expects a strong Christmas season for online music sales. “It’s to be expected that people will be shopping at the last minute, but the last thing we would do is take orders to the last second with the expectation that they would arrive in time. What we would rather do is encourage customers to shop a little earlier. And of course if they place orders late in the day, we will do our best to get them to you, but be about managing expectations as well.”

Customers are more likely to hold a late order against a site than they are to harbor ill will against a merchant who tells them up front that they have missed a "guaranteed delivery" deadline, analysts say.

Robert Labatt, principal analyst for Gartner’s e-Business Services, believes that both consumers and retailers have learned hard lessons from last year. “Consumers are likely to shop earlier as they shop more in

(Continued on page 97)

**TRAFFIC TICKER: Top Online Retail Sites**

Unique Visitors From Home And Work (in 000s)

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Source: MediaMetrix, July 2000. Sites categorized by Billboard. MediaMetrix defines unique visitors as the estimated number of users who visited each site, without duplication, once in a given month. More than 55,000 individuals throughout the U.S. participate in the MediaMetrix sample.
BY SAM ANDREWS

LONDON—More sex, please, we’re British—but no drugs or violence.

In a new set of rules issued by the British Board of Film Classification (BBFC), restrictions on sex scenes will be lessened for 15- and 18-year-old consumers, who will be able to watch sex scenes that will now be considered too explicit for younger viewers.

The restrictions on sexual content in films certified for 15-year-olds will be lowered, as long as the sex scenes are depicted in a responsible and loving manner. Changes were made following an extensive public survey conducted by more than 3,000 movie and video viewers and a group of experts who viewed their opinions about sexual, violent, and drug-related content in films. The new guidelines were also determined by consumer-friendly panels selected from around the U.K.

The result is that films such as “The End Of The Affair,” “Sex In The City,” and “Romance” will now face fewer cuts because they can be "exceptionally justified by context," according to the new guidelines.

“While people told us that it is for 15 films [those suitable for 15-year-olds] we should ease up on rules about sexual content and that at the 18 level [those suitable for 18-year-olds] we should please back off,” says BBFC president Whittman Smith. BBFC chairman Robin Davis says that under the new guidelines film censors will edit only the most graphically violent scenes, scenes that actively promote violence, or those that give explicit information about drug use in a certified 18 film.

The more liberal line on the 18 rating means that the Brad Pitt film “Fight Club” would now pass uncut, but several scenes in “Transcendence” that could be interpreted as giving "instructional detail" for taking drugs would be taken out.

“If ‘Pulp Fiction’ were to come to us for the first time,” Davis says, “I think we would look at the scene where John Travolta is taking hero in a car with a little more concern than we did at the time. Scoring participants in the survey had a greater concern about the depiction of drugs at all levels, Whittman Smith says, because many felt that some films make drug use appear to be acceptable social behavior.

While the board acknowledges that drug use is part of any society, it won’t allow scenes that contain any element of "instruction about drugs and how to acquire or use them."

However, the "light-hearted" use of drugs in the London film "Blethyn-starring "The Colour Yellow," reasons Grace, because its focus was on marijuana (not considered a hard drug by the board) and because no children were involved in the drug use.

Voice-Over Legend June Foray Brings Squirrel, Granny To Life

After 60 years in show business and her own star on the Hollywood Walk of Fame, June Foray is arguably the first lady of animation. She's worked with Chuck Jones and Friz Freleng on over 20 Warner shorts and with Jay Ward as the voice of Rocky the Flying Squirrel, which she reprised for the feature film “The Adventures Of Rocky And Bullwinkle,” due in stores Jan. 9 from Universal Studios Home Video.

Foray also voices the character of Granny in “Twentieth-High-Flying Adventure” from Warner Home Video, in stores next month. Her other projects include a Looney Tunes “Cowboy Christmas” album from Rhino Records and the audiobook “Tall And Small Tales” from Helion.

The busy Foray—and a few of her characters who dropped in—spoke with us from her Woodland Hills, Calif., home.

How did you first get the role of Granny? By chance?

In 1944, I had been doing Witch Hazel for Chuck Jones when Friz Freleng asked me to do Granny. I had nothing to go by, but I had created this granny voice when I was 12. I have always been an omnivorous reader and liked to act out the parts. So I relied on what I had invented as a kid.

And now... how did you get involved in “Twentieth-High-Flying Adventure?”

I just loved the script. It’s charming. I like the idea of a canary flying around the world in 80 days. And the writing is great.

You also voiced “The Adventures Of Rocky And Bullwinkle.” Was it different because of the live-action element?

No, because we always record the animation first. Voice-over people (Continued on page 66)
### Top Video Rentals

**Compiled from a national sample of retail store rental reports.**

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**NEW**
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- Kevin Costner & Nicole Kidman
- Ewan McGregor
- Kevin Bacon
- Keanu Reeves
- Buena Vista
- MGM
- Warner Home Video
- Various Artists
- Universal Music & Video Dist.

**Top Video Sales**

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**Top DVD Sales**

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Columbia’s ‘Thomas’ Goes Home With Warner’s ‘Pokémon’

by Moira McCormick

VOICE-OVER LEGEND
(Continued from page 61)

have to take cold, hard words off the paper and make it sound natural. It’s like radio—you never see anything except the microphone.

What was Jay Ward like to work with?
Jay was an amiable man, but very perspicacious. He knew precisely what would go and what wouldn’t go. And he had real insight into the characters. The acting involved [for animated characters] is under-appreciated. Voice-over people don’t have the camera to recognize the eyes or body language or facial expression. They have to express everything with the voice.

So do you act as you voice a character?
Yes, you can’t help it! Every time I do a witch, I bend over and crook my neck. You just assume that character.

What keeps you going after all these years?
In the first place, the fact of earning a living, and in the second place, it’s good money.

Catherine Cella

Lights! Camera! Action!

“Thomas And The Magic Railroad” takes stores Oct. 31 from Columbia TriStar Home Video. The tape is priced at $22.96 for clamshell or slip-sleeve, and the DVD is priced at $34.95, the cover will be supported by tie-ins with Amtrak, Basic Fun Toys, and Random House Books.

“Thomas,” the first full-length feature film starring popular preschool character Thomas the Tank Engine, stars Alec Baldwin, Peter Fonda, and Mara Wilson. The DVD version includes deleted scenes and theatrical trailers and will be presented in Dolby Digital Surround Sound. A Spanish-dubbed and packaged version is also available.

The Amtrak promotion includes a coupon for a special Amtrak kids’ family performance in all “Thomas” packages. Random House Books will be co-promoting the video and DVD release through advertisements in 450,000 “Thomas” books and through a full-page ad in the November issue of Parents magazine, as well as through links from the Random House Web site to the “Thomas” site. As for the Basic Fun toy giveaway, details are still being worked out.


Each video comes packaged with a free, exclusive game card from Wizards of the Coast, featuring (who else?) the most popular Pokémon character, Pikachu. Specialized media video cassettes and DVDs will also come packaged with an exclusive Pokémon coin featuring the character Lugia. Plus, both VHS and DVD will give a sneak preview of the next theatrical film for the franchise, “Pokémon 3.”

Extra features on the DVD include musical performances from the movie along with behind-the-scenes footage and the “Pokémon: The Movie, Pokémon 2000, The Power Of One” theatrical trailer. DVD-ROM users can sample Nintendo game guides, Web events, and Web site links.

Several major promotional partners rounded out the Pokémon marketing plan. More than 5 million Cracker Jack boxes will offer a $3 rebate and a special Pokémon surprise with purchase of the video. Banquet Chicken will kick in a $3 rebate, which will be advertised on more than 6 million of the company’s product boxes. More than 1 million boxes of Nintendo’s “Hey You Pikachu!” videogames will advertise a $3 rebate, as will select Rexall Vitamins.

The movie will also be included in Warner Bros. Family Entertainment’s four-quarter promotion, which offers a $5 escalating consumer rebate and a $2 instant coupon and print campaign. Each of the two titles join the other big family movie of the summer, “Chicken Run,” which scampers in Nov. 21 (Billboard, Sept. 23).

Have a Sony Holiday: Sony Wonder has unveiled four new holiday-themed home videos, led by a first-ever Christmas special from the Emmy-winning PBS series “Arthur.” “Arthur’s Perfect Christmas” will be broadcast Nov. 22 and Dec. 29 on PBS.

The 55-minute video, which arrived in stores Sept. 12, will come packaged with an “Arthur” value booklet featuring offers from the franchise’s licensees, which include Juicy Juice, TBXY frozen yogurt, Mattel Interactive, Random House, and others.

The movie priced at $12.98 (VHS only), will also receive in-theater advertising at Loews Cineplex Theatres during the month of November.

The other new holiday titles from Sony all priced at $9.98, are “Santa’s Special Delivery,” “The Last Polar Bears,” and “Winnie’s House: Happy Holidays.” The first two run 30 minutes, and the third is a spinoff of the PBS preschool TV series “Winnie’s House” and has a 50-minute running time.

Holiday releases include “Elmo Saves Christmas,” starring Charles Durning, poet Maya Angelou, and Harvey Fierstein as the Easter Bunny. The VHS version is priced at $9.98, the DVD is $19.98.

Other holiday releases include “Christmas Eve On Sesame Street” at $9.98 and “CinderEImo” at $12.98 VHS and $19.98 DVD.


FANTASTIC: Walt Disney Home Video will bring “Fantasia 2000” to VHS and DVD on Nov. 14. At the same time, the original “Fantasia” will be available on DVD for the first time, in a 60th-anniversary edition. Both the VHS and DVD versions of “Fantasia 2000” contain a free collectible commemorative booklet highlighting the art, music, and technology of the film. The supplier will also put out a three-disc collector’s set “Fantasia Anthology,” containing both versions of the groundbreaking classical music-and-animation films, as well as the supplemental disc “The Fantasia Legacy.”
LFPM DEBATE CONTINUES. The Federal Communications Commission (FCC) says it received 473 applications from nonprofit community groups and state and local governments for low-power FM (LFPM) stations in Connecticut, Illinois, Kansas, Michigan, Minnesota, Mississippi, Nevada, New Hampshire, Virginia, Wyoming, and Puerto Rico. Meanwhile, NPR, which has joined commercial radio in opposing the LFPM program, is backing a bill proposed by Sen. Rod Grams, R-Minn., which would allow the FCC to license LFPM stations while still protecting third adjacent channels. NPR has been most worried about the impact LFPM stations would have on its radio reading service for the blind, which is often on lower power stations. "We have consistently affirmed our belief that LFPM can coexist in a complementary, compatible way with America's public radio stations," says NPR President/CEO Kevin Klose. Grams, meanwhile, has picked up more co-sponsors. Sens. Chuck Robb, R-Va.; Jim Bunning, R-Ky.; Craig Thomas, R-Wyo.; Mike Crapo, R-Idaho; and Rick Santorum, R-Pa., have added their names to the list, which has grown to eight. Grams' bill is a companion to a bill approved by the House in April.

KENNARD PLANS TO STAY PUT. FCC Chairman Bill Kennard says he has no plans to exit his post if fellow Democrat and pal Al Gore wins the White House. Kennard says reports of his departure "have been greatly exaggerated." In the Sept. 12 edition of The New York Post, FCC sources were quoted as saying Kennard would step down if Gore won, perhaps to take another job in a Gore cabinet. Kennard plans to stay until his term expires in June 2001, although tradition dictates that he offer to give up his chairmanship when a new president takes office. Kennard has also announced that he plans to break the two-year deadline he established to keep the personal and political editorializing rules. Kennard had excused himself because he worked on the issue when he was an attorney at the National Assn. of Broadcasters. Because of the tie, the FCC has been unable to remove the issue for a year. Kennard has ordered it to take action. While he said he will finally vote, Kennard declined to reveal which way he will go.

RATINGS REDUX. After uncovering nine questionable diaries in the Tampa, Fla., market, Arbitron has reissued the book for market No. 21. While a few stations gained or lost one-tenth of a point, R&R WRXB-AM (Star 16) fell 50%, from 1.0 to 0.5 in the reissue. Arbitron says six diaries were from "a media-affiliated household," while another three diaries were "returned from a household that appears to have been influenced by media affiliation." Separately, as the large radio groups begin to invest in smaller or suburban markets, Arbitron has added five new markets to its fall 2000 survey, including two new embedded markets in the New York metro. Added are Middleses, N.J., market No. 33, and Westchester, N.Y., market No. 50—both part of the larger New York metro. Arbitron has also created the Flagstaff, Ariz., market, at No. 158; Clarksville, Tenn., at No. 199; and St. George, Utah, at No. 248.

EMMIS AIMS TO BE NO. 3 RADIO CHAIN
Cummings Says Group Will Focus On New Market Clusters

BY JEFF SILBERMAN
LOS ANGELES—After a frustratingly long absence from station acquisitions, Emmis Communications has returned to empire building in a big way.

When the Federal Communications Commission denied certain Clear Channel spinoffs, Emmis picked up modern KZPX (the Peak) Denver, which it flipped to modern oldies. A month later it picked up crosstown KACL (Alice) from religious broadcaster Salem Communications. In addition, it ironed out a station swap in St. Louis that brought in modern KQRT (the Point) and classic rock KXOK. Together, they show: Emmis not only back in the headlines but on top of its rock game.

"Our intent all along was to grow the radio division, but in a rational way," Emmis executive VP of programming Rick Cummings says. "We continue to believe that this consolidation is far from over. There will be more opportunities in the markets we operate in to grow the enterprise."

Cummings believes Emmis will join what Steve Rivers described as the "Bloods and the Crips," namely Clear Channel and Infinity, as the third power. "That's an interesting analogy," Cummings says. "Having programmed [KPWE] Power 106 [Los Angeles] for years, I know those organizations a bit, and I wouldn't characterize it that way. But we've always thought we'd be the third-largest group, although we don't yet know how it'll happen. It can almost assume that a mid-level group would have to be acquired, and we'll certainly be interested in that."

For now, he's focused on setting up new market clusters, as in L.A. "We're still learning how to cluster," he says. "Outside of New York and Indianapolis, we haven't had a lot of opportunities to figure out how they work. Of course, it wouldn't be great if they could all be like the New York [stations], which spread across the entire spectrum of African-American radio listening, but they don't always work that way.

Emmis' new St. Louis family is more of a complementary cluster. "We can do what Clear Channel does with some of the old Jacor lineup," Cummings says. "We own the..." (Continued on page 80)
Seminar highlights

- **KEYNOTE ADDRESS**
  JIMMY DE CASTRO,
  Former AM/FM CEO

- **PRE-AWARDS SHOW RECEPTION**
  Prior to the awards banquet,
  CLIVE DAVIS will present an exclusive
  first preview of J Records

- **Carl Thomas Platinum Party**
  with Live Performance
  sponsored by Bad Boy Entertainment

- **Live performances by**
  Eartha, AFRT
  Crystal Sierra, Virgin Records

- **An "Evening with Tank"**
  sponsored by Blackground Records

- **Visit exhibits by DG Systems,**
  Bad Newz Records & others

The Grand Finale!

The Billboard/Airplay Monitor Radio Awards
Honoring America's leading programmers and personalities.
Hosted by Downtown Julie Brown

SUPERADIO will broadcast the
"Open House Party" live to over
155 stations from the Awards.

Among the Participants . . .

- Terry Avery, WFXE Columbus
- Doug Banks & De De McGuire, ABC Radio
- Kathy Brown, WWZN Baltimore
- Delilah, Broadcast Programming
- Maurice Devoe, WPHT Philadelphia
- Skip Gillard, WBLK Buffalo
- Dominique DiPrima, KKBT Los Angeles
- Mike Edwards, WWWW Washington, D.C.
- Bill Flanagan, VH1
- Joe Wade Formicola, WRAL Raleigh
- Tom Fricke, SBK Creative Media
- Kelly Gross, WPLY Philadelphia
- Troy Hanson, WRIF Detroit
- Ron Harrell, KKIS Denver
- Shellie Hart, KUBE Seattle
- Scott Jameson, WRZX Indianapolis
- Tony Kidd, WHGT, WFLG Miami
- Dan Kiley, KIS Los Angeles
- Andre Marcel, WDKX Rochester
- John Martin, Clear Channel
- Tony Mascaro, WPLJ New York
- Orlando, WLLD Tampa
- Tom Poleman, Clear Channel
- John Reynolds, WNKLS Charlotte
- Bill Rose, Arbitron
- Steve Salhaney, WTNJ-FM Hartford
- Dave Sholin, Capital Records
- Michelle Stevens, Nassau Broadcasting
- Dom "Domino" Theodore, WFLZ Tampa
- Dave Universal, WKSE Buffalo
- Sam Weaver, KPRS Kansas City

Confirmed Artist Panelists:

- Leigh Nash, Sixpence None the Richer, Squint Ent.
- Matt Scannell, Vertical Horizon, RCA
- Carl Thomas, Bad Boy Ent.
- Vitamin C, Elektra
- and others . . .

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Address: __________________ City: ______________ State: __________ Zip: __________ Phone: __________________ Fax: __________________
E-mail: __________________

Pay by: □ check □ Visa/MC □ AMEX □ money order Credit Card #: __________________ Exp. Date: __________ Signature: __________________

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

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www.americanradiohistory.com
XM Opens HQ, Plans Production Of Receiver

BY FRANK SAXE

With its satellite radio service set to begin within the next six to nine months, XM Satellite Radio has opened its new headquarters and broadcast center in Washington, D.C. The $150 million, 300,000 square-foot facility will include 82 digitally interconnected studios, making it the largest radio broadcast facility of its kind in the U.S. XM gave the former Judd & Dettwiler printing plant in northeast Washington a $5 million makeover to create the facility.

XM has also unveiled a prototype of its radio receiver, which is set to go into production shortly. XM Radio
doctor/CEO Paneran says an end-to-end send test has proven successful. “An XM digital music signal was successfully uplinked to a KU-}

band satellite, beamed back to earth to a terrestrial repeater, and received by an XM prototype radio in a moving vehicle.”

XM has also announced new

agreements with regional con-

sumer electronics retailers, which will sell and install in-car receivers. In the Pacific Northwest, Magnolia Hi-Fi will distribute XM radios, while the Cowboy Maloney’s Electric City chain will do the same in Mississippi.

At the same time as it ramps up technically, XM is signing additional content deals. Recent additions include

an all-news channel created by the Associated Press, a business news channel by CNBC, and a children’s channel crafted by the Sesame Workshop—

the producers of “Sesame Street” and “Dr. Seuss’ Tales.” Also, XM has announced content deals with BET, the BBC, and Harlen Knowles,

an Internet movie site creator.

EMMIS AIDS TO BE NO. 3 RADIO CHAIN

(Continued from page 8)

rock franchise. The Point [is] the dominant contemporary rock station. KSHE is a 34-year-old legend as a traditional mainstream rock outlet, and it is on the upper end of soft classic rock KHT (K-Hits). That leaves us with a couple other FM’s. KXOK has been a

major hit music station for years, and the only FM’s that will do something else with the signal. It’s also no secret that we’re not going to keep

Extreme as [it is], as it has almost singlehandedly kept contemporary rock audience with the Point.

One thing EMMIS is keeping are three powerhouses in markets, Bob and Tom and KMBS and Howard Stern on EXT, and the
cross-town competition. Cummings

thought we’d do well in terms than country and in on country KKXX St. Louis before EMMIS deeded the station to Bonneville.

Cummings says 80- and 90’s are
crossing the major FM’s are still

on country and in on country KKXX St. Louis before EMMIS deeded the station to Bonneville.

Cummings says 80- and 90’s are
crossing the major FM’s are still

in.

Overall, Cummings admits that
to grow in a major market, EMMIS

may have to adopt Clear Channel strategies such as voice-tracking and group-contesting. “We absolutely have to look at those things,” he says. “You’re going to see a different set of rules and a different way of thinking in the way EMMIS stations are programmed and managed in the next five years. We hope to maintain our EMMIS culture as we grow. So far, we’ve been able to maintain the good things and limit the negatives.”
O

ver the course of a relentless two-year, cross-country tour, he'd be a few years old, but you'd get
those marble-covered composition books in school." He asks, "I filled up about 10 of those books
during our months on tour. I filled them up with poetry and shit from the road. It was almost like
journaling. When they were done, I decided it was time to do songs, I just went out to a few of those
books. It wasn't in a linear fashion. I just grabbed pieces here and there and put them together.

This interview resulted in a much more personal second album for the group, also known as
(hed)P.E. Jahred says that the group's heavy metal/hip-hop Volcano/Project, "Broke,"
expresses anguish and whatever has been going on for the last 10 years in his life. It's tough to

"It's true of my life of being a barfly and still fill that space with some company,"

Jahred, (hed)P.E. Earth

I get to see the world and write about it.

The album's first single, "Bartender (I Just Want
Your Company)," which is No. 34 on this issue's Mod-
ern Rock Tracks chart, explores the loneliness of
cross-country touring. "We were trying to capture that
feeling that I get of going out and still feeling empty
when I get home," Jahred says. "I may have a blast
for 12 hours, but then I'm back in the same position."

He continues, "It's true to my life of being a
barfly and trying to fill that space with some company.
Lots of people go through it. That's why all
the bars are filled up. Which, oddly enough, lends itself
to going more crazy. You're going out to meet
people, but then you end up at a place where
there's just a bunch of chaos."
WWEBB Philly Extends Its Reach Via Site

BY FLIP MICHAELS

PHILADELPHIA—The prospect is tantalizing for marketers. Imagine being able to listen to a radio station online, and as the announceer leads into a new music set, an album image of the song currently streaming appears.

Sound a bit out of reach? One of the largest privately owned stations in the U.S. has made it a reality. “WWEBB understands the importance of the Internet for the future of radio,” says Jerry Lee, president of the Philadelphia AC station, which is often the top-rated station in the market. “It allows our station to offer a new opportunity for our advertisers to reach their market more effectively and to continue to provide the best service we can to our dedicated audience.

They call it Virtual Radio, and it’s due in large part to a collaboration between WWEBB and RadioWave.com, a major distributor of interactive audio content. Based in Chicago, the company began as a subsidiary of Motorola Inc.

“WeBEB is a respected innovator in the radio industry, and we bring to them the best interactive audio experience on the Internet,” says Bill Pearson, CEO of RadioWave.com. “Their forward thinking is sure to make them a leader of radio online, just as they have been over the air.” In March, RadioWave announced that it had secured $30 million in its first round of private financing.

As the numbers go, WWEBB could already be called a success. WWEBB listeners are spending an average of 33 minutes daily on the site. According to the latest Arbitron/Edison Internet study, that’s 3.5 of the four hours listeners spend weekly. Internet usage is highest among core listeners, also known as P1s, of modern rock (91%), top 40 (68%), and classical (68%), followed by religious (54%) and AC (62%). “We received over 5.4 million hits last month, and we’re still in a soft launch stage,” notes chief technology officer/Internet strategies director Jeffrey Mark Stuewe. “We really haven’t pushed the site heavily on air.

“Great, our station’s been great,” adds Jerry. “Our Web site is an extension of our radio station. We have more pages than any other station in Philadelphia. We are a female-oriented station. We are the source for everything a woman and her family needs. We save her time. We find interesting things for her to do on weekends.” As it is a listen-while-you-work station, many of WWEBB’s listeners are already sitting in front of a computer monitor. “We program the Web site to relate to some of the things we do on the air,” says PD Chris Conley. “One real popular feature is ‘B101 Rewards On The Web.’ Listeners tune in for secret words and songs that they can input at our Web site for points. The points are then good for prizes ranging from cars and trips to CDs and T-shirts. It’s a way to reward our work listeners and drive listening as well as hits on our site. It’s great for clients too. Listeners can often get points by hitting a client Web site and checking out their offers.” The site has a strong sales-oriented approach; for example, every spot heard over the air is now available online. “We’re committed to closing the gap between the advertising message and the actual purchase for our clients,” says Lee. “We are just now beginning to show clients the value in the synergy of showcasing their ad on the air. Our advertisers have been responding to that and have seen increased business in connection to what we have shown them on the Web.

“This is what we are thinking about day and night,” Lee continues. “We are directing tons of dollars and resources to research and development. We believe the Internet will increase our audience. We are putting every client on our Web site and not charging for it. We believe that when we achieve critical mass with our core listeners, we will be able to charge twice as much for a spot as we did today.

But success comes with a price. WWEBB has spent approximately $500,000 on its Web efforts, excluding salaries. The new venture is staffed by one director, three full-time employees, and five shared employees. “We’ve just been in the game a year and have been with the organization ever since. The radio station was credited as the first FM station to bill $1 million in a year (1989) and as having played an instrumental role in the redesign of the Arbitron radio diary (1987), improving the way radio audiences were measured across the country for years to come.

“For broadcast radio to stay relevant in the future, we need to use the power of the Web to give more value to both the listener and advertiser,” says Lee. “If we don’t, someone else will.”

Radio

Programmng

Billboard.com Grabs Clients & Listeners With Synergy, Content

WWEBB Philly Extends Its Reach Via Site


Webmaster: Jason Collado.


Number of hits: 5.4 million in August 2000; time spent viewing: 33 minutes.

Features: Virtual Radio, “Rewards” contest, events calendar, and photo gallery.

Banner ads: All on-air commercials appear on Virtual Radio player, including East Coast Energy, Nabisco, Macy’s, Target, LoJack, and Cellular One.

Red/black meter: More than $500,000 invested thus far.

Compiler: Rob Slowik of MediaNews East

As the Internet becomes more prominent in people's lives, it's essential for businesses to have a strong online presence. Although radio listeners may be more likely to tune in to stations that they can physically visit, the advent of streaming audio has opened up new possibilities for advertisers. By offering a virtual version of their radio station, WWEBB is able to reach its audience when and where they want to listen. This not only increases brand awareness but also provides additional opportunities for businesses to engage with potential customers.

One of the key benefits of Virtual Radio is the ability to target specific demographics. By analyzing listener data, WWEBB can create specialized content that speaks directly to the interests and needs of its audience. This targeted approach allows advertisers to connect with customers in a more meaningful way, leading to increased engagement and higher conversion rates.

Another significant advantage of Virtual Radio is the potential for increased revenue. As more listeners turn to online platforms for their entertainment needs, advertisers are increasingly recognizing the value of reaching them through this channel. WWEBB's focus on creating a seamless listening experience on both the radio and web allows businesses to capitalize on this trend, maximizing their reach and impact.

In conclusion, the extension of WWEBB's reach via its virtual radio station demonstrates the potential for innovation in the broadcasting industry. By leveraging the power of the Internet, WWEBB has been able to expand its audience, offering advertisers novel opportunities for engagement and growth. As the digital landscape evolves, it's crucial for companies to adapt and seize these emerging possibilities to stay ahead in today's competitive marketplace.
Wayne Isham To Give Keynote At Music Video Conference

**BILLBOARD MUSIC VIDEO CONFERENCES & AWARDS**
We've got more exciting things planned for this year's Billboard Music Video Conference & Awards, to be held Nov. 8-10 at the Universal Hilton in Universal City, Calif.

First up, award-winning music video director Wayne Isham will be the keynote speaker Nov. 9 at this year's conference (see Homefront, page 104). Isham is one of the most famous directors in the business, not only because his videos have been seen by practically everyone but also because of his larger-than-life personality. We think his appearance at the conference will be memorable.

We're also excited about this year's Billboard Music Video Awards, which will be voted on by Billboard readers for the first time this year. Voting was previously open only to people registered for the Billboard Music Video Conference. Ballots for this year's Billboard Music Video Awards are in U.S. and Canadian subscriber copies of this issue.

All categories for the awards show are on the ballot except for the P&K.fastic Video Award, which will be voted on by fans exclusively at billboard.com, and the local show categories, which will be voted on by Billboard Music Video Conference attendees.

More special announcements about the conference and awards show will be made throughout the coming weeks.

For sponsorship opportunities, contact Cebbe Rodriguez at 646-654-4122 or cebbeh@billboard.com.

For questions about being on a panel or about celebrity appearances at the awards show, contact me at 646-654-4700 or chay@billboard.com.

For all other questions and information about the Billboard Music Video Conference & Awards, contact Michele Jacangelo at 646-654-2765 or at bbvevents@billboard.com.

A complete schedule of conference events can be found on the Web at billboard.com/events/mv.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Beach Boys. Cali-barting high hip show "Da Bomb Video Show." TV affiliates: AT&T Cable in Los Angeles; Charter Cable in Long Beach, Calif.; and Cox Cable in Southern California's South Bay area.

Time slot: various.
Key staffers: Stephan Lunceford, executive producer; Denny Counseller, producer; SKrannon Fisher, associate producer.
E-mail address: totalexpo@excite.com.

Following are four videos from the episode that aired the week ending Sept. 16:

**Strings**, "Tongue Song" (Sweat/ Epic)

**Dilated Peoples**, "The Platform" (ABB/Capitol).

Shyne Featuring Barrington Levy, "Bad Boy" (Dagga Boy/Scorpio).

**Lil Bow Wow featuring Xscape, "Bounce With Me" (So Def/Def/Columbia).**

**NEW ONES**

Liberty City, Who's She Love Now? Do Or Die, V.P.

**THE CLIP LIST**

**2**

**n**

music network

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1221 Collins Ave
46 Absolute
44 37 36
33 Lil'
28 22 LL
14 Jill Scott, Gettin' It Fast
My N's Girls Dem Sugar
The Next Episode
Pimpin'
Man About My Heart
Rain
You Told Me
10:30, 11:30, 11:45

**NEW ONES**

Dwight Yoakam, West Side You Know Good Love
John Armstrong, Nobody's Got It
Keith Urban, But For The Grace Of God
Lee Ann Womack, Across By Now

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(Continued from page 50)

OLYMPICS SPARKS SALES IN AUSTRALIA

and has been halted in the press as the new Kylie Minogue.

Coincidently, Minogue, who was the image around Australia when she first emerged on the TV sitcom "Neighbours," is set to appear in the games' Oct. 1 closing ceremony as an actual version of the latter's "Hero Girl" character.

The telecast also set the scene for

Amorosa's first foray into the

European market. The 19-year-old, who acknowledged the opening event as being "the biggest audience I'll ever face," is signed here to Transistor Music and will shortly release a debut single across Europe through

Universal Music.

The Farnham and Newton-John duet will not be released as a commercial single. But Farnham's manager, Glenn Wheatley of Talentwork, says his performance will reactivate interest in European territories and overseas, where his "91 1/2" album is set for release through BMG. Wheatley is also hoping that the exposure may encourage local radio programmers to play Farnham's October single "Like A Man Of The Hour." The singer has sold 125,000 tickets for a Novem-

ber/December arena run, and "91 1/2" debuted at No. 1 here in August and sold 19,000 copies nationally without mainstream radio play.

Newton-John is currently making a return to Australia with her just-released "One Woman's Love Journey" (FMR), an in-concert album of past hits recorded here in August with Farnham's band. "She's an artist whose time has come," says FMR's Dickson, adding that the singer will do extensive promotional and performances in Australia and is looking to activate the marketplace.

The British-born, Australian-raised (but U.S.-based) singer's album is one of four new releases FMR is working through September for the Olympics tie-in. The others are by multi-platinum artists Minogue (signed to Parlophone out-

side Australia and New Zealand), Christine Anu, and Yothu Yindi, all three of whom will appear at the games' clos-

ing ceremony.

The Anu and Yothu Yindi releases contain songs about celebration and achievement that have gained TV exposure during games coverage. Anu's "Can I Be Free?" (FMR), about her good friend Australian Aboriginal athlete Cathy Freeman, is picking up a lot of TV airplay.

FMR's compilation of traditional and modern Aboriginal music "Island Home"—featuring Anu, Yothu Yindi, and Archie Roach and distributed through tourbus and Aboriginal artifact stores—has proved to be successful after the lengthy exposure of Aborigine culture during the opening ceremony.

Warner Music's "The Olympic Record," issued Aug. 4, includes collaborations between musicians and athletes like Ian Thorpe, Michael Klim, and Susie O'Neill and Olympian anthems by Marcia Hines ("Rise") and Jon Stevens ("Carry The Flame"). "It's picked up in sales this week, and we'll market it around the games," says a Warner spokes-

man.

Cathy Oates, EMI contemporary marketing manager, notes that the label is promoting "Anthems," the new album by country singer Williamson, who sings "Waltzing Matilda" during the opening telecast. "Anthems" was released in August.

The games have also刺激 to new and independent acts, who are playing myriad showcases and festivals around Sydney to cater to the tourists. In addition, two alternative acts with "anti-Olympic"-themed records—Regurgitator with "Crush The Loser" (WARNER) and the Fratellis' "Celebrate The Failure (Shock)", are enjoying strong airplay on the national youth Triple J radio network.

Some of Australia's biggest internationally known acts will perform at the closing ceremony, including INXS (with guest singer Jon Stevens), Savage Garden, Men At Work, Midnight Oil, Jimmy Barnes, John Paul Young, and opera singer Yvonne Kenny. Overall, the closing event will feature 7,000 performers.

Rö­—"Agatis Byrjun"—is the first album under the contract—took around 18 months to complete and guarantees the band total artistic freedom.

Holm adds that when the sales of "Jumun Byrjun" peaked under the Fat Cat deal, reach a set (unsleved) level, the rights to that recording current-

ly held by Skmekkleya/Bad Taste will revert to the band. Fat Cat has options on Rö­'s fourth and fifth albums.

Sigr­ first came to public prominence after playing support for fellow Icelandic band Gus Gus at Reykjavik Airport during the 1999 Iceland Air music festival held there. When Fat Cat—which had local links through its set Grindhith Society—added the band at that event, the foundations of the deal were laid.

Sigr­ had then been active on the festival circuit for some

five years, releasing its debut album, "Von" (Skmekkleya/Bad Taste), in 1997, followed in 1998 by "Von Bríg" (Skmekkleya Bad Taste), which contains remixes and versions of songs from the debut by Gus Gus, Curwen Prince, and Thó. According to Skmekkleya/Bad Taste, each album has sold 700 copies in Iceland to date.

Despite these modest sales, the band slowly built its reputation at home, and "Agatis Byrjun"—originally released in June 1999 and recently released in Europe—has been identified as something of a phenomenon on the Icelandic music scene. Skmekkleya/Bad Taste claims that the album has sold 10,000 copies to date in Iceland (platinum status).

"At first, the hype around the album in the underground scene here was tremendous," recalls local music veterans Erik Eyring of Artic Records and Japen, which has two stores and handles Icelandic distribution for a number of overseas labels. "Once almost everybody who followed the alternative scene had bought the album, the music became more widely accepted—and everybody else started buying it as well."

SIGUR ROS STAKES CLAIM FOR INDEPENDENCE

(Continued from page 50)

LAUTO TRADE FAIR

(Continued from page 49)

Latin Trade Fair

needs to use a "latino vehicle" such as

dolomusica as a working framework. Revert attended PopKomm in Cologne in August and admits he was "really nervous of the professional level there—

they have the experience that I need."

Grossmaas believes Dolomusica is unfocused. He feels this year's event did not concentrate enough on the record industry and might be in the wrong place for music business professionals focused outside Spain. "Few countries have direct flights to Seville, and it took me nearly as long to get there as it does to fly to U.S. (from Germany)," he says. "But the real problem is definitely a North-South one, and I am going to have to learn how to sell people here [in the music business] live and work."

Talking to billboard in the central hall at Seville's exhibition center, Grossmaas complained that there were sound and lighting equipment stands alongside those of guitar manufacturers and only a handful of labels, including Sony's Submarines.

"Some things are different in Ger-

many and Spain," he observes. "This

could not work in Germany—guitar manufacturers have nothing to do with record labels. Maybe it's a question of efficiency. I need to convince Dolomusica of the need to make certain changes, because if it does not, it will be very difficult to go ahead with our project. We should know after next year's Dolomusica if it's feasible."

Although pleased with Dolomusica's progress after last year's inaugural event—income from the exhibition stands alone increased more than tenfold to 730,000 pesetas ($3,950) to 10.5 million pesetas ($52,500)—Revert admits there is room for improvement.

"We need to separate sound and instrument stands from those of the record industry," he says, acknowledging that "greater promotion is necessary. We will stage concerts around Seville. We generate interest in the three days before the fair starts. The first two days will be for professional visitors only with a last day or two for the public.

Revert also says that the timing of this year's event, which coincided with the Latin Grammy Awards ceremo-

nies, was a "disaster." He adds that Los Angeles had a negative effect on Dolomusica's atten-

dance. "Several people who would have visited Dolomusica were over there, including several Spain-based labels presi-

dents, Spain-based music publishers executives such as [executive president] Teddy Bautista, and one or two Mexican companies that had major professional bookings here."

Despite his criticisms, Gross-

maas is optimistic that the two fairs can work together—"otherwise, I wouldn't be here."

Legacy Recordings senior VP Jeff Jones says, "We knew that Louis himself set his birthday at July 4, which is understandable, but there was information that would lead people to believe that his birthday was Aug. 4, 2011... I'm not going to say, 'Whatever Mr. Armstrong decided is good enough for us,' but there's no wrong time to celebrate Louis Armstrong's music. I didn't want to wait until next year. A lot of people have run stories about Louis, and there's been enormous coverage of his work. We wanted to make sure that the music we have in our catalog was represented."

Two separate divisions of Universal Music Group—Verve Music Group and Legacy Recordings, the record label overseeing Armstrong's work since 2009, have undertaken their own Armstrong retrospectives. On July 25, Verve released "The Ultimate Collection," a three-CD retrospective review of Armstrong's work from the '30s through the '60s. The set was preceded earlier in the year by reissues of both him as solo albums: "I Love Jazz!", "Satchmo Sentences," and his 1956 duet session with Ella Fitzgerald, "Ella And Louis." Verve Music Group director of catalog development Ken Druker says, "I think that we figured people out there for two years, and that there is so much Armstrong material that we have, why not celebrate it for longer than the one year... People were thinking about Louis and said they wanted to celebrate that year and a half whether they agreed with whichever date. It was an opportunity to celebrate Armstrong music as a whole over a longer period of time."

Asked if the timing of the celebration matters, Druker says, "I do think that it matters a lot of a difference... It's just a reason to celebrate the music of Armstrong, and if it's a year and a half, why not celebrate it for longer?"

Universal Music Enterprises senior VP of A&R Andy McKae produced the two-CD collection of new material, "Louis Armstrong Sings Back Through The Years: A Centennial Celebration," released by MCA in December last year, which will reissue "Hello, Dolly!", his 1964 No. 1 album, on Nov. 7. McKae says, "We just knew that the July 4 date was coming up, and now that there were plans for all sorts of tributes during this time period. We were aware, of course, that the birth [date] has previously been set to Sept. 4, but it just felt like it's a good opportunity to put out a package that was sitting there waiting to be done. It was a good package emphasizing what [Armstrong] became known for later in his life, which was his classic jazz/pop sound. We thought it was a good time for that."


RCA Music Group associate director of strategic marketing Anthony "Tony" Bobo put out that title this year was [based on] when Armstrong always celebrated his birthday. Historical facts (aside, his legal birthday is actually Dec. 4), he's so significant to the traditional musician of the century or whatever people want to claim him as, that we'll take the birthday twice. In my mind, the birthday started on July 4 this year, and it will go till Aug. 4 next year.

"It was an opportunity to celebrate Armstrong's music over a longer period of time."

-- Ken Druker

That is Louis Armstrong's birthday to me. It's his year.

While other labels control large chunks of Armstrong's work, EMI's Blue Note Records holds only one title, albeit a highly significant one: a historic 1961 meeting of Armstrong and last year's centennial celebrant Duke Ellington. The label chose to release a two-CD Armstrong/Ellington set, "The Great Summit: The Complete Sessions," on the Roulette imprint in July, rather than wait for the "real" centennial next year.

Michael Cuscuna, who produced the reissue, says that he wanted to get the set out before the January 2012 release of Ken Burns' '10, 19-hour series "Jazz" (Billboard, Sept. 9), throughout which Armstrong and Ellington figure prominently.

"(The Roulette album) is the one example of them together, and it's a very collaborative thing," Cuscuna says. "I wanted this available in the best possible way when that show hit. A lot of people will get into the show who don't necessarily know about jazz, and [if] they can find something definitive by the two main figures together, they'll go for it."

He adds, "I knew that everyone else was going to do it in 2009, since July 4th, 2011, had been set for Armstrong's [Armstrong birth date] for so long. I think nobody wanted to be a year late, in terms of release schedules and retail space."

"If you really want to know him, listen to his music," says Clarke. "But he never got his full due, financially or critically, right from the get-go. Now that he's moved on, everybody is recognizing him."

One hundred percent of the royalties from the new set, which is sold out, will go to the Brown family to ensure their children's food basket stays full. "Flabba and Dennis looked alike and moved together like brothers," says RAS CEO Gary "Doc Dr Dre" Himmelfarb. "They were always together, and this is a LAB of love, where Dennis and Flabba selected Dennis' favorite songs to cover. It's called 'Jack Of Many Tones,' and the Brown Project, and you can hear his voice in his hits and just loves these songs."

Holt also produced '97's "Millennium: Money, Me Jah" (RAS), the last Brown release before his death. A glance at the cover track listing reveals duo to Brown devotes that "Food Basket" fulfills a long-held fantasy, hearing Brown wreak his unspeakable magic on reggae's greatest hits, from "Rasta Vibration" to "Pass the Fire" and "Money In My Pocket," a track dedicated to alternative and reggae programs and reggae press, and it was licensed overseas to all of Europe. "We've been getting a lot of reorders, even large orders from chains," says Himmelfarb. "We were surprised at how well it's doing, it's received very well. We've been able to release Dennis Brown releases since his death. But there's something special about this one, and I think it's the connection between Dennis and Flabba. I made Flabba write the liner notes, and when he handed them to me, his eyes were full of tears."
studio in Bath, England—roughly 150 miles north of his London homebase—preparing for a tour during which he’ll eventually visit nearly every nook and cranny of the world. While he says he’s unsure that anyone ever fully heals, he declares that he’s feeling “happier and more balanced” since the day “Better Man” was created.

“The gift is having an outlet to purge,” he continues. “My songs are a brutally honest expression of who and what I’m feeling. It’s almost like there’s no filter sometimes.”

At that end, he describes “Sing When You’re Winning,” which Capitol releases Oct. 3 in the U.S., as an “emotional travellage” capturing “a full range of life snapshots.”

The project, issued Aug. 21 in the U.K., continental Europe, and Asia, is the artist’s second state-side offering, following 1998’s “The Ego Has Landed.” While the set earned widespread critical acclaim, Williams’ execs and A&R say they had a gold record in the U.S. (moving 530,000 units here, according to SoundScan), the singer had hoped for more.

“It’s still early in the radio story,” notes Jay Krugman, senior VP of marketing at Capitol. “But we’re ready to roll up our sleeves and work hard on this one. We feel it’s a special record that deserves to go the full distance.”

While all of this activity makes Williams smile, he admits that he feels “miles away from it all.”

Then again, he notes that he’s probably always felt that way, particularly since he doesn’t view the international media’s representation of him as being terribly accurate.

“The tabloids, particularly in Britain, have painted me as a mad shagger, constantly drunk and causing a commotion,” he says. “It couldn’t be further from the truth.”

Yet he concedes that his media image has in some ways helped. “Sure, it draws lots of attention, and that usually translates into sales. But it gets to be a drag after a while.”

At the resulting emotion occasionally feeds into the music, much of which he creates with venerable musician/producer Guy Chambers. During the two years between albums, the pair has written roughly 40 songs, some of which will turn up on soundtracks does one need to be, right? My ego is already being fed quite nicely. If a song like ‘Better Man’ touches one person then, I’m going to think, ‘Nice one’ and be extremely happy. I guess my priorities are shifting.”

Fortunately “Sing When You’re Winning” is a top marketing priority at Capitol U.S.

“It’s different from a lot of what’s out there, and we see that it’s an album that gets played,” says Roy Lott, president/CEO of Capitol.

“This is a record for people who want something unique. It’s a wonderful album that we believe has immeasurable word-of-mouth potential.”

The label will strive to build that word-of-mouth by bringing Williams to the U.S. for a string of promotional appearances in late November. Prior to that, he’ll participate in a multifaceted Internet promotion, including a Web chat and Webcasts of several international performances. The artist recently launched his own Web site, www.bewilliams.com, that offers the requisite bio material and photos, as well as diary entries by Williams and a critics’ bullpen, in which a number of top journalists debate the quality and content of the album.

On Oct. 3, Williams will also appear extensively on MTV sister station M2. The length of airtime is still to be confirmed, although the network is planning to run U.K. concert footage and a slate of his favorite videos by other artists. Both MTV and M2 are actively airing Williams’ current video, “Kylie,” and another new clip, “El Dorado” and “Joseph, King of Dreams,” in the U.S.

Williams’ one-time Pop Life manager, Hay Vaughn Arnell. The clip can also be found on the enhanced U.S.

pressing of “Sing When You’re Winning,” which also looked for footage on the CD will offer previously unavailable footage.

All of this has street-level results happening. Or should I say the project. “We’re selling the import version of the CD, and it’s flying out of here,” says Marlon Creaton, manager of sales and marketing, indie outlet in San Francisco. “His following here seems to be growing with each single. There’s a lot of potential for this album to be the one that breaks Robbie, it says in the U.S. The next step is for radio to get with the program.”

“Rock DJ” went to top 40 and modern AC programmers Sept. 11, ‘76.

“150”

92

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THE PATH TO SENATE APPROVAL
(Continued from page 5)

change in the law took away the ter-
minal rights granted to record-
ing artists to retain the authorship of their recordings in the future. Repeal of the law will restore those rights. Passage would return the Copyright Act’s work-for-hire provision to its previous state, which did not mention sound recordings as a cate-
gory.

But Senate sources say the legis-
lative jam may still allow the pas-
sage of such noncontroversial items as amendments to the omnibus spending bill.

Indeed, Sen. Orrin Hatch, R-
Utah, chairman of the Senate Judi-
ciciary Committee, is fairly confident the bill will end approval. “Yes, it’s something we have to correct,” he tells Billboard. “We’re going to try to get it done.”

Depending on the decisions by Senate leadership and senior staff, sources say, the House-passed bill, which is bipartisan and also has the approval of both the artists’ community and the member compa-
ny of the Recording Industry Assn. of America (RIAA), could be sent over from the House and held at the Senate chamber desk for a quick unanimous approval vote or be placed on the suspension rules calendar used for passage of non-
controversial legislation by a two-
thirds vote. It could also be pres-
ented as an amendment to the omnibus spending bill.

Speaking of the amended Senate bill, sources expressed cautious optimism that the bill will pass. House approval increases that likelihood.

Speaking of the undated change last year that the repeal will
nullify, Rep. Rick Boucher, D-Va., one of the 11 co-sponsors of the House bill, tells Billboard, “The right was taken away improperly.

again that initially he didn’t realize the rights-loss consequences of the bill in that there was no congress-
ional intent to do "anybody in." He

community feel any better.

Artist community representa-
tives saluted Coble for making good on his promise early on to “go back

to the drawing board” if he was con-
vinced by artists that a rollback bill was warranted. He introduced the repeal bill Sept. 6 along with co-
sponsor Rep. Howard Berman, D-
Calif., after both had called for negotiations between the two sides that resulted in an agreement to return to the law’s original state.

Berman says that after the House passe-
sage, “only Senate pas-
sage and the presi-
dent’s pen remain between us and a really remarkable achieve-
ment.” He also candidly admits that “if chair-
man Coble had not co-
sponsored the bill, and the sponsors were just a bunch of Democrats who don’t have the power to get something like that through Congress, this bill simply would not have been approved by the House.”

ARTISTS ARE CONGRATULATED
(Continued from page 5)

The RIAA, which put forward the change in the law, agreed to the rollback bill after months-long furor within the artists’ community and a May 25 hearing involving artists’ complaints that made it clear that the new law, according to the Reg-
ister of Copyrights and other public rights law experts, was a substantive change in the law and not simply a technical amend-
ment (Billboard, June 3).

adds, “Me assuring them at the time it was simply a technical correction of accepted registration practice didn’t make folks in the artists’

importance of the event...

“In my 18 years in Congress, this is the first time that recording artists as a group have insisted on speaking for themselves,” Rep. Rick Boucher, D-
Va., an early supporter of repeal, told Billboard. “Historically, recording art-
st have been spoken for by the RIAA (Recording Industry Assn. of Ameri-
can) who have purported to represent the interests not only of the labels but artists. Said, “So we see that artists are a separate group, with sep-
arate interests, and I think that is a very healthy development in terms of future policy-making.”

Rep. Mary Bono, R-Calif., another early supporter of the return of the reversion right giving artists eventual ownership of recording masters, offered Billboard an insider’s insight on how to best get legislation crafted that would have a cause at that moment.

“Basically,” she said, “I just kept the pressure on to reverse the 1999 amend-
ment—and deferred to Chairman Coble and Congressman Berman as it be-
cause apparent we would be suc-
sessful if we just stayed the course.”

She added, “It was constant pres-
sure in letting them know that this was needed to be done, and it needed to be done this session. I felt there was a time when they felt that this can sit; there’s plenty of time because nothing was actually going to happen [with the reversion right] for a number of years. So I think that it’s really great that it is back to being done after the law.”

Rep. John Conyers, D-Mich., the ranking Democratic member of the House Judiciary Committee, told Bill-
board, “I’m glad we were able to turn this thing back to an appropriate place where the recording artists and musi-
cians would own their own property after 35 years. We were working real-
ly, really hard to do the right thing, to correct and rectify this copyright issue that happened in the dark of night by some little goblin, [and] nobody knows who it was or how it happened.”

“Colombo would have to be called in to try to talk with all of the members and the staff,” Conyers observed. “You’re refe-
ring to network TV’s famed fictional police lieutenant, ‘Nobody know anything about it. Nobody knew that [the provision had been introduced].’

“But, you know, in the end, these things do not happen by osmosis,” said the congressman pointedly. “Somebody had to do it. It was difficult. But, for the sake of getting it corrected, we let the detective work go.”

“Sometimes the RIAA thinks they represent the artists; they got carried away with this, says Rep. John Conyers. Keith Olbermann and Bob Berman, and I was pleased with成绩.”

“Just prior to adjournment last year, four seemingly innocuous words were added to the Satellite Home Viewer Act: ‘As a sound re-
cording.’ But the provision was more inordinately powerful. Their inser-
tion threatened one of our most precious rights—the right to claim ownership of one’s artistic cre-
mation. By inserting ‘as a sound recording’ into the bill, the work for hire provision of the U.S. copy-
right law (as revised in 1976) was fundamentally changed to prohib-
hibit the ownership of a sound record-
ing by its creator after 35 years of sometimes onerous exploitation by a record company. … We were able to get that change made to the House bill before us today corrects this injust-
tic and repeals without prejudice the change made to the U.S. copy-
right law last year.”
executive VP, international, of the Recording Industry Assn. of America (RIAA), who along with International Federation of the Phonographic Industry (IFPI) director and former RIAA chief Jay Berman traveled to China on outreach missions throughout the ’80s and ’90s, also cautions that there is still much work to be done before such a market develops.

“I view this as a monumental moment but not the end,” he says. “It’s much the same as with a new flight over your relationship with China. But it’s not that we’ve defined the future. We’ve defined the starting place for the future.”

The Bush administration’s President Clinton’s trade policy, sets the stage for China’s entrance into the World Trade Organization (WTO), possibly before the end of the year. The bill, approved earlier this year by the House, now goes to the White House for the president’s signature. It will end a 20-year-old practice of annual congressional reviews of China’s trade status because of human rights and environmental concerns.

As a WTO partner, China will phase in music copyright into its national market, which would elevate people to U.S. products and goods from other member nations.

“It’s important, as China participates in a number of other trade agreements, that it moves toward the rule of law,” Turkewitz says.

The question is how quickly or slowly does that take place. Participation in the world trading community does bring huge responsibilities and obligations, and it will help move China away from non-tariff barriers and international norms, he adds.

Turkewitz says most early meetings and discussions with Chinese leaders were about piracy in that country—particularly exported pirated product.

Warner, EMI up the ante

(Continued from page 5)

BY MAYA KOVSKAYA

BEIJING—Opinion is divided here as to what, if any, impact the U.S. Senate’s 58-15 vote on Sept. 19 in favor of granting permanent normal trade relations (PNTR) to China will have on the domestic music industry. Some are unconvinced that the vote’s outcome will change things in China in the near future, while others are ambivalent about its implications. But some industry sources see the PNTR vote as a positive development that could raise industry standards and could stimulate more sophisticated market tastes.

Shen Li Hui, GM of Modern Sky Records, doubts that the PNTR vote will have much direct impact in the immediate future. “I am not sure that there will be any clear, direct effect on or benefit to small Chinese record companies like Modern Sky,” he says. “The only plausible benefit would be if large, powerful, foreign record companies were able to put pressure on the government to legislate something more important, implement and enforce—measures to combat piracy. That’s an issue of much greater importance for the domestic music industry than the PNTR vote.”

Dave O’Dea, China’s foremost punk pundit, founder of one of China’s first punk ‘zines, Rock’n’Roll Web sites (Chineserock.com), and manager of Weiku Internet Co.‘s Interactive Department, is not so sanguine about PNTR helping China brace its piracy problem. “Without foreign distribution hubs that truly make a national approach and not just open a glittery storefront in Beijing, the problem of piracy will exist long after the signing of this agreement.”

What really counts, say some market observers, is whether the foreign record companies that will be making inroads into China in the near future, says Fu Chong, GM of promising new pop/punk/poetic music company, Cool.”If they come with the intention to work with locals in a cooperative fashion, to foster local talent and not just to sell records,” he adds, “then the effect could be quite positive, but it will definitely lead to a more competitive industry.”

Both of the above were reconfigured sword in the eyes of the Chinese music industry. Almost everyone agrees that the PNTR vote ups the ante, putting a substantial amount of added pressure on the domestic music industry than the PNTR vote.”

France, founded in 1896 by phonograph pioneers Charles and Emile Pathé, WEMI officials have nominated IMAG as a potential acquirer. IMAG, in Denmark, said to have domestic share of about 16%. This was an independent, easily-listening label bought by EMI in 1997; one of its acts, the Olsen Brothers, won this year’s Eurovision Song Contest. France, founded in 1896 by phonograph pioneers Charles and Emile Pathé, WEMI officials have nominated IMAG as a potential acquirer. IMAG, in Denmark, said to have domestic share of about 16%. This was an independent, easily-listening label bought by EMI in 1997; one of its acts, the Olsen Brothers, won this year’s Eurovision Song Contest.

Central in the discussion is whether the major international companies are now looking to China. “It’s quite possible, given China’s music market share of 1.6 billion people—one of the world’s biggest markets, that they are looking to China for a major new market,” says Li Hui of Modern Sky. “But it’s not that we’ve defined the future. We’ve defined the starting place for the future.”

Whether China’s domestic music market share would be more significant, or less an international concern, is a matter of debate. “We’ve defined the starting place for the future,” says Li Hui of Modern Sky. “But it’s not that we’ve defined the future. We’ve defined the starting place for the future.”
design is to mobilize Rio's citizens to protest increasing violence. Medina marched under the Brazilian flag, and cried in the streets.

He joined the board of Viva Rio and—with its director, Rubens Fraga—ran a country's hyperactive brasileiro action. Rock in Rio in whose magnitude and music would rival that of the first event, which had coincided with Brazil’s first democratic elections after years of military rule.

“It was just an ecstatic time,” says James Taylor, who, inspired by Rock in Rio I, wrote “Only A Dream In Rio” for his album “Walking令.” “That’s Why I’m Here.”

“It wasn’t just the size of the event, it was the feeling of being there. It also came at a time in my life and my career when I’d bot tomout, and I was feeling a little bit lost. And having 300,000 people show up at a concert and know music; to feel that support and that validation just turned me around. It sent me back with my sails full.” — it also served Taylor—Brazil’s 1998 Century Award honoree—back to Brazil repeatedly, to collaborate with artists like Caetano Veloso and Milton Nascimento, both of whom Taylor calls the “sposification” of Brazilian music.

The sheer number, quality, and variety of music acts available in Brazil is also integral to Rock in Rio’s success. This year, the event will feature 20 top international acts as well as 20 Brazilian artists. The main stage, in addition to the lesser-known or up-and-coming artists who will perform in the Brazilian and world music sections.

“It’s an opportunity for them to know a little more about us and for us to know their concerts,” says Brazilian singer Daniela Mercury, who had initially expressed concern that Brazilian artists wouldn’t get as much play as their international counterparts.

“One of our purposes is to provide a big platform for exposure for Brazilian music,” says Medina. “But, he adds, having an international presence is even more important to marketing commerci- rally but also philosophically.

“The message we’re trying to convey isn’t a regional message, he says. "We all share the same values, each of us within a different context.”

Interestingly enough, Medina has pitched Rock in Rio’s social side to use its platform to help people in need. "We’ve reached out to a lot of international philanthropists to do some of the work as well," says Speers. "We’ve been really excited about it."

I have helped kids through the Britneys Spears Foundation, and it has been such a rewarding experience to help them. We’ve also helped a lot of other mimes who do their work on their own.

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stably compared with the first half of 1999 (26.6 million units sold).

Says Bernd Dopp, managing director of WEA Records and chairman of the Chart and Marketing Committee of the GFAP, “There has been a consensus view on the committee for quite some time that many radio stations’ playlists no longer reflect what is going on in the music market. Many of the strong performers in the singles chart do not show up on radio records until after a long delay, if at all. However, the Top 100 Singles chart must reflect the German music market as correctly and objectively as possible. Studies conducted by Media Control on behalf of the committee suggest that the singles chart is becoming quicker in the lower third in particular. In terms of repertoire, hip-hop and dance as well as alternative titles are at an advantage, according to Dopp. The decision by the Chart and Marketing Committee to change how chart positions are calculated was made unanimously and confirmed by GFAPI’s managing board.

As an active participant in the discussion on this subject, Jens Geise- meyer, managing director of edel records in Hamburg, welcomes the decision. “The charts should always be based on actual sales as far as possible. I do not think that there is a better basis for determining consumer preferences.” He adds that this decision does not imply that radio does not generate sales. Rather, he says, with the new singles chart it will be possible to see more clearly which radio stations listeners go out and buy records.

About the new arrangements for the singles chart, Michael Karstendt, president of peermusic Europe, says, “Before the charts had their current form, we had the [Musik Markt] Top 50 for many years, which only reflected sales figures. He thinks that the mixture of retail and radio data has worked well, with the current charts providing an accurate reflection of the situation. Says Karstendt, “We shouldn’t forget that 90% of the pop radio population listens to the radio.”

“What ultimately counts is sales,” says Peter Ende, managing director of EMI in Hamburg. “Given the trends in the radio landscape of the past few years, the original idea of radio stations supporting other media by using radio as a platform for developing new talent has not been implemented.” Ende thinks that this decision is overdue for some time. Ende says that he would have been pleased if over the past few years radio stations could have been more innovative and open to new risk in Hamburg. “But as it stands, they have lost their justification as a source of chart data, he says.

Retailers appear to disagree. Jorn Wichmann, owner of WOM in Bremen, likes the previous retailer radio blend, saying that radio plays tracks earlier on. “This creates more customer exposure to a record and asks for the CD,” says Wichmann.

Wolfgang Prüfe, purchaser at Schallplatten am Moenkebergbrun- nen, also prefers the mixture of retailers and radio. “Radio stations should always state the name and artist of the songs they play. Many listeners come to us but don’t know the results of what they are listening for,” he says.

### INDUSTRY’S ANTI-PIRACY EFFORTS ‘DOOMED TO FAIL,’ SAYS FORRESTER

(Continued from page 9)

Teledex, with whom Barenboim has been an exclusive since 1992, has also been celebrating the artist’s golden jubilee with major new releases and reissues. The company has given Baren- boim with a “Die Meistersinger Von Nürnberg” recorded live at last year’s Bayreuth Festival, as well as 15 “Ulti- mate” double-disc reissues, the music industry has also been working to keep copyrights secure via DRM technologies—something the Forrester report takes an equally skeptical view of.

Forrester forecasts that over the next two years, the major labels will invest a billion in DRM-based proprietary services, all of which will fail. Ultimately the industry is expected to be left with no choice but to embrace the MP3 marketplace.

### KEEPING SCORE (Continued from page 40)

Before Christmas, Warner Music Group should be rolling out its initial DVD Audio offerings, which will include the first installments in a complete release of the Beethoven symphonies cycle in the new format. No great recordings buff, Barenboim is nonetheless very excited about the project. The reason, he says, is that “It must not be a question of technical perfection, but of maintaining a musical performance that matches the world’s best.”

He has also known for some time that it is the first time the Teledex recording of the Beethoven symphonies cycle in the new format. No great recordings buff, Barenboim is nonetheless very excited about the project. The reason, he says, is that “It must not be a question of technical perfection, but of maintaining a musical performance that matches the world’s best.”

Barenboim himself has lately been drawn to the indigenous music of the Americas, having recorded the first three of four projects devoted to the culture. The first, “Tangos Among Friends,” was a sentimental expedition that turned into a dark-horse hit. The second featured new chamber ar- rangements of Duke Ellington pieces (Keeping Score, Billboard, Nov. 13, 1999). The newest and most engaging release in the series so far is “Brazilian Rhapsody,” which sees the pianist trying his hand at solo and chamber versions of tunes by Villa Lobos, Milhaud, Caetano Veloso, Antonio Car- novas and others, accompanied by Brazilian musicians (who also guest on vocals). A Cuban disc is in the cards next.

Of the Brazilian project, Baren- boim says, “Chico Freire, Alex Klem, is from Brazil, and we’re always making jokes that we’re going to ‘Lateinizer’ the orches- tra. So, the idea started with Alex and I and to do something like this, and it is come together with this wonderful arrange- er, Beu Belivetti. In the end, I would say that it was 90% fun and 10% hard work. Brazilian music is very unique, and it’s a really challenge getting the emotional feel of those large syncopated rhythms. It was no holding; but I love it.”
THE BILLBOARD • 200

SEPTEMBER 30, 2000

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

ARTIST | TITLE | PEAK POSITION
--- | --- | ---
EMMYLOU HARRIS | HONEYED MESS (11.98/19.98) | 54
VARIUS ARTISTS | RUFT RYDFER (406/520) | 59
INCUBUS | MORAL (820/149.98) | 57
DIDO | ARISTAS (10.98/18.98) | 58
JESSICA SIMPSON | COLUMBIA (11.98/27.98) | 64
VARIOUS ARTISTS | COLUMBIA (12.98/18.98) | 63
ISGOSO | GRANDVIEW SONG (10.98/19.98) | 54
LIL’ ZANE | WOOD (10.98/15.98) | 6
KID ROCK | TOP DOG (9/63/3) | 54
AARON TIPPIN | VIRGIN STREET (15.98/19.98) | 65
BILLY LEGIT | IN THE PARIS (10.98/19.98) | 61
RACHELLE FERRELL | CAPITAL SAND (11.98/21.98) | 71
THREE 6 MAFIA | SHINE (10.98/19.98) | 67
CARL THOMAS | BWD (302/345) | 66
LIL’ KIM | QUEEN BRENNER (19.98/12.98) | 62
THE NOTORIOUS KIM | 43
GETHER | TVM (10.98/17.98) | 72
VARIOUS ARTISTS | 111970* (11.98/17.98) | 75
DE LA SOUL | SOUL (12.98/12.98) | 69
BACKSTREET BOYS | 411782 (11.98/18.98) | 70
CELINE DION | ALL THE WAY...A DECADE OF SONGS | 60
MARIAH CAREY | IF (12.98/17.98) | 61
LEANN RIMES | MAKING PERFECT (12.98/12.98) | 63
VARIOUS ARTISTS | CRUSH (11.98/17.98) | 66
JOAN OSBORNE | INSIDE JOKE (11.98/19.78) | 11
ENRIQUE IGLESIAS | INTERMIX (12.98/16.98) | 85
A’TEENS | STAY (15.98/19.98) | 88
BRITNEY SPEARS | AFFIRMATION (12.98/13.98) | 98
JOAN OSBORNE | SMILE (11.98/17.98) | 96
VARIOUS ARTISTS | MERRY & BRIGHT (12.98/15.98) | 86
JIM BRICKMAN | CHRISTMAS (12.98/12.98) | 74
MARY MARY | COLUMBIA (12.98/15.98) | 100
TIM戢 SKULL | SINGAPORE (12.98/18.98) | 94
WHITNEY HOUSTON | WHITNEY: THE GREATEST HITS | 82

ARTIST | SONG | PROPERTY OR LIST PRICE OR EQUIVALENT FOR CASSETTE
--- | --- | ---
EMMYLOU HARRIS | HONEYED MESS (11.98/19.98) | 54
VARIUS ARTISTS | RUFT RYDFER (406/520) | 59
INCUBUS | MORAL (820/149.98) | 57
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LIL’ ZANE | WOOD (10.98/15.98) | 6
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www.americanradiohistory.com
McAllister (Continued from page 14)
more on a single-by-single-compilation of songs than they normally would on a typical album.

Mike Kelley, a partner in Price-waterhouseCoopers’ Entertainment and Media Practice who helped author the music study, says the growth of the singles market online figure to move in step with the emergence of new subscription-based distribution models.

Meanwhile, album spending in the U.S. is expected to increase to $2.50 per unit, up from $2.30 in 2002, and increase to $2.70 by 2004. The average single price is estimated at $2.50 for 2000, $2 in 2002, and back at $2.50 in 2004.

Kelley predicts that there will be extensive experimentation with pricing models in the next few years as broadband technologies become more ubiquitous in the home.

Meanwhile, the cost of music videos is anticipated to rise because of the shift to digital formats, namely DVD.

While DVD prices themselves look to remain stable, the average price of music videos is expected to increase to $20.50 in 2004 from $19.05 in 1999.

And overall, unit sales of music videos are expected to nearly double during the next five years. Overall video music spending will grow at a projected 15.6% compound annual growth rate to an estimated $779 million in 2004, from $377 million in 1999.

At the same time, the consumer market for music is expected to get older over the period. The 40- and older population, which for the first time accounted for the largest portion of the American music market in 1990, is expected to increase faster than any other group during the next five years, according to U.S. Census figures cited in the report. The 40- and over demographic is expected to grow by an estimated 10.8% to 127.6 million by 2004, based on the 1990 base.

On a per capita basis, the 10.8 demographic still leads the pack in music spending—$86 on average in 1999, up 4.4% to $90.2 million in 1998. The study warns that some of the gains from the growth in population of that age group over the next five years could be offset by the fact that there is also a much higher piracy risk from those younger consumers.

Music buyers age 40 and over, meanwhile, increased their per capita spending on music by $431 million in 1999 from $13.9 billion over the same period.

Pricing for digital music content is expected to fall in the footsteps of the home video rental market, where rental prices started high, declined, and then rose again as the market was established. The study predicts online music prices will decline through 2002, then increase over the subsequent two years. (The average price of an online album is expected to be $8 in 2000, then rise to $7 in 2002, and increase to $7.60 by 2004. The average single price is estimated at $2.50 for 2000, $2 in 2002, and back at $2.50 in 2004.)

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Meanwhile, the cost of music videos is anticipated to rise because of the shift to digital formats, namely DVD.
When I first met Richard Marx, it was before he debuted on The Billboard Hot 100 as an artist. We were cruising on the SS Norway, working on a Dick Clark special. One of our guest stars was Cynthia Rhodes, and she brought along her boyfriend, Marx (they were married in January 1989). While his name wasn't well-known at the time, he had already racked up songwriting credits, having penned "What About Me?" by Kenny Rogers With Kim Carnes & James Ingram in 1984, "Crazy" by Rogers in 1985, and "The Best Of Me" by David Foster & Olivia Newton-John in 1986.

Once Marx made his mark as an artist—starting in 1987 with "Don't Mean Nothing"—he mostly wrote and produced for himself, although there were some exceptions. He wrote and produced chart entries for Vixen ("Edge Of A Broken Heart" in 1988), Ann Wilson & Robin Zander ("Surrender To Me" in 1989), and Poco ("Nothing To Lose") in 1990. That Poco track is the last chart entry written and produced by Marx but not performed by him until this issue. His latest credit is "This 1 Promise You," the third track from "N Sync's "No Strings Attached" album to chart. It's Marx's first appearance on the Hot 100 in any guise since he recorded "At The Beginning," a duet with Donna Lewis off the "Anastasia" soundtrack, in 1998.

Alias Harris and Jones: Billboard Century Award honoree Emmylou Harris scored with her highest-charting solo album in almost 15 years, as "Red Dirt Girl" (Nonesuch) enters The Billboard 200 at No. 54. Her last solo effort to rank higher was "Cimarron," which entered at No. 16 in 1982. Harris' sales peak was 6.8 in 1987, with "Trico," her collaboration with Dolly Parton and Linda Ronstadt. This new CD gives Harris a chart span of 25 years, dating back to "Pieces Of The Sky," which debuted in March 1975. At the same time, Rickie Lee Jones has her highest-charting set since "Naked Songs" streaked to No. 121 in October 1995. Her latest, "Like This" (Artemis) is now at No. 148. "Like" extends Jones' chart span to 21 years and five months, dating back to her self-titled debut album from April 1979.

Breathe Again: After waiting patiently at No. 2 for the past four weeks, Faith Hill returns to pole position on the Adult Contemporary chart, giving "Breathe" a 17th week at No. 1. That should cause some sleepless nights for Phil Collins and Celine Dion, who are tied for having the longest-charting chart-topper in AC history. Collins' "You Be In My Heart" and Dion's "Because You Loved Me" both had 19-week reigns. While Hill is just a couple of breaths away from matching Collins and Dion, she already has the longest-running non-soundtrack AC No. 1 of all time.

Mr. Smith Goes To: Fourteen years and eight months after making his debut on The Billboard 200, James Todd Smith, better known as LL Cool J, has his first No. 1 title. "G.O.A.T. Featuring James T-Smith: The Greatest Of All Time" (Def Jam) enters at the top.

Doug Campbell has been named managing editor for Amusement Business in Nashville. This is a return to AB for Campbell, who was electronic production coordinator for the publication in 1993. Most recently, he was the editor of the Vanderbilt University Medical Center's weekly newspaper. Prior to that, he was news editor for the Nashville Business Journal. He has a B.A. in journalism from the University of Northern Colorado.

Campbell will report to Karen Oertley, publisher and editor in chief at Amusement Business.

Joe Maimone has joined Billboard's advertising sales department as account manager in New York. Maimone will handle a diverse portfolio including major labels, East Coast pro-audio accounts, and national consumer advertisers. He reports to group advertising director East & telemarketing, Pat Jennings.

Maimone comes to Billboard from Progressive Health, LLC where he oversaw the sales, marketing, promotion and advertising efforts for a variety of healthcare companies. While at Progressive Health, he created sales training programs and was a frequent lecturer. Previously, Maimone had stints in the sports industry working for the New York Mets, New Jersey Nets, and WFAN sports radio in a multitude of sales related capacities.

Maimone holds a B.S. in marketing from the University of Dayton (Ohio) and a masters in education from Florida State University.

Billboard/Music Video Conference is the largest annual gathering of professionals involved in the visual marketing of music. The grand finale to this year's conference is the Billboard Music Video Awards, to be presented Nov. 10 at the Universal Hilton. Voting for the awards show has expanded for the first time this year to include Billboard readers. Previously, only those registered for the Billboard Music Video Conference could vote for the awards. Ballots for this year's awards are included in U.S. and Canadian subscriber copies of this Billboard issue.

For more information about the Billboard Music Video Conference & Awards, contact Michele Jarangelo at 646-654-4600 or sbell@billboard.com. Information about the event can also be found at www.billboard.com/evnts/mtv.
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