Sony Slashes Singles Prices

BY ED CHRISTMAN
NEW YORK—Sony Music Distribution is introducing a new price point for CD and cassette singles—$1.99 suggested list price; 99 cents wholesale—in a move that is being closely watched by the other majors.

On Tuesday (3), Sony was expected to issue four singles at the new price point: John Anderson’s “Nobody’s Got It ALL,” Billy Gilman’s “ Oklahoma,” Tammy Cochran’s “So What,” and the Kinleys’ “I’m In.”

That album, “All That You Can’t Leave Behind,” due Oct. 31 on Interscope, is an undeniable return to basics for U2, which continues to combine Bono’s voice and the Edge’s guitars with the distinctive rhythms of drummer Larry Mullen and bassist Adam Clayton. Produced by Daniel Lanois and Brian Eno, the set shows the band wisely eschewing the adventurous if sometimes chaotic electronicdensity of 1997’s “Pop” in favor of crisp, concise tunes, generous with anthemic choruses and romantic, often optimistic lyrics.

More than anything, however, “All That You Can’t Leave Behind” presents U2 as a band ready to once again rock with unbridled authority.

“And that’s an exciting place to be, even though, out—what?” by Larry Flick

World Exclusive: U2 Ready To Rock Again Band Reclaims Its Classic Sound On Interscope Set ‘All You Can’t Leave Behind’

BY LARRY FLICK
Sitting in a hotel room in Dublin, Bono recalls the afternoon his U2 cohortsto lopped him from hastily rejecting the tune “Beautiful Day.”

“We were laying the song down in the studio, and the Edge just cut loose a riff that could only be described as classic, early-’80s U2,” he says, contouring his voice to mimic the rite. “It was a sucker punch—a truly brilliant moment that made everyone’s hair stand on end. But I froze and said, ‘Oh, no, we can’t use that. It sounds too much like a quintessential U2 riff.’

In that instant the Edge shot a glare from across the room that spoke volumes. “It said, ‘Fuck off, we are U2, and this is how I play guitar.’ And I got it. I understood that it was time for us to reclaim who we are. It set the tone of the album.”

Rights Societies Make Web Plan

BY MARYLYN A. GILLEN
SANTIAGO, Chile—The international copyright community took several significant steps toward addressing the realities of the new online world order during the 42nd CISAC World Congress here Sept. 24-27, but executives admit that the road ahead is still a long and twisty one.

Most notable was the groundbreaking series of separate bilateral agreements signed here Sept. 25 by

Sony Slashes Singles Prices

BY GAIL MITCHELL
LOS ANGELES—With a reverential nod to legendary ‘70s label Philadelphia International, a creative consortium of cutting-edge, emotion- laden, and socially conscious artists and producers is melding hip-hop, R&B, funk, dance, spoken word, gospel, jazz, and other genres in their quest toward one common goal: good music, Philly style. Such acts as the Roots, Jill Scott, Bahamadia, and No Questions are contributing to a new chapter in Philadelphia’s rich black music history.

For members of the entertainment community ensconced in this musical mecca, it’s simply business as usual. What’s changed is that the rest of the industry is finally catching on.

“There’s so much talent here, it’s ridiculous,” says Sheila Atkins, CEO of Philadelphia-based independent label 2Hot Entertainment, whose acts include local talent Naemah Harper and Slimlord & Shabang.

“But up until about the last three years, the talent had to go to get discovered and find success. We got the credit. It was like in passing: ‘Oh, yeah, he or she’s from Philly!’ Even a Will Smith had to leave to really propel himself to the heights he’s at now.”

“Almost took someone to be valid—(Continued on page 75)
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Brains In A Box: Sci-Fi & Social Justice

“There is nothing wrong with your television set. Do not attempt to adjust the picture. You are not about to participate in a great adventure. You are about to experience the apex and mystery which reaches from the inner mind— to the outer limits.”

Thus spoke announcer Vic Perrin in his ominously detached introduction to the bygone weekly ABC-TV science fiction series “The Outer Limits,” which aired from 1963-65 and whose shiver-inducing voice-over is now one of the most famous (and feared) in TV history (“The Brain that Wouldn’t Die,” the opening title to Rod Serling’s novel “Donovan’s Brain,” in which disembodied intellects bring chaos to what TV horror film producer Robert Parigi (“Dark Skies”) describes in one of the set’s inner essays as a “post-atomic, push-button world.”

Much of the popular affection and serious esteem science fiction has come to enjoy since the 1980s advent of Mary Shelley’s “Frankenstein” derives from its foregoing gravitas as humanistic grist for ethical debate and civic activism. Over the past two centuries, science fiction (and its often tacky sci-fi screen offspring) has frequently operated at the heart of societies’ lunar landings, Chernobyl nuclear disasters—and what Ronald Reagan-speechwriter-turned-self-appointed edit-proto-poet George Gilder now terms the “teleo-

The cusps of the 19th, 20th, and 21st centuries each found civilization in confrontation with the exploding influ-

On one side of the divide in 2000, we have a stockpicking “new economy” guru and one-time “male chauvinist of the year” (as annointed by the National Organization for Women) who insists that all he cares about is selling shit for self-

For those on the other side of this still-deepening chasm, we say: why anti-glob-

While American press coverage of the protests in the Czech Republic capital of Prague was negligible, even when U2 lead singer Bono met with IMF officials during the height of the anti-globalization movement, the cusp of the 21st century is one that will determine the course of our collective future. What would the American media do if it were told that it could determine the course of our collective future? What would the American media do if it were told that it could determine the course of our collective future? What would the American media do if it were told that it could determine the course of our collective future?

Well, the idea that the American media could determine the course of our collective future is absurd. It is a myth that the American media has the power to determine the course of our collective future. The American media is powerless to determine the course of our collective future. The American media has no power to determine the course of our collective future. The American media is powerless to determine the course of our collective future.

In the end, it is the American people who determine the course of our collective future. It is the American people who have the power to determine the course of our collective future. The American people are the ones who decide what kind of future we will have. The American people are the ones who decide what kind of future we will have. The American people are the ones who decide what kind of future we will have.

We must remember that the American media is just one of the many factors that influence the course of our collective future. The American media is just one of the many factors that influence the course of our collective future. The American media is just one of the many factors that influence the course of our collective future.

But the American people are the ones who have the power to determine the course of our collective future. The American people are the ones who have the power to determine the course of our collective future.

So let us remember that the American media is not the one who determines the course of our collective future. The American people are the ones who determine the course of our collective future. The American people are the ones who determine the course of our collective future.

End of note

William Basinski
Webcast Concerts Liven Up Entertainment

BY EILEEN FITZPATRICK

LOS ANGELES—Nearly a year after its launch, Time Warner's entertainment Web site Entertainment.com is finally beginning to make some noise.

The sister site to Warner Bros. Online has seen its traffic quadruple with the introduction of the “Entertainmentond Concert Series,” which began Sept. 1. “There’s certain content that drives traffic,” says Lance Sloan, Entertainment.com’s newly appointed head of music and artist development. “And what we’ve found is that the numbers went crazy for live concerts.”

Sloan, who previously was with HBO.com, oversaw the Webcast for the site’s first show with Barenaked Ladies. Following the Webcast, which helped support the band’s Reprise Records release “Maroon,” page views to the site’s music area rose 156%, and page views of the live-concert area rose 41%, according to the company.

Warner followed up Sept. 20 with Neil Young. Withing a week of Youngs’ concert from Red Rocks, Colo., the site’s average daily traffic had increased 96.4%, the company says. Oliver went on Sept. 22. Green Day live from New York is scheduled for the week of Wednesday (4); Dido, Nov. 3; and the Corrs, Dec. 1.

After the live Webcasts, the concerts are available exclusively on Entertainment.com for 90 days.

“‘The Web is supposed to give you freedom, and it defeats the purpose if you only run a concert once,” says Sloan. “Some users are coming back 10 or 15 times to repeat the concert.”

After the 90 days, the footage is handed over to the band for label use on DVD, music video, or other purposes. “The content is exclusive to us for the time period,” Sloan says. “But we don’t want to own content.”

Sloan says the site may work out a model for sharing revenue from the concerts with the artists. But a bigger priority is to develop the concert series into a television show with cross-promotional partners. The Universal Music Group’s Farmelab has a similar strategy, airing its television show on the USA cable network.

To build an audience for the series, Entertainment.com will offer two concerts per month featuring platinum acts. Each of the shows will be supported by advertising on Time Warner print publications. “The name of the game is traffic, and we have to prove ourselves as a destination,” says Sloan.

The site is also looking to work with labels outside the Warner family, Sloan says. “We actually started with artists outside of Warner, because they came to us,” he says. “For the labels, we lay this out for them as a turnkey operation.”
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**Jaguares Headline Rock En Español Fest**

**BY RAY WADDELL**

NASHVILLE—Revolution, an eclectic rock en español tour headlined by Jaguares, is the latest rip- ponge built from the Latin music explosion.


Some industry observers believe that it’s just a matter of time before a rock en español band breaks big in the mainstream, following such pop predecessors as Marc Anthony and Ricky Martin.

The viability of this market speaks for itself when you look at how Latin music has emerged over the last two years,” says Marc Geiger of ArtistDirect, agency for Jaguares this year.

Revolution is the brainchild of Saul Hernandez and Alfonso Andre of Jaguares, a band that has remained consistently strong in the Latin music scene with its lively, upbeat sound and winsome image, as Caifanes. The 2000 edition of the tour is the fourth such package put together by the band.

The tour was handpicked by Jaguares, and we want to expose these artists to its own loyal following, built over nearly 15 years of touring.

“A lot of bands are doing great” (Continued on page 77)

**MTVI Group Eliminates 105 Jobs**

**BY EILEEN FITZPATRICK**

LOS ANGELES—In another major move, the major music company, MTVI Group cut 105 jobs, or 25% of its work force, on Sept. 27, according to president/CEO Nicholas Butterworth. The company, which is owned by MTV Networks, also announced it will no longer explore a new retail division or expand to the Internet—moves that have been cut back by many companies.

MTVI is the third major online music firm this month to an- nounce cutbacks. Digital distribution companies InMusic and the Vertical Rap Radio announced layoffs in off 40 staffers, and online label Atomic Pop survives with only a skeleton staff.

Nearly one-third of the MTVI.com layoffs occurred in the online division, which includes staff at MTVI.com, VH1.com, Soninet.com, and Country.com.

MTVI’s new operations will now be consolidated into one central group run by Michael Alex, who moves over from MTV Online.

Other cuts occurred in the mar- ket and tech departments, says Butterworth.

“It’s very difficult to succeed in the online entertainment space,” Butterworth says, “but we’ve got a great brand, and that’s the reason why we will survive. Others who lack a brand will have problems surviving.”

The company is the umbrella organization for 22 different sites run by MTVI, which is owned by Viacom. MTVI was formed in an effort to streamline the Web operations. Each of the sites will remain intact, Butter- worth says.

“Since we formed we’ve had twice as much traffic, and rev- enues have risen from $20 million to $40 million,” he says. “But the piece to the piece of the puzzle is managing costs. We’re trying to be as efficient as possible to lower the risk to our investors.”

Butterworth would not com- ment on whether the division would turn a profit. “We’ve put a [date] out there for profitability, but it will be quicker as a result of these changes,” he says.

Liberty Digital (see story, this page) also holds a minority stake in MTVI.

**DMX Music Merging With AEI Music Network To Grab More Of Music Programming Market**

**BY BRIAN GARRITY**

NEW YORK—In a move to keep pace with its competitors, a subscriber-based music programming firm is merging with another one.

Liberty Digital plans to merge its dig- ital music channel with rival AEI Music Network.

The deal means a leading provider of music programming to satellite TV subscribers will expand its programming to reach more than 6 million residential subscribers and close to 200,000 commercial clients.

Under the merger agreement, which is expected to be finalised by the end of December, Liberty Digital will own a majority share of the newly formed company, with AEI Music shareholders holding the rest of the company. Financial terms were not disclosed. However, officials at both companies say the transaction is an asset-driven pooling of interests with little cash or stock changing hands.

This deal is the fourth in the last few months, which have been established, consisting of three direc- tors appointed by DMX Music and two directors appointed by AEI Mu-

The combination of the two compa- nies each have around 500 employees worldwide.

But the two companies together make a more powerful one,” says Noel. “Mozz is a bigger company with a bigger number of accounts, but [the merg- ers] put us at a close second to them now.”

But DMX isn’t the only concern. Michael DuKane, a senior VP at AEI, says the combination will allow the two companies to compete more efficiently in what is a “very aggressive marketplace for music distribution” in delivering music to both residential and commercial sub- subscribers.

Indeed, with the rise of online music distribution and the growth of the commercial market by Internet music service providers like MP3.com, competition is stronger than ever.

But the opportunities for growth look equally as strong. DMX estimates that only around 5% of the potential commercial music market is cur- rently using professionally programmed music. Representatives of both companies say that the merger adds scale and size to the market for untapped business clients globally.

Music programming services— which reach their targeted audience via direct broadcast satellite, the Internet, and proprietary CD and cassette products—have emerged in recent years as a valuable element in the marketing of artists to con- sumers and as a way for businesses to differentiate themselves to customers.

“Te Ideal is the latest move by Lib- erty Digital—a holding company that owns a stake in the MTVI group, among other online properties—to expand its reach to reach a wider audience. Liberty Digital is also teamed with United Pan-Europe Com- munications for joint control of Xtra Music Ltd., a DMX distributor in 25 European countries.
Over 20 million albums sold worldwide

YANNI
IF I COULD TELL YOU

His first new music since 1997’s platinum-plus album Tribute, featuring the new song “Wishing Well”

Produced by Yanni
www.yanni.com
This story was prepared by Gordon Masson in London and Ed Christman and Wes Ohrnesh in New York.

Madonna’s new MVW/Warner Bros. release, “Music,” moved 419,500 units in the U.S. in its first week after a $15 million ad spend—more than doubling the numbers of her last album, "Ray of Light". The album entered The Billboard 200 at No. 1 this issue.

Warner Music International (WMI) recently set a company record by shipping 3 million copies of the album outside the U.S.

The album entered 15 international charts at No. 1, in Austria, Denmark, Finland, France, Germany, Greece, Holland, Hungary, Ireland, Italy, Norway, Sweden, Switzerland, Taiwan, and the U.K. It also shipped platinum in Australia and New Zealand.

WMI’s president and CEO, Barry van Shutten, said, “This album comes after the title track became the No. 1 single in seven European territories, in addition to Australia and Canada. The title track, ‘Music’, is not only our biggest hit of the year, but also the biggest hit of the decade.”

This is the second single from “Music,” “Tell Me,” which topped the 7 million sales mark in WMI territories around the world and was the previous biggest album release in WMI’s history, at 2.5 million.

A lack of new releases from major artists is enhancing the performance of “Music,” says John Arthur, president of International Marketing for National Record Mart’s Top 170 stores, which have sold about 4,000 copies. “It’s a bright spot on our chart,” says Arthur. “There’s really nothing going on right now. But it’s got a big single. And she came off a big record, which never hurts. Plus, that last record got all sorts of acclaim, which makes people more willing to take a chance.”

BY JEFFREY DE HART and KARI R. LOFTHUS

The recently launched Global Entertainment Retailers Alliance (GERA) is wooing Swedish music retailers in an effort to make the country more willing to sell records.

At a label-organized retail gathering here Sept. 22, Theo Sloten, chairman of GERA (along with Pamela Horovitz, president of the U.S.-based National Assn. of Recording Merchandisers), strongly urged Swedish music retailers to initiate an organization. Sweden has a strong indie retail sector and very few dominant chains. It is the 14th largest music market in the world—including Folk & Rock, Mega Skivakademien, Hysj!, Hysj!, and Atlantis. None of these chains has yet pledged support to GERA.

But that does not deter Sloten, who believes the various chains can unite to form a stronger force. He said, “I believe we gave them some ammunition to organize themselves. The challenges for music retailing are a lot more solvable globally. There wasn’t any time for me to speak with individual retailers in Stockholm, but I will be able to discuss [Swedish membership of GERA] soon.”

The association counts music retailers from the U.S., Canada, Mexico, Australia, New Zealand, Germany, Holland, France, and the U.K. as its members.

In a couple of weeks, GERA will be sending out a questionnaire to some of the bigger retailers in Europe, trying to get details such as price policy, competition, and issues that are the same or different from each country,” says van Sloten, who is the architect of the questionnaire and hopes the results of the survey will contribute to GERA’s detailed overview of the European retail market.

In his speech to Swedish retailers, van Sloten focused on issues of piracy, dealer executive turnover, and the need to join GERA.

As of now, the Swedish music industry is going very well, according to Sloten, who said that the industry has sold a total of 1.2 million copies in the first half of the year, which is a 17% increase.

But he also pointed out the need for the Swedish industry to be more proactive in its efforts to combat piracy. “We need to be more aggressive in our efforts to combat piracy,” said Sloten. “We need to be more proactive in our efforts to combat piracy.”

EXECUTIVE TURNAROUND

Adrian Harewood is senior director of operations and Christina Henriksen is national manager of radio promotion for Rhino Entertainment in Los Angeles. They were, respectively, senior director of finance operations and coordinator of promotion.

PUBLISHERS. Jonathan Palmer is promoted to director of film and television music for Bug Music in Hollywood. He was a creative strategist.

RELATED FIELDS. Scott Clayton is named agent in the music department for Creative Artists Agency in Beverly Hills, Calif. He was a founding member of the Progressive Global Alliance.

BY CHRISTOPHER WALSH

LOS ANGELES—In the midst of dramatic changes in the music industry, such as consolidation and digital distribution, the Hawaii Audio Engineering Society (HES) Convention intensified its focus on a compelling way to experience music: in surround sound.

The “Surrounded by sound” theme gave special meaning to the convention, as audio professionals—equipment manufacturers, studio owners, engineers, and producers—were asked to embrace the format. Technology has matured, said the professionals, to the point that, as one producer said, “Surrounded by sound” is now, and it makes us do all better work. It’s the great equalizer. Everybody can get this technology.

Speaking from the auditorium stage alongside his colleagues, Geoff Emerick, the Beatles’ recording engineer during the second half of their recording career, and John Letnaron, co-founder of Doug Ono’s “Double Fantasy,” explained their passion for obliterating limitations, and Tomlinson Holman, president of entertainment technology creator TMH Corp., gave an articulate reading of the history of surround sound—to the panels featuring elite recording producers discussing their techniques and predictions for the future, convention attendees were given opportunities to take home knowledge and tools necessary to participate in the evolution of the industry.

An apt example of this maturing technology was demonstrated in the convention center itself, as a fully immersive digital-audio workstation was had on recording and sound itself, puts virtually limitless possibilities into motion. Touch-tuned set in the form of a digital-audio workstation as Digidesign’s Pro Tools, which contains its top-to-bottom proliferation throughout the recording business.

At this AES, software Version 5.1, with its powerful surround mixing, editing, and postproduction capabilities, is now commercially available. The addition of surround-sound features, on top of the already immense influence the recording environment has had on recording and sound itself, puts virtually limitless possibilities into motion. The Pro Tools software, complete with ProControl interface, can be used on virtually any format of the equipment used to make the most of recording and sound.

The hugely successful Pro Tools is, in fact, a metaphor for the evolution of the recording industry at large, according to Soundcraft’s Paul Etheredge. “It’s like putting together a jigsaw puzzle, Collective Soul, and Edwin McCain, among others.

“Pro Tools, to me, is the epitome of the technology going today,” said Etheredge. “The walls are coming down on anything you can do. Something that would take George Martin, a few days to do with five tape machines, you can literally do in a half-hour with a few plug-ins. I think Pro Tools is a microcosm of what all this technology is now, and it makes us do all better work. It’s the great equalizer. Everybody can get this technology.”

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Backburner Takes Homey Approach
Indie Living-Room Label Wins Loyalty Of Artists, Fans

BY JILL PESSELNICK

LOUISIANA—Since the inception of Backburner Records in January 1999, label co-founders Kelly Keneipp and Zach Logan have proven that handhelds can replace contracts and that success starts at home.

The Winder, Ga.-based indie label—which has thus far released eight albums, including “Merriment” by Vic Chesnutt & Mr. and Mrs. Keneipp (that’s Kelly and wife Nikki), “Knee Deep” by Cafeteria, and Rob Veal’s self-titled debut—has intrigued local Athens, Ga., artists with its paperwork-free, 50/50 profit-splitting deal and its unique recording studio: the Keneipp family living room.

Kelly Keneipp, the label’s CEO, says, “We break even, and then we split all of the profits with the artists 50/50. That’s the way we’ve always done it, and I just don’t understand the general 10% rule and that everything you do is recoupable. We knew plenty of people signed to deals that just didn’t see much money at all, although they sold records. It just never seemed right.”

What also never seemed right to Keneipp was studio albums with too much polish. With Backburner’s $2,500 recording equipment (soon to be $24,000) and home studio, he says that it does not “allow people to hide behind any studio trickery. You’ve got to get so good. It’s pretty good—it’s all good—because we don’t have the technology to make something that’s not that great sound great. You just get what the artists truly, truly sound like.”

This method appealed to Backburner’s solo artist Veal, who had been disappointed with the results of the more professional recordings he took part in as a member of the Dashboard Saviors.

“We had done some bigger recordings, and I had been let down by that. A lot of money was spent on those without getting such great results,” the singer-songwriter says. “Going to Kelly’s living room was extremely comfortable. My album came out better than I thought it would. It’s been kind of inspirational, and it’s made me want to get more songs going.”

By earning a reputation as an artist-friendly label, Backburner, which originated as an outlet to release a backlog of songs on which Logan and Keneipp had collaborated (Billboard, April 3, 1999), now sports an artist roster that includes Vic Chesnutt, the label co-founder, also played bass clarinet on the Veal CD and wrote music for Backburner’s first release, Logan’s “Tinim.”

The fan base for Backburner releases has slowly been growing throughout the U.S., says Corrie Gregory, co-owner of the all-country/rock/pop Internet E-tailer Mires of Music, which is based in North Hollywood, Calif. She says, “On the whole, we do really well with Backburner titles. We’ve sold over 300 (copies) of the Vic Chesnutt record, and maybe 300 (copies) of Cafeteria. Consistently, the Backburner releases have been so great, we’ve got to feature them. Sometimes we’ll explode with a title at the beginning, and then, three months later, it’s selling again.”

Such numbers may not seem like much, but for Backburner, the low hundreds are all it takes to turn a profit. “If Cafeteria sold 300 records, we’ve got our money back already,” says Logan Glenn Dicker, purchasing director for Graham, N.C.-based Redeye Distribution, Backburner’s exclusive distributor, says, “I think retailers have come to associate quality with the label. Touring is going to be the only way that these records are going to sell, besides Vic Chesnutt, who actually has a fan base.”

With day-to-day duties split largely between the Keneipps, who both have day jobs, it has been difficult for Backburner to focus a great deal of attention on album promotion. For the Chesnutt project, Kelly Keneipp says, “I had to outsource and use people at Redeye to run the promotion.”

Despite project-by-project judgments, Keneipp says that Backburner will expand within the next year. Along with upgrading the recording studio, he wants to add free music tracks to the label’s Web site, Backburnerrecords.com, and release new albums from Cafeteria and Veal. He adds, “I think things will be more of the same, only bigger and better and hopefully with a little more clout. The general idea is to grow safely and at our own rate.”

‘I think retailers have come to associate quality with the label’

—GLENN DICKER—

Cafeteria Serves Up Backburner Debut

BY JILL PESSELNICK

LOUISIANA—Honesty is the only policy for Cafeteria front man Taylor Joiner, who explores his personal experiences with alcohol and lust love on his group’s debut Backburner Records album, “Knee Deep,” which has been released through Redeye Distribution.

Joiner, Cafeteria’s lead singer and contributing guitar, bass, and harmonica player, says, “As far as lyrical content goes, that album is my life.”

The project’s high dose of lyrical reality is accompanied by a mixture of country and rock instrumentation. “I don’t like to say we’re all-country, because it just doesn’t describe the sound at all,” says Joiner, who currently manages Cafeteria and serves as the group’s booking agent. “I call it rock’n’roll with pedal steel and banjo.”

Joiner, who is published by Joinerhouse Music (ASCAP), began writing his own songs in 1996. At the time, he says, “I was playing bass for the Possibilities, and I wasn’t a songwriter in the band. But whenever I would do something that was mine, I would compose or written or come up with, then I would just call it Cafeteria.”

He forgot his own singing style and country/rock sound, then lured the rest of the group, which includes Melissa Ball (backing vocals), Brandon McDougall (drums), Adam Matsu (pedal steel), and Wayne Wilson (banjo), as well as revolving lead guitar and lead bass players. As Cafeteria began cutting its own songs, Joiner called Keneipp to ask if he could use Keneipp’s home studio to get a different feel on the tracks. Joiner says, “(Keneipp) actually said that he was planning on calling me to ask if I wanted to do the record on Backburner. That was about a year or two before any of the records on Backburner had come out.”

Cafeteria’s 14-track disc, which includes musical contributions by both Keneipp (piano) and Logan (guitar), is ready for re-release in May 2000. But the Cafeteria promotion campaign is just beginning now, says Keneipp. Backburner recently sent out review copies to both local and national press, and Joiner is planning an upcoming club tour in the Southeastern U.S.

Cafeteria “has major fans around here,” notes Nina Wata, local music director University of Georgia station WUGO Athens. WUGO’s support has piqued the interest of many local listeners, says Gordon Lamb, manager of Wuxtry Records in Athens. “We sell out of it every time we stock it,” he says. “I think the songwriting is really solid.”

Backburner has also employed indie radio promoters Team Clermont to begin targeting college radio stations this November. Nelson Wells, president of the Athens-based firm, says, “I think it’s going to see success all over the country.”

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IN STORES OCTOBER 24
Collective Soul Feeds ‘Blender’
Atlantic Band Displays Its Latest Mix Of Genres On 5th Set

BY CHRISTA TITUS
NEW YORK—Ed Roland of Collective Soul is talking on a cell phone while being driven around Los Angeles. He’s preparing to shoot a video for a related music film. Roland first single from the band’s fifth Atlantic album, “Blender,” due Oct. 10. He’s doing lots of interviews. And he’s laughing.

“I think it shows maturity, and I think it’s a little bit more of a fun record for it, maybe ‘cause that was the attitude when we were making it,” he says of the set he co-produced with Anthony J. Resta. “When I look back on it, I’ll think that the band was in a good mind space. Some years from now I’ll look back at this record and think, ‘That was a fun time.’

No one can begrudge Roland (or enjoying what he and brother Dean Roland (rhythm guitar), Ross Chills (lead guitar), Will Turpin (bass), and Shane Evans (drums) have—and continue to—achieve. They’ve only been in the limelight for six years, but their current album, “Blender,” launched its career in 1994 with “Shine,” a No. 1 Mainstream Rock Tracks chart hit for eight weeks. Its s o m e p h o r e effort, “Collective Soul,” sent triple-platinum and scored three more No. 1s. It included the band’s crossover appeal when “The World I Know” reached the summit of the triple-A chart in Billboard sister publication Airplay Monitor.

Roland’s next two albums both contained two more chart-toppers. The gold “Disciplined Breakdown” had “Precious Declaration” and “Listen,” and the album’s title track to Time Bomb Records’ label, Guerinot. “We’re parting ways, but Time Bomb will continue,” says Guerinot.

The details of the split are still being worked out, and to that end the two labels will continue to jointly work Time Bomb releases. Arista representative Laura Swanson says, “We’re discussing many options for Time Bomb, including ending our relationship.

But she stresses that the two labels are still working together on a number of projects, including sets by Sunny Day Real Estate and the Reverend Horton Heat, as well as a VH-1 “Inside Track” compilation album coming Nov. 21.

“Arista will continue to distribute me until I find a new deal,” says Roland, “but I think the label deal will wind out eventually. It’s not like I’m done with the label. They’ve been nothing but gentlemanly to me.”

Guerinot would not give a reason for the split, but the deal always seemed like a bit of an odd match to me. Although former Arista head Clive Davis brought in Time Bomb to help increase Arista’s rock profile, it seemed that most of Time Bomb’s acts were a little too left of center for Arista’s mainstream tastes. Neither Guerinot nor Swanson would comment on how much time is left on the deal, although sources say it’s more than a year.

MOBY AND GWEEN TOGETHER AGAIN: V2 has just signed the label to release a duet between Moby and No Doubt’s Gwen Stefani that the pair recorded before Moby was signed to the label. Called “South Side,” the atmospheric track, which includes spoken vocals, was recorded more than two years ago, but Moby who wasn’t happy with the production, didn’t want it to come out.

In fact, says a source at V2, the label didn’t even know about the cut until three or four months ago when Moby’s management told V2 about it. Moby decided to touch up the track, as well as bring up its vocals, and Moby decided to release it as a single (after getting the OK from Stefani’s label, Interscope, of course). The cut has just been delivered to key modern rock and Adult Contemporary stations and will be serviced widely to those formats the first week of October and then go to top 40 in early November. A video for “South Side” is also being shot.

CHANGES: George Levendis, Arista Records’ VP of international, is shifting to the domestic side at the beginning of the year, when he will become head of the marketing division. A search for a new international head is on. Additionally, senior VP of A&R Richard Sweet will move up to leave the label.

ON TV: “98” will appear on an episode of NBC’s “Just Shoot Me!” Oct. 19. On the show, the group appears as tic- kets to join a day-long band, and a comedy. From the remaining of Space, David Spade will be in the band in the show with the group. Lit members get to play themselves as the fea- tured music performers on an upcoming E! Television special on Miami’s South Beach. The band’s segment will be taped Oct. 16 in Crobar, and the club is making 300 tickets available to the public. Following the taping, the band is expected to start writing new material for an album that is tentatively slated to come out in April 2001 on Interscope/RCA... .

DJ David Holmes To ‘Bow Down’
On Innovative 1550 Records Set

BY WENDY MITCHELL
NEW YORK—Making albums as “soundtracks to films that don’t exist” is a cliché by now—in typically groundbreaking fashion, DJ producer David Holmes has created a soundtrack to an as-yet-unmade film inspired by his music.

Holmes says “Bow Down To The Exit Sign,” due Oct. 24 on 1550 Records, completes what he sees as “a trilogy of connected albums.” The album is Holmes’ first solo project, but this album is almost “a hybrid of electronic music and indie rock” that should appeal to a wider audience than Holmes’ past work. A possible tour with Buddy Drawn Boy could also introduce Holmes to a new audi- ence. “He’s such a unique creative talent, when he yields ‘Heavy’ (the band’s biggest hit yet, with 15 weeks on Mainstream Rock Tracks) and ‘Run,’ another triple-A triumph on the Airplay Moni-
tor chart. It has also earned the honor of having Billboard’s No. 1 album rock track two years in a row—“Shine” in 1994 and “December” in 1995.

I think Ed Roland can teach a lot of people how to do rock albums with pop sensibilities that just stick in your head and don’t leave,” says Steve Davis, senior VP of artist development at Atlantic, who performed A&R duties for “Blender.”

“Ed Roland writes one-listen songs with amazing guitar hooks and great (Continued on page 26)
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Black Sabbath’s Iommi Plays With Osbourne, Grohl On Priority Set

BY CLAY MARSHALL

LOS ANGELES — Picture this: a revered guitarist who first made waves during the late ’60s reemerging with an interviewer, swapping stories about many of today’s most popular singers.

To fans of Carlos Santana, the scenario is familiar, but legendary Black Sabbath guitarist Tony Iommi is out to earn similar success. Due Oct. 17 from Divine Records, the Ozzy Osbourne–helmed imprint distributed by Priority Records, Iommi’s eponymous solo debut album features 10 tracks—showcasing such vocalists as Billy Idol, Billy Corigan, Foo Fighters’ Dave Grohl, and Pantera’s Phil Anselmo—that are united by dark, thick guitars: “It’s from the project’s namesake.

The Bob Marlette–produced album was a long time in the making, Iommi explains. “Almost 14 years ago now, we started talking about this,” the Warwickshire, England, resident says. “I tried just writing some instrumental stuff and thought it would be nice to try to use different singers. [But] I had to keep stopping and starting because we’ve had Sabbath [reunion] tours, and I liked to do this in stages.”

Coordinating schedules with the various vocalists also proved difficult, Iommi says. “That was the hard part,” he says. “But I’ve been very lucky, because all the people I wanted on it, I’ve got.”

Iommi wrote the music for each of the album’s songs, which he yielded the task of writing lyrics to the singers. “I wanted them to put their mark on the songs,” he says.

The collaborations provided Iommi with unique learning experiences, he says. “It was quite exciting, because you just don’t know what they’re going to do next.”

The album does contain one vocal track by someone with whom Iommi is very familiar. “I had to have Ozzy [Osbourne], didn’t I?” he says with a laugh.

Osbourne, with whom Iommi shares Black Sabbath’s history, says his involvement on the cut “Who’s Fooling Who” was a no-brainer. “Tony worked on the album all last year,” he says, during breaks from the Sabbath tour, so I’d been hearing bits and pieces, and I knew it was turning out great. Sharon and I realized it made perfect sense for our new label, so we approached Tony about putting it out on Divine. I’m very proud of him.”

With so many vocalists taking part in the project, Iommi acknowledges that an extensive tour would be a logistical nightmare, but he doesn’t rule out the possibility of a handful of gigs. “I’d certainly like to do a set amount of shows,” says Iommi, who is managed by Ernest Chapman and Ralph Baker. “I think it’s just getting everybody in the same place at the same time.”

That may happen before the end of the year. Bass stray Lyon, whose Rent a Label company provides promotion consulting services for indies like Divine. “We’re keeping an eye on the month of December, when most bands tend to go on hiatus,” he says.

In the meantime, says Divine GM Scott Givens, Iommi will embark on a lengthy radio promotion tour, hitting two cities a day over five weeks.

The trek will begin on the East Coast and target active rock stations, Lyons says. However, he adds, they are “going to blanket the demographic spectrum. There are a hoard of listeners who would probably be thrilled to know that Tony is taking their record.”

Givens concedes, “We’d like to conquer rock and take it to other formats,” he says, noting that the first commercial single, the Grohl-sung “Gobye Lament,” has already been embraced by several radio stations.

Classic/active rocker KLOS Los Angeles, which has recently given rotation to the Osbourne/Primus “N.I.B.” collaborative from the second “Nativity In Black” Sabbath tribute album, has already added “Gobye Lament.” The station’s music director, John Villanueva, feels that the song will enjoy similar success. “Great riff, great singer, great song,” he says, adding that Black Sabbath is a core artist for the station.

Rob Roth, president/owner of Vintage Vinyl in Woodbridge, N.J., eagerly anticipates the set’s release. “It’s going to be a tremendous record for my store,” he says.

Iommi, published through Windswept Pacific, acknowledges that he’s heard the project likened to "a heavy Santana" but says he doesn’t mind the correlation. “It’s bound to be compared to that because we’re both guitar players and both use different singers,” he says. “But it’s a different sort of music.”

Roth also sees the similarities. “Carlos’ sound is very identifiable, [and] so is Tony’s. There’s only a few guitarists who are so identifiable by their sound. If you’re a fan of music, you know his style. Iommi’s a guitar hero.”

Lyons emphasizes that the Iommi album has a different target market from “Supernaturals” but compares the relative merits of the sets. “What made the Santana project work ultimately was extraordinary songs with extraordinary performances. I think we’ve got the same quality emerging here,” he says. “This does not come across as a Black Sabbath album with other people trying to sing Ozzy’s parts. [“Gobye Lament”] sounds like the sun of Foon Fighters and Black Sabbath, and it becomes something that is altogether different from either.”

The album was promoted on this summer’s Ozzfest tour via a video screen that played between sets on the main stage and 50,000 sampler CDs that were distributed. Although video plans are still tentative, an MTV special is likely, which Givens believes will position Iommi nicely. “This isn’t just a one-off,” he says. “This is the next step in his career.”
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Being A Diva Becomes Elektra Artist Tamia

BY RASHAUN HALL

NEW YORK—Every label needs a diva. That perfect combination of beauty, attitude, and sheer talent makes one not just a singer but an artist.

Elektra is hoping that Tamia will be its signature act. As the Ontario native prepares for her Elektra debut, “A Nu Day,” on Oct. 24, she seems quite willing to step into the spotlight.

“It’s been a long time coming for Elektra,” says Michelle Murray, Elektra’s senior director of marketing. “Other labels have their Mariahc and their Whitney,” so it was just time for us. We believe in Tamia fully, and we see her as not a one- or two-album artist but as a long-term career artist with us. Our goal is to take her to every level!”

The songstress, who was discovered by Quincy Jones, was ready to move on from her first label, Quest/Warner Bros.

“It was just time for me to go,” says Tamia. “I was 19 when I signed with Quest, and I’m 25 now, but I just had one album. I wanted to put out more albums in a shorter amount of time. So, I moved to Elektra, which was fairly easy since it was under the Warner umbrella.”

Tamia was a welcome addition to the Elektra roster, according to Elektra chairman/CEO Sylvia Rhone, who has been following the singer’s career.

“My first experience with Tamia was when Quincy Jones presented her to our national sales meeting a few years ago,” says Rhone. “Her performance left an extraordinary impression. Tamia has grown even more since then, delivering the kind of remarkable vocal depth that makes her one of the premier vocalists of our era.”

“A Nu Day” marks the dawn of a new sound for the singer. “With this album, I wanted to show my growth,” says Tamia. “I also chose material that was a lot more difficult vocally and saying something. I’ve changed as a woman since I was 19.”

She continues, “I was a lot more vocal with this album. I grew up singing other people’s music, so when I did my first album I didn’t know what I wanted to sing about. Since then, I’ve grown into myself. That independence is what I wanted to show.”

Rhine, who also serves as an executive producer on the album, enlisted the help of Missy “Misdemeanor” Elliott for what was supposed to be one song—the set’s first single, “Can’t Go For That,” which went to retail Aug. 22. “We had so much fun that she ended up doing four more,” says Tamia of Elliott.

“She lets you do your own thing, and she’s all about the vibe.”

The moving “Stranger In My House” showcased Tamia’s vocal range. The song, a beautiful ballad, was written by Michelle Murray and Shop Crawford.

“I love Shop’s writing,” says Tamia. “Especially, for singers, he lets you go there. It took me an hour to record. We went maybe four times, I was just so into it. We called Sylvia right away after we recorded it to let her listen to it over the phone. She was like, ‘Oh, my God, can you do that live?’ Actually, I’ve performed it live a couple of times, and I love it. You get a whole different feel when you see it live, because it’s a story. A lot of R&B right now is missing a story.”

Rhone hopes “A Nu Day” will capture a larger audience with its youthful tone.

“Tamia is such a complete talent, we wanted to avoid any preconceived notions and take an A&R approach that would encompass a broader audience,” says Rhone. “Missy was able to deliver songs that reflected an edge as well as a much younger appeal.”

Elektra expects big things from this album and is concentrating on the project as its big fourth-quarter seller. “This is the most exciting project for us in a very long time,” says Murray.

The label has begun an aggressive promotional tour, which began on Sept. 5, that will have Tamia visiting retail, radio, press, and local video outlets. During her promotional tour, Tamia will also be performing at NetStar’s fifth anniversary celebration in New York and at the Detroit Female Wellness Tour, which is sponsored by Procter & Gamble, Honey magazine, and BET.

Elektra has also set up a number of “Win it before you can buy it” contests with radio, as well as a “Call to win” contest with the Box. Tamia has several television appearances scheduled, including a performance on the WB sitcom “For Your Love,” as well as “Soul Train.”

Tamia has also received exposure on the Internet. Elektra has launched a site for the artist (tamiaonline.com) that features new music and links to fan-related sites. Cards featuring Tamia were also sent out to fans registered in the Elektra database.

With all the marketing in place, Rhone shares the rest of the label’s high hopes. “I hope they become a reality,” she says. “Tamia has a tremendous opportunity to become the next pop/R&B female superstar—backed up, of course, by her awesome talent, the lyrical and production quality of the songs, and her incredible drive to be a successful artist.”

Dogs At Play. Veteran vocal group Baha Men are enjoying a crossover hit with the single “Who Let The Dogs Out,” their first release for the Artemis-distributed label S-Curve Records. The act recently hit a concer tour in the U.S. and is receiving widespread exposure on MTV and VH1, among numerous other music video outlets. Pictured in the front row, from left, are Stu Rich, the band’s manager; Steve Greenberg, president of S-Curve; and Eric Humbold, video director. In the middle row, from right, are group members Jeffrey Owe, Marvin Prosper, Rick Carey, and Omari Held. In the back row, from left, are group members Herschel Small, Isaiah Taylor, Pat Carey, Colyn Mo Grant, and Anthony “Monk” Flowers.
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www.dotsero.org
Haggard Makes Punk-Label Debut On Anti

BY CHRIS MORRIS

LOS ANGELES—The Oct. 10 release of Merle Haggard’s new album, “If I Could Only Fly,” marks the beginning of an improbable alliance between thebackwoods country music titan and the L.A.-based punk label Epitaph, which will release the set on its Anti imprint.

The idea came from Haggard, who says that after he read a 1999 LA Weekly story and learned Haggard was without a current recording contract, he began to think that the singer/songwriter could enjoy the same success Tom Waits did with his ‘99 Anti album “Mule Variations.”

Kaulkin says, “When I was reading about Merle’s dissatisfaction with the record industry, I thought perhaps maybe we could be a record company that he could like. I wanted to sign him, nobody really knew what it would be, musically, at this point. But I love his music so much that I wanted to do it, and I felt like we could perhaps succeed. This audience into some of the people who were fans of singer/songwriters—the Waits fans, the [Bob] Dylan fans—and expand into a guitar-rock fan base. He really is one of the great writers of the 20th century, and second only to Hank Williams in the world of country.”

Haggard himself makes no secret of his displeasure with his last label, Curb Records, with which he parted ways in 1996, and he says he was a little wary when Epitaph came calling.

He recalls, “My last deal called me and said, ‘Those guys are serious, and they got a lot of money, and they really want one country artist on their label. They don’t want Haggard, they want you.’ And he said, ‘They’re gonna offer you a real nice deal.’ And I said, ‘I got a lot of music up here that I don’t want to do any games. I don’t want them to tell me I got to go down and rework it all and that stuff.’ He said, ‘No, they don’t want to change one hair on your head.’ You know. And I said, ‘Well, have ‘em come on.’”

“So [Epitaph GM] Dave Hansen and I started talking. We really liked it. They really liked it. So they made us an offer we couldn’t refuse. It’s just a one-year, one-album deal, and if everybody’s happy, we’ll do another one.”

The label of releasing a record on what is basically a punk label didn’t unsettle Haggard, who has a formidable, intrinsically strong streak of his own. In fact, he says, “I was thinking about approaching some rock’n’roll label and tryin’ to get airplay, at least where Eric Clapton and Bon-Jovi have their everything-like-that [get it]. I think my music fits into that category a lot easier than it does what they call country.”

He HAGGARD.

Haggard will be highly visible in the media near the album’s release date, according to Hansen. “He’s on ‘Letterman’ the night before the record comes out. Spin has done a feature on him that comes out in the November issue, [with an October] street date. He’ll be on the cover of [alternative country] magazine No Depression.”

Haggard—who is self-managed and booked by the Bobby Roberts Co. in Nashville—tours constantly, and his road work will be promoted with a new recording style by Haggard, with publishing by Merle Haggard Music Inc. (BMM), deals poingantly with age and family relationships.

Haggard says that he stocked a great deal of music on the record, it really is one of the greatest writers of the 20th century, and second only to Hank Williams in the world of country.”

Co-incidentally, a week after his album is released, Anti-Haggard’s new album, “Solitary Man,” which includes a duet vocal, “I’m Leaving Now,” with Haggard.

“I got to spend a whole day with John,” Haggard says of his session with Cash earlier this year. “We were just sort of like out there by ourselves. It was a unique deal, like Cash never did, out in the middle of nowhere in a cabin. He had his son and an engineer, and we had the board linkin’ on the floor.”

Sammy’s Back. On Oct. 4, Sammy Hagar issues the six-song, his first release for his new Beyond Music-distributed label, Cabo Wabo Records. The venerable hard rock singer says the album is kind of like the rebirth of Sammy Hagar Musically, it’s a throwback to what you expect when you have the opportunity to start over every year and renew yourself. That’s the way I approached this record. I’ve taken all of the knowledge and all of the experiences, and I’ve rolled it into a ball, and I’ve moved forward with it.”

Hagar is currently preparing for a fall tour of the U.S.
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COLLECTIVE SOUL FEEDS ‘BLENDER’

(Continued from page 18)

choruses,” Davis continues. “You hear it once and you cannot get it out of your head. He writes great guitar hooks that are apparently his the second you hear the song start.”

The video for “Why Pt. 2,” which went to radio Sept. 12, is being directed by Marcos Siega of P.O.D. and Papa Roach fame. “I think it’s going to be the most expensive party ever given,” Roland says of the video. “It’s just a way to reintroduce the band, and it will have youth and energy and all that fun stuff.”

“The whole concept of this record in making it was, there was no concept,” he admits, laughing. “We did pre-production, writing, and recording all at once in our rehearsal studio [Crossover Studios] in Atlanta, where we recorded it. There was no set schedule, and if a song came to us, we recorded it. We weren’t as meticulous as we were (with) the last record. I think there were two we knew we were gonna record before we went in there, but other than that, when [a song] was written, we recorded it that day.”

“Blender” aptly describes an act that combines pop and rock with choice elements from such genres as soul and funk, resulting in music that pulses with energy without sounding angsty down. The song is Roland refers to yielded 11 songs that, although created off the cuff, still reflect his band’s unique style. “Why Pt. 2” contains Collective Soul’s trademark distorted but simple guitar lines, a head-nodding tempo, and a chorus vaguely reminiscent of the Cars’ early-’80s hit “Shake It Up.”

Strong radio contenders are “Skin,” with its infectious, animated rhythm; “Vent,” a dance-friendly tune; “Turn Around,” an easygoing song featuring gentle acoustic guitar work, and the melancholy “After All.”

The free-form approach to songwriting could account for the ethereal intro to “Perfect Day,” another likely hit featuring the unmistakable vocals and piano of Elton John. Roland—who calls John “my musical hero”—is thrilled his longtime idol contributed to the project.

“He’s a part-time Atlanta resident, so we’ve known each other for five years,” Roland explains. “He’s been very supportive of this band and very good to us. At dinner one night, I asked, ‘Why don’t you sing on a song?’ He said, ‘I’d love to, as long as you let me play piano, too.’ I was like, ‘That was an easy deal.’ He then came in, played the piano in two takes, and sang it in two takes. It was just amazing.”

“Blender’s” other musical guests are Shawn Mullins, Butch Walker and Taye Fischler of Marvelous 3, Antonio “L.A.” Reid, and Jeff Lanahan. Roland’s son, toddler Lindsey Kris, makes a two-second recording debut.

Fans put their two cents into the project earlier this year when modern rock WNNX (95X) Atlanta hosted the Collective Selection contest. The station invited listeners to suggest names for the album via its Web site. The band picked five possibilities from more than 12,000 entries for listeners to vote on. The winner was announced during Music Midtown 2000, a three-day music festival in Atlanta. Seventeen-year-old K.C. Smith received an album credit for submitting the winning title.

“The great thing about Collective Soul is you can play them next to everyone,” says WNNX PD Leslie Mullins. “They fit the modern rock and the rock format and I believe top 40 as well. I would love to see the band get more crossover play on other formats, cause I really believe their music transcends more than the rock format.”

“We probably have six or seven singles on this record,” predicts Davis. “There are certain songs that are going to unequivocally work at rock radio, maybe not at pop—but I think there are songs that are going to be tremendous at pop radio, maybe not at rock. To me, that means we’re just going to end up reaching a wider audience and continue to grow the band’s career.”

On Sept. 22 in Sacramento, Calif.

(Continued on page 39)
The Sopranos' Act Album: Alternative hybrid act A3 (also known as the Alabama 3) got a lot of attention for the song "Wake Up This Morning," the theme song to HBO's hit series "The Sopranos."

Now A3 makes its Columbia Records debut with the album "La Peste," set for release Oct. 24. The album's first single, "Too Sick To Pray," has been serviced to triple-A and college radio, and the song is on the "Gone In 60 Seconds" soundtrack.

A3 is expected to tour select cities after the album's release.

"The Discomfort" Of Rehab. Hip-hop group Rehab is on a U.S. tour in support of its debut album, "Southern Discomfort," due Oct. 24 on Descent Records. The members of the Atlanta-based duo say they really did spend time in rehab. Rehab's Danny Boone notes, "The therapists told me I should quit music for a year. They couldn't understand my passion. I couldn't give up the music."

The song, featured on the "Sopranos" soundtrack, was a No. 32 hit on the Adult Top-40 chart this year. A3 also made a recent appearance on "The Tonight Show With Jay Leno."

Piercing debut: The Pierces are two sisters (Allison and Catherine) In The 'Spirit.' Contemporary Christian singer Mary-Kathryn says her latest album, "One Spirit" (Rhythm House Records), was inspired by the belief that "we are much more powerful together than we are divided. People seem to respond to the music and message of my songs."

The Theheadsseeker chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear in the Heatseekers chart. All albums are available for retail or cassette and CD. *Note: Readers indicate that vinyl is available. Albums with the greatest sales gains, © 2000, Billboard/SP Communications.
LITTLE FEAT
Hottcakes & Outtakes, 30 Years Of Little Feat
PRODUCERS: Gary Velentine, Bill Payne, Paul Barrere
Warner Bros 759112
In 1969, former Mother Of Invention Lowell George assembled a group of accomplished musicians who rambled out a bevy of the rock 'n' roll albums ever up, to and following George's untimely death 10 years later. Little Feat's music is a spicy gumbo, seasoned with elements of rock, country, jazz, blues, and rockabilly, and this thorough treatment by Rhinia via this four-disc boxed set is long overdue. All the best-loved Feat songs are here, including the powerful "Cold Gold, Cold Cold," the rollicking "Triple Face Boogie," the surrealism of "Sailin' Shoes," the funky joy of "Dice Chicken," and "Willin,'" George's much-admired country tour de force. Many of the songs are re-examined — mostly to exhilarating effect — in live renditions. Post-Georgica music like "Let It Roll," "and "Brown Sugar" are greatly from the super-musicianship of original members Paul Barrere and Bill Payne and their bandmates but suffers from the lack of George's unique worldwide and blazing creativity. Of the studio artifacts, most interesting is a pre-war "Teenage Nervous Breakdown" and "Well That Shit Was Fun." The "Little Feat" sessions, both somewhat reminiscent of George's Mothers pedigree. Nine alternate takes are also present. This band is a purely American rock phenomenon, and, thankfully, Rhinia's feat does not fail us.

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Los Lobos
Hollywood HR62242
Those who grew up surrounded by Latin music might be nonplussed with this reissue of the very first album recorded by Los Lobos in 1977, before they had a record deal. A collection of mostly Mexican standards, including "Cielito Lindo" and "Babolona," "Just Another Band" sounds exactly like its namesake: any old band you've apt to find wandering on a street corner or at a birthday party, mumbling single notes over their hearts to the strumming of guitars. But this innate simplicity is what makes this album so endearing. Instead of drastically remastering the original recordings, Los Lobos have opted to let them accent in keeping with the repertoire and the traditional style. Vocals are accompanied by instruments, harmonies are rich, and there's ample use of the guitar and its cousins (such as the keyboards, etc., of the santiago, etc., of the santiago, etc., etc.). All of which receives ample play during lengthy, intricate solos. This will strike a chord if you familiar with the music. After all, much of this repertoire, regardless of its origin, is well-known throughout Latin America. But non-French listeners, especially those who like Brazil's Samba Soul Club and its offspring, will probably be even more charmed. In addition Los Lobos network, Rhino/Warner Archives is scheduled to issue a four-disc boxed set of the legendary L.A.-based band on Nov 7.

REVEALATION
98
Revelation
PRODUCERS: various
Vinyl 19935
At a time when only the most distinctive boy bands are surviving and thriving, there's a new pressure is for "98." After all, Backstreet Boys have a jampack on the "tearful" tours, while N Sync, with users of doing a fine job of being hip-swaying party boys. On its third effort, 98's strives to walk that fine line between their megaplatinum colleagues, casting its members as modern, mature, and more down-to-earth. Much of the set (largely written by the act) follows along the lines of the tasty first single, "One Blue Night." (Lisa Nothe), which pumps out poppin' rhythms beneath slick, B&B-flavored melodies. Of course, there are also plenty of the act's signature ballads, on which primary betier Nick Lachey exudes pools and soul and sex appeal — particularly on the future smash, "Yesterday's Letter" and the lightly percussive "Stay The Night." He's accompanied by occasional harmonies that tickle the ear and add rich depth to each arrangement. In all, a fine example of the desired effect on the act's career today. The self-produced set highlights the act's simple, old-school approach to music. The tawny "I Did It Like This" recall the two highs into the game of hip-hop. The pockeyly sample and Eminem's turntablism form a great backdrop for the group's two MCs. The album's title track is a little darker, courtesy of a thumping bassline, but still keeps the party going, thanks to the light weight, chart-referencing lyrics, "Journey To Anywhere" is a record of a different fear, swimming upstream against the tides of convention.

DANCE
+ HYBRID
Wide Angle
PRODUCER: Twig Tramo
Deduced/Free/Reprise 9-78886
It's not for nothing that the children of the U.K.'s club community have been growing to this heavy duty for the past year. While the Swansuns, Wales-based Hybrid (DJs/producers Mike Truman, Chris Healy, and Lee Mumm) creates dancefloor-electronic-leaning beats and rhythms, it's nothing shy away from classical arrangements (the trio receives assistance from composer Sucha Putnam and the London Symphony Orchestra, ultra-bouncy melodies, and actual songs (sung by celestial songstress Julie Cruise). The featured tracks sound equally fine in a club, lounge, gym, or home. The U.S. version of "Wide Angle" differs slightly from the British counterpart; it highlights the bulk of the U.K. edition plus three tracks from "Wider Angle," a special edition two.

SPOTLIGHT
JANE SIBERLY
Hush
PRODUCER: Jane Sibert
Starkex Records/Coconut Records
MM00110/D5868
Canadian songstress Jane Sibert has been a long way since receiving an eponymous folk-leaning debut on her own independent label 19 years ago. With such extensive experience, Jane Sibert proved to surprise her ever-growing fanbase following with musical soundscapes that included, but were in no way limited to, jazz, ambient, dance, and unadorned lyrics. "Hush" is a most proficient record of the marvelous yet delicately quirky world, it's never been about the almighty dollar but about creating music that is literate, revealing, honest, and ultimately incredibly rewarding (that is, for those who still listen to music). Well, on the self-titled "Hush," an incredibly pure (some might say stripped-down) traditional American and Celtic spirituals, she doesn't disappoint. Tracks like "Of Man River," "Jacob's Ladder," "All Through The Night," "Streets Of Laredo," and "Swing Low, Sweet Chariot" are given new leases on life — Sibert style, that is. Distributed by Boulder, Col-based Sounds True Music.

R&B & HIP-HOP
+ STEPHEN SIMMONDS
Soul Tax
PRODUCERS: various
Providence 50204
Statedis R&B has always changed.
"Lago," newest Toma Ketama!

Violinists who have made a major impact on jazz in the past decade between them, Carter is one of a rare breed, it is not too much to say that she plays the violin as if it were a guitar. Perhaps that is why she is one of the key figures in this genre of music that Carter is really at his most effective when he's having fun, either onstage or off like "How Fast Ever Will You?" and "She Thinks My Tractor's Sexy." Of the new material, "I Lost It" looks like a sure thing. Carter's voice now sounds as good as a new superstar in the worst way, and now Carter seems to be headed that way.

**REGINA CARTER**

Moli City Moments

**PHILIP GLASS**

Vocal Works

Couch End Festival Choral/Orchestral Sinfonia

David Temple

**KATEMA**

Toma Katema!

**CLASSICAL**

PHILIP GLASS: Vocal Works

Couch End Festival Choral/Orchestral Sinfonia

David Temple

**Latin**

**SINGLES**

PICKS (Continued from preceding page)


**NEW & NOTEWORTHY**

**KATEMA**

Toma Katema!

**CLASSICAL**

PHILIP GLASS: Vocal Works

Couch End Festival Choral/Orchestral Sinfonia

David Temple

**LATIN**

**SINGLES**

PICKS (Continued from preceding page)

(Continued on next page)
MARTIN's new album, "Old," is another solid effort from the gifted artist. "Old" is a collection of songs that showcase his traditional country music style. The album features guest appearances from some of the industry's most renowned musicians, adding depth and dimension to the overall sound.

The album opens with "The Mark," a powerful ballad that highlights Martin's emotional depth. "The Mark" is followed by "Enema," a song that explores the complexity of human relationships. "Overboard" precedes "The Small Things," a track that captures the essence of love and loss.

The album's highlight is undoubtedly "Cruisin,'" a song that is both energetic and introspective. "Cruisin,'" which features a blend of country and rock elements, is a testament to Martin's musical versatility.

"The Mark," "Enema," and "Overboard" are all standout tracks that are sure to appeal to fans of traditional country music. The album's production values are also noteworthy, with Martin's voice clearly heard throughout the recording.

Overall, "Old" is a strong album that扎实ly demonstrates Marti...
Chanté’s Got Edge On ‘Exposed’
MCA Artist Goes For More Aggressive Style On Fourth Set

BY DAVID NATHAN

LOS ANGELES—There seems little doubt that four albums into her career as a recording artist, Chanté Moore is finally on the verge of achieving the across-the-board breakthrough that’s eluded her since her 1992 gold-certified debut album, “Precious.”

A staple at R&B radio with top 20 singles like “Love’s Taken Over,” “It’s Alright,” and “Old School Lovin’,” the San Francisco native enjoyed her biggest success in 1999 with the Grammy-nominated No. 1 R&B and top pop single “Chanté’s Got A Man,” which was certified gold.

Just 18 months after MCA Records issued the certified-gold album “This Moment Is Mine,” Moore is unleashing “Exposed,” a 12-track set due in stores Nov. 14. Preceded by the infectious radio-friendly single “Straight Up!”—one of seven tunes Moore co-wrote for the project—the album includes production by Jermaine Dupri, Jimmy Jam and Terry Lewis, Tim and Bob, Layne Stewart, Jamey Jodry, Donnie Scantz, and Kevin Hicks. Katrina Willis and Colin Morrison, and Chris “Tricky” Stewart. Da Brat is the featured guest on the cut “Take Care Of Me.”

“The album picks up where Chanté’s Got A Man left off,” says the singer/songwriter, who recently completed a six-week tour with Gerald Albright, Phil Perry and Will Downing (with whom she sings the duet “When You Need Me” on Downing’s latest album, “All The Man You Need”).

“There’s no question that Chanté’s Got A Man opened up a lot of doors for me,” Moore continues. “I’ve been on fire ever since, ready to work and ready to make some more music. This new record was the fastest one I’ve ever made. We started in January, and I put the finishing touches on the song ‘I’m Keeping You’ the same day I was appearing at Los Angeles’ Greek Theater in August.”

“Exposed” is totally different from Moore’s three other albums. Although the set boasts standout ballads in “Love Is Alright” and “I’m Keeping You,” its musical emphasis is more edgy and street-oriented than Moore’s previous work.

“The songs are more aggressive because I’m in a place where I know what I want out of life,” says the singer.

(Continued on next page)

Dick Raw ‘Reclaims The Dead’
On His Motive/MCA Solo Debut

BY RASHAUN HALL

NEW YORK—How many rappers would stand on New York’s 34th Street handing out samplers from their forthcoming albums? Philadelphia-based MC Dice Raw, a longtime Roots associate, is doing just that with his MCA Motive debut, “Reclaiming The Dead,” due Oct. 24.

Raw received his moniker growing up in Philadelphia’s Logan Valley area. “I used to gamble a lot when I was younger,” he says. “I spent every dime on my neighborhood was ‘Raw’—that was how you knew who was from Logan. It was all raw because we were all crew.”

Raw gets down to business on the set’s first nocommercial single, “Thin Line (Between Raw And Jiggy).” The track featuring Roots members Black Thought and Malik B., offers Raw’s opinion on the materialistic state of hip-hop.

“I figured when I came out that I’d be going against the grain,” says Raw, who’s published by Dice Raw Publishing (BMI) and managed by...

(Continued on page 40)

Lights, Camera, Action. Epic duo Ruff Endz recently filmed the video for their “No More” single under the direction of Billie Woodruff. Pictured, from left, are Epic VP video production Scott Spanjich, Ruff Endz’ Dawivc; Woodruff; Ruff Endz’ Chri; and the duo’s manager, Troy Patterson.

HIDDEN INTERN PROGRAM: Initiated two years ago, Hidden Beach Recordings’ national college internship program is now being officially unveiled by president/CEO Steve McKeever.

Through college reps in major markets at Los Angeles, Chicago, London, and Paris, Hidden Beach is monitoring emerging music trends and enlisting feedback on unreleased material, among other projects.

A Woman’s video is in preproduction, with the full album—featuring a young spoken-word artist Juliana Jai, among others—scheduled for release at year’s end via the Brown Baby Web site.

ON THE RECORD: Raphael Saadiq, one-third of the recently gold-certified Lace Pearl, is busy producing several tracks on Ginuwine’s January 2001 Epic effort, “The Story,” and working on upcoming projects by Kenny Lattimore (Arista) and Alethia James (Ruff Nation). Saadiq has also established Saadiq-Produced Productions with artist Q-Tip...It’s been five years since its sophomore Delicious Vinyl set, “Labcabincalifornia.” Now the Pharcyde returns Nov. 7 as a trio and with a new album, “Plain Rap,” on Delicious Vinyl/Edel America. The lead single is the J-Swift remixed “Trust.”

Guests include the Roots’ Black Thought, Former Pharcyde Fatlip surfaces in 2001 with his Delicious Vinyl solo, “Revenge Of The Nerd”...On top Oct. 10 is “Warriorz,” the Loud release by M.O.P. (Mass Out Posse). Tracks include “The Building” and “Everyday” with the Product G&B.

A Taste Of Honey’s Janice-Marie Johnson has secured national distribution for her “Hatus Of The Heart” CD (The Rhythm and the Blues, Billboard, June 25, 1999) through Lightyear Entertainment/WEA. The original EP on her Tastebuds Records has expanded to 11 tracks and will be reissued Nov. 7. The soundtrack to HBO’s popular series “Oz” is coming in November from Avatar Records via EMI Music Distribution. And speaking of “Oz,” cast member Dean Winters joins Fo’ Real Universal rapper Nelly as a star of “Sync,” the first film produced by Chris Schwartz’s RuffNation Films. The feature, directed by music video veteran Rich Murray, is shooting in Philadelphia through the middle of November.

SISTA POWER: Sharing through music has always been an integral part of pianist/singer/songwriter Patrice Rushen’s makeup. Now she and self-described “partner in crime” singer/songwriter/guitarist Sherree Brown are Sisters Being Positively Real (SBPR). That’s the name of their new Brown Baby Entertainment Group musical project, which can be found on the Internet by visiting blog.msn.com. The first single is “Beautiful Woman,” which features a spoken-word intro by acclaimed poet Nikki Giovanni.

“SBPR represents a collection of artists who are looking for a platform to present ideas musically,” says Rushen. “It gives us an opportunity to present new music and mesh our experiences and growth with that of the younger generation, especially women. Things have become so strict and formatted that it’s sacrificing the hand that’s feeding us: the music itself. And the music is being diluted. We’re being real with the music and with who we are inside.”

“Women,” which the duo has previously performed only in concert, the SBPR’S focus on “urban folk music.” Says Brown, “Urban is credited, and music is about folk and their social mores/behavior. And that’s the grassroots factor we wanted.”

A “Woman’s video is in preproduction, with the full album—featuring a young spoken-word artist Juliana Jai, among others—scheduled for release at year’s end via the Brown Baby Web site.

(Continued on page 40)

www.americanradiohistory.com
“They’re not sugarcoated; they’re more honest and blunt. With this album it’s like, ‘Let’s get down to business.’ It’s about the bitter and sweet of love. The other records were more about the sweet. But sometimes things hurt.”

Longtime Moore fans may be surprised at her frankness, especially on the cut “Bitter,” written with Phillip Stewart and Willis, in which she addresses the end of a relationship. The song’s book includes the repeated use of the word “nigger.”

Moore, who’s quick to point out that “Bitter” wasn’t written as a direct result of her real-life split with actor Kadeem Hardison, is aware that “some people will be listening at home usa that word. But the song is about what happens in real life when people break up.”

According to Cassandra Ware, MCA’s VP of marketing, the label’s “Exposed” campaign actually got under way with the 1999 single “Chante’s Got A Man.” “We began setting this record up with ‘Man,’ understanding that there were other sides of Chante that hadn’t been seen,” says Ware. “So we began having lots of conversations with her about moving in a new direction.”

One of the key components of MCA’s “Exposed” strategy is to emphasize Moore’s natural beauty. When Chante first came out, she was much more mature in terms of looks and body, but we want to show her versatility. That will be reflected in her appearance and the imagery associated with the album. This project is going to reveal more of her musically and visually.”

In tune with the label’s efforts, director Bill Woodruff’s “Stray Up” video reveals a hipper, more sensual side to Moore’s persona. And an E-flash card sent to radio Sept. 8 includes shots of the album cover in promo.

Promotion of the noncommercial, Dariuproduced “Straight Up” began with an early-August vinyl shipment to mix shops, then a street date, Aug. 2, of the single. That single was serviced to R&B and rhythm-crossover radio in August; the album will be serviced to radio Nov. 1. Moore will also undertake a full-court radio, retail and press promotional tour Oct. 8-26, with stops in New York, Los Angeles, Atlanta, Chicago, Houston, Dallas, and Washington, D.C.

Initial arrival at both retail and radio is exceptionally strong. “Chante’s finally made the album that’s going to really sell,” says Violet Brown, director of urban music at Whambus.

“The first single is very current-sounding and shows she can compete with other female R&B singers who’ve made it in the past few years.”

Gary Young, PD of WKKF-FM Milwaukee, calls the single new a “smash. It put us on the air on the moment I heard it. We got a favorable response from the 25-plus demo right away, and now we’re getting calls from the younger audience.”

Moore, who established a strong European presence with her first two albums, will also be subject of an international campaign, notes Karen Goodman, MCA’s senior director of international. “It’s been a while since there was a concerted effort behind Chante’s music,” she says. “We plan to release ‘Exposed’ simultaneously with the U.S. release in Canada and Japan. We’ve already begun setting up the marketplace in Europe with remixes on ‘Straight Up,’ which will go in January and be released commercially in February. We’re looking at a March release for ‘Exposed’ (with a bonus track in Europe), which will go in March in Europe, with a release date to be announced.”

She adds, “Goodman adds that the label plans to have Moore visit Europe early next year, possibly South Africa as “an untapped market.”

Managed by Jeff Sharp of Artistic Control,ASCAP writer Moore—whose songs are published by Chante 7 Publishing—says she approached making “Exposed” with the aim of “expressing who I am and being true to myself. When I first came into the business as a 14-year-old, I had a perception of what was required of me. Now I have less concern about that. I’m coming more from my heart and exposing more of myself as an artist.”

Excited about the album’s impending release (which will include a special calendar in its initial pressing), Moore says she’s still getting used to having what looks like her biggest record to date. “I’m at peace with the fact that having a multi-platinum record will belong to us.”

“Do You Want It?” bowed at No. 31. Tk New York, Atlanta, Philadelphia, Los Angeles, and WHHH Indianapolis.

2Pac’s discography includes two multi-platinum singles and two gold singles. His biggest success to date on Hot R&B/Hip-Hop Singles & Tracks was “How Do You Want It?” (Cash Money/West 5/Row/War), which peaked K-Ci & JoJo. “How Do You Hit” the No. 1 slot for three weeks in 1996 and went on to sell double-platinum.

Death Row is contemplating whether it has enough unreleased material on hand to make “Thug Nature” the centerpiece of yet another posthumous 2Pac album or whether the song will instead be the anchor of a multi-artist compilation.
This is a solid project that offers more than the normal street hip-hop sound.

-Darryl King

Richard Nichols of Watch Your Back Management. "Hip-hop has always been flamboyant, but there's a thin line that you shouldn't cross. You can still be jazzy and keep it real, too."

He tackles the music industry on the symbolic "Lockdown." "When I rhyme, I'm trying to achieve something, and sometimes you just feel that all odds are against you," says Raw. "Trying to get a record deal is almost like being in prison. Some rappers put in mad work and then get the time off for good behavior by going platinum. But they're still locked up because they're inside the system."

MCA will play on Raw's Roots association to help promote his debut. "Obviously, our first target audience is the Inlay Roots fan base that's already familiar with him," says Tim Reid, MCA senior director of marketing.

MCA has distributed album samplers to fans who submitted bounce-back cards enclosed with the Roots on the October 2001 cover, which begins Wednesday (4). Both Oakleyplayer and MCA's street teams will promote the album, and Raw will visit local retailers in New York, Philadelphia, and other key Roots markets. In the meantime, fans can download "Thin Line" at okleyplayer.com (the Roots fan site). Dice's site is at dice.com.

"The label is pushing the digital animated Seth Fershkoff-directed "Thin Line." This is the first video to be done totally using [Macromedia's] Flash," says Ferko. "So it can be seen on television as well as on the Internet. Retailers believe the Roots' success and the video will translate into Raw sales. "Everybody knows the Roots touch seems to do well," says Darryl King, manager of Philadelphia's Sound of Market. "This is a solid project that offers more than the normal street hip-hop sound. It's very reminiscent of what hip-hop is all about."
Chris Brann's Ananda Project Sees King Street 'Release'

BY RICK SALZER

NEW YORK—Over the past eight years, Atlanta-based producer/remixer/multi-instrumentalist Chris Brann has been a prolific individual. Aside from his busy production schedule as the Wamdue Project, Brann has spawned multiple aliases over the years, including P'Taah, Santal, and the Ananda Project.

On Oct. 31, the Ananda Project will take a giant step forward when King Street/Nite Grooves issues its debut album, "Release." In Japan, Cutting Edge/Axev issued the set Sept. 25. At press time, "Release" was slated to street Nov. 6 throughout Europe via VC/Virgin.

Although the Ananda Project was originally intended as a side project for Brann, the guise has, over the past three years, swelled into a diverse collective of talented Atlanta-based musicians, vocalists, and songwriters.

The Ananda Project debuted two years ago with the single "Decades Of Colour," a collaboration between Brann and singer/songwriter Gaelee Adisson. The single proved to be the catalyst for the act to continue. (The pair also collaborated on the Wamdue Project's European hit "King Of My Castle").

Since its original release, "Decades Of Colour" has become a staple within the sets of such underground DJs as Danny Tenaglia, Deep Dish, John Digweed, and Pete Tong, among others.

In June, King Street reissued the track with new remixes from Everything But The Girl's Ben Watt, The Underground Sound Of Lisbon, Tenaglia, Joe Clauscellus, and Plasmic Honey. "Release" will be preceded by "In My Own House" with Nite Downs handling lead vocal chores. The single, with remixes by David Morales, is scheduled to be in stores Sept. 26. On Nov. 14, the label will issue a second 12-inch single of the track, with remixes by the Timewriter and Karmadelic.

Brann's songs are published by Chrysalis Music. Managed by New York based Shifty Entertainment, Brann—until recently recorded K.D. Lang's "Summerfling" and Everything But The Girl's "Temperamental"—is a man completely comfortable behind the scenes. In fact, he prefers it that way.

"The Ananda Project is totally an unconventional project," says Brann. "It's all about working with other talented artists, and by doing so I can hopefully expose some of the other artists in the Atlanta area, while at the same time engulfs any attention away from myself."

In addition to Downs and Adisson, "Release" includes contributions from vocalist Heather Johnson, percussionist Genoa Mungin, and acoustic guitarist Ede Wright.

Brann says he doesn't like to categorize his music, except to say that "it's something I'm passionate about. I like to take a subtle approach that engulfs you slowly, as opposed to hitting you over the head with obvious musical cliches."

Similarly, Zach Westerfield, the director of promotion at King Street/Nite Grooves, believes the music of the Ananda Project is not easy to categorize. "It's a combination of house, soul, Afrobeat, and funk influences, as well as lounge," says Westerfield. "That's precisely why it's a priority release for the label. We feel that with the proper special marketing support, this record can cross over into lifestyle areas—in addition to the club and dance buyers.

To help make this happen, the label is servicing club DJs with promotional product, taking out a series of advertisements in lifestyle/music consumer publications, participating in retail buy-ins at chain stores like Tower, and heavily promoting the album via the Internet, especially at its own Web site (kingstreetsounds.com).

"I realize this album is a combination of many different elements as well as contributors," explains Brann, who is booked by Chris John Rowley of London-based Primary Talent International. "My goal was to act as the cohesive element to pull together all of these classic ideas and mesh them together. I think I succeeded."

U.K.'s Peterson Keeps It Eclectic

BY JUNE JOSEPH

NEW YORK—Whether through his syndicated radio show, his DJ residency at London's Bar Rhum, or his global jet-setting as an in-demand DJ, Britain's Giles Peterson has become synonomous with the very best dance music has to offer.

Deflying classification, Peterson is a DJ in a career playing the game on his own, incomparable way. In the almost two decades since he first entered the dance music arena, the 35-year-old London resident has been responsible for breaking cutting-edge acts with the assistance of his own label, Talkin' Loud Records.

Under his guidance, many notable acts—including the Young Disciples, Galliano, the Roots, Urban Species, Masters At Work's Nuyorican Soul project, and, most recently, two-step Wunderkind MJ Cole—have gone on to achieve worldwide acclaim.

Peterson has set major milestones throughout his career, so it's ironic that he missed one of the biggest milestones of them all, the 10th anniversary of Talkin' Loud. "In fact, it's 11 years," says Peterson, laughing. "We forgot about [our own anniversary] last year, so we decided to do it this year. This is a good year to do a 10th anniversary. It's a good thing to remind people of Talkin' Loud's history, especially, in the U.K., where people are always into the next big thing. But what I'm really happy about is the fact that we're still here after 10 years, that's a very big accomplishment these days."

Starting Talkin' Loud, a subsidiary of Mercury Records U.K., in 1989 after a fruitful tenure at Acid Jazz Records, Peterson garnered a reputation for the label as a vehicle for acid jazz, but with much success. His signing of Pharoah Sanders' "Rejoice," has been noted as the biggest label coup in the "INCredible" series and also have their own labels.

"I run it for another competing record label, [but I did it] because it's a very good brand," Peterson notes. "And the DJs who are doing it are all people I respect, it's really good fun, and musically I made an album that represents what I do. It's got quite a lot of my history in it. In that respect, it's kind of a brief introduction to Giles Peterson."

For "Worldwide," he says, "I've just gone a bit deeper. People who've been introduced to me through the "INCredible" album and who want to travel a bit deeper on one's particularly "Worldwide" a listen."

One area that Peterson has yet to seriously venture into is production. With the 10-year milestone behind him, the multi-talented innovator is keen to explore this territory, even he is unsure where it'll take him, given his love for the aacid and eclecticism. "I want to see some time out make my own music," he says. "I just want to see what happens, especially since I'm really interested in producing and making my own music."
### Hot Dance Music

**Club Play**

**No. 1**

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**Maxi-Singles Sales**

**No. 1**

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**Power Pick**

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**New**

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**New**

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**New**

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**New**

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**New**

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<td>JESSICA SIMPSON</td>
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Texas Chicks. Officials at Frank Erwin Center at the University of Texas in Austin present Dixie Chicks with Texas Longhorn jerseys at the group's recent performance there. Shown, from left, are Dixie Chicks Martie Seidel, Natalie Maines, and Emily Robison. At rear, from left, are the venue's Jimmy Earl, associate director, and John Graham, director, Chicks manager Simon Renshaw, and promoter Louis Messina of SXF.

Leadership Music Program Nominates Harris, Jackson, Jones, Krauss, Richey

The best of the best in the Nashville music industry were honored Sept. 26, when nominations were announced for the Leadership Music program’s sixth Nashville Music Awards. The 106 nominees in 32 categories span all genres of music created in and genre and are based on artistic rather than commercial success.

Following are the nominees in several of the major categories. A complete list of nominees is available at www.americanradiohistory.com.

Female vocalist of the year: Mandy Barnett, Emmylou Harris, Martina McBride, Donna Summer, CeeCee Winans.

Male vocalist of the year: Trace Adkins, Alan Jackson, George Jones, Scot Scroggins, Rosanne  

Songwriters (composition of the year): Steven Curtis Chapman, Keith Follesé, Marcus Hummon, Aimee Mayo, Brad Paisley.

Country album of the year: Gary Allan, "Smoke Rings In The Dark" (MCA); George Jones, "Cold Hard Truth" (Asylum); Alison Krauss, "Forget About It" (Rounder); Brad Paisley, "Who Needs Pictures" (Arista/Nashville); Marty Stuart, "The Pilgrim" (MCA Nashville).

Contemporary Christian album of the year: Steven Curtis Chapman, "Speechless" (Sparrow); Jars Of Clay, "If I Left The Zoo (Essential/Zomba); Newsboys, "Love Liberty Disco" (Sparrow); Ginny Owens, "Worlds" (Instead/Word); Soniiced, "Sonicef" (Gotee). 

Pop album of the year: Fleming & John, "The Way We Are" (Universal); Radney Foster, "See What You Want To See" (Arista); Ovations, "Ovations" (Giant); Doug Powell, "Curious" (Not Lane); Kim Richey, "Glimmer" (Mercury Nashville).

Maytag Puts New Spin On Tour

Firm Uses Concerts To Promote Energy-Saving Appliances

BY RAY WADDELL

NASHVILLE—While country music's popularity may have fallen off in some areas, the genre is still well-loved by the corporate community, as evidenced by the Maytag Making Music Matter Family Concert For Conservation concerts, featuring RCA Label Group artists Kenny Chesney, Sara Evans, and Jennifer Day.

Mitch Berk, president/CEO of Chicago-based Entertainment Marketing and one of the partners in putting the tour together, says country music's link with corporate America is "still on the rise." He adds that the Maytag tour's conservation theme enhances the link.

"Country music has always embraced the green point of view and has always had a strong concern for the environment and how we leave this world for our children," says Berk.

The marketing team at Maytag felt that country was a good fit for its message, which is basically the promotion of its Neptune series washer and dryers as environmental alternatives.

"We were looking for a fun and creative way to make energy conservation exciting, which is not an easy thing to do," says Maytag VP Lindsy Buckley. "The great thing about country music is that it is very popular, it cuts across so many demographic segments."

Buckley says the Making Music Matter initiative represents a $2.5 million investment for Maytag. "Concerts aren't cheap, but they're very cost-effective for this promotion," she says. "They also allow us to connect with consumers one on one and take our message about conservation to them in a fun way."

In addition to Maytag, second-tier sponsors are Best Buy, the Department of Energy, and Procter & Gamble. The RCA Label Group will also be heavily involved with the tour, as will local radio stations and utility companies.

SIX FOR CONSERVATION

The series of six free concerts begins Oct. 28 at Boston Symphony Hall. Other markets are New York (as part of the Earth Day Parade), Phoenix, Los Angeles, Chicago, and Washington, D.C. The tour wraps on Earth Day, April 22, in D.C.

As the exclusive retail partner for the campaign, Best Buy will host "enter and win" sweepstakes at tour market stores. The promotion is a good fit for Best Buy because the chain sells not only recorded music but also appliances, including Maytag washing machines.

"We will be doing in-store promotions in both our appliance and music areas," notes Nancy Johnson, Best Buy media manager. "Chesney will appear in stores to promote the kickoff show, and he and the other artists on the tour will appear in each tour market. Tour artists will also be doing appearances at Best Buy stores.

"Kenny is not only a good guy, he's also rising star, and he also promotes conservation on all of his shows," says Berk. He adds that Evans, as a young star, also fits the demo tour bill.

"The country music overlay includes families, women, and children, as well as people with respect for the environment," says Berk. "It's a very relevant fit, and Kenny Chesney is a guy who leads that charge."

Berk's history with country music and corporate America dates back to Kenny Rogers' 1983 relationship with John, one of the very first of its kind for the genre. Since then, Berk has worked with Barbara Mandrell and No Nonsense, Trisha Yearwood and Discovery Card, Rogers and Dole, and Maytag and Bud Light. Berk expects more such relationships to come.

The biggest thing corporate America can do to promote music is consistency," Berk says. "They can count on the artists, on the quality of the tours, and the message they deliver. Corporate artists are the best ambassadors out there for corporate names."
Brenn Hill Takes ‘Trail’ To Real West

BY DEBORAH EVANS PRICE

VAIL, Colo.—After two highly acclaimed independent albums that helped earn him a reputation as one of the western music community’s most promising new talents, Utah native Brenn Hill has inked a deal with Real West Productions for his forthcoming release, “Trail Through Yesterday.”

Produced by Ian Tyson and Bruce Innes, the album reveals 24-year-old Hill to be a bridge between western music’s best traditions and the future of the genre’s contemporary cowboys singers evolve with the changing times. Hill’s music echoes the integrity, morality and character associated with legends like Roy Rogers and Gene Autry while also exploring contemporary themes.

“I’m just trying to create a bridge between western music and the life I live and understand it and the people who don’t live the life but are interested,” he says, sitting near a chuck wagon in Vail after a session with Michael Martin Murphie’s annual West Fest.

“I want to try to give them things they can understand about it.”

Hill spent time in Nashville and had a chance to work with some of the best engineers in the business in gromming him for mainstream country success. He politely said no and returned to Utah.

“I really feel like it was a mistake that I didn’t want to follow what they believed would work for me,” he says. “I just think you have to be creative and put out something of your own and yet at the same time keep it within the genre... I get satisfaction from realizing the stuff I’m writing is affecting people’s lives. I’m living this satisfying with my life. And I feel like the Lord has meant for me to do that.”

Hill has a definite philosophy on what he wants to promote to country stations. He feels there are people in this business that don’t realize music has to be felt before it can be bought. That’s what he’s trying to do. Hill says, “We’re trying to get an awful lot of music out there inspiring people to do the right thing.

Western music is about people who work with the land, and they have values that run really deep,” he continues. “They believe in God, They say their prayers, and they don’t complain when times are tough. They just realize they are lucky to have the opportunity to be here and live a lifestyle and it’s important for the rest of the world to know this. I hope that those values don’t get lost in the mainstream culture. I hope to bring this music to the next generation and influence them.”

Well-written songs are the vehicle Hill is using to spread the spirit of the West. The lyrics paint vivid portraits of the people and lifestyle.

“Brandings and roundups and basically all cowboy work is images, and it plays on the senses,” Hill says, citing a song he wrote called “Burnin’ Hair” that contains the line “There’s nothin’ like the smell of burning hair.”

“If you’ve ever been at a branding and had that calf hair burning on you, you remember.”

Hill says, “Daddy’s Last Waltz” is a sentimental ballad he was performing at a wedding.

“It’s a tradition for fathers and daughters to dance at the end of the reception, and we were playing a cowboy wedding in west Utah where [a man] came up to me and said he wanted to dance to a waltz. The old cowboy waltzes are basically about burning hair and I think that should be a song for the occasion.”

Though Hill is considered a western artist and proud of it, one of the bells Real West has in marketing “Trail Through Yesterday” is to expand his fan base.

“This artist has taken it upon himself to be the next generation of western music and poets,” says Real West marketing director Lourdes Vitor.

“Such a great thing. He’s really out there trying to promote that traditional life. He embodies it. It’s not superficial. It’s something that is really a part of him. This is his mission.”

Vitor adores Hill’s focus yet feels his appeal can easily cross boundaries.

“We’re going to start with the base and cover that,” she says. "We’re going to get him out for as many promotional appearances as we can... Short-term, we want to address his base, but I definitely see this as an opportunity to get his music to a new audience.”

Vitor says Real West will be soliciting coverage from the mainstream press, but they will also be serviced to stations that play western music, including country stations with western specialty shows and syndicated radio shows such as Real Steady’s “Cowboy Corner.”

Vickie Mulllen, owner of Monroe, Wash.-based retailer Hitching Post Supply, expects Hill’s new project to do well.

“He’s an exciting new talent,” she says. “Ian Tyson wrote and produced a couple songs on the new album, and there were a few others on his last one that’s going to be very popular among the world... Brenn has got the backing and support of a lot people within the cowboy and western industry. I think this will really get them to listen over more into [mainstream] country. He may be the type of artist who will make that transition. We’re going to get behind him and really push his product.”

Hill is seeking management and booking. One of the goals is to find representation that can broaden his touring. “He tours throughout the year, but we want to widen that area and get him further East,” says Vitor.

“We want to slowly and surely widen his appeal.”

“We want to make sure he’s in the listening-station programs in key markets,” she says, adding that point-of-sale materials will include 16×16 posters and counter displays. “We’re also looking at getting him into national parks and any type [of] across that would be open to us.”

Boulder, Colo.-based Real West is distributed by Four Winds Trading Co. Hill will be featured on both the Four Winds RV lifestyle magazine as well as being featured in Four Winds’ fall newsletter; which goes out to more than 5,000 accounts. The album will also be promoted via ads in Western Horseman magazine and American Cowboy.
1. GEORGE STRAIT - "I Saw The Light" (MCA, 77703) [11.98/17.98]
2. DIANA KRALL - "When I Was Your Man" (Verve, 51750) [9.98/15.98]
3. FAITH HILL - "Like We Never Loved At All" (Warner Bros., 77789) [9.98/15.98]
4. TIM MCGRAW - "Everything" (Curb, 77789) [11.98/17.98]
5. BILL ENGVALL - "Days of Wine and Roses" (Valory, 77792) [9.98/15.98]
6. JO DEE MESSINA - "She(0)" (Valory, 77792) [11.98/17.98]
7. TROY KEITH - "Brothers of the Cloth" (Capitol Star, 77793) [10.98/16.98]
8. KEITH URBAN - "Once in a Lifetime" (Capitol Star, 77793) [11.98/17.98]
9. RONNIE MILSAP - "Freight Train" (Valory, 77795) [11.98/17.98]
10. DAVID CHISHOLM - "I'm a Bull Rider for You" (Valory, 77797) [11.98/17.98]

Artists and their albums are ranked by point totals, which are based on a combination of sales, radio airplay, and streaming. The Top Country Catalog Albums chart is compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan.
American arias collection "I Want Magic!," and the gorgeous "Strauss Heroines," which resided in the Billboard classical top 20 for nearly half a year. Fleming has also branched beyond the Decca fold to artful effect, having recorded a lauded Strauss "Four Last Songs" with Eschenbach and Fleming's also been a perennial presence on Billboard's Top Classical Albums chart—not only with her Decca recital albums but, uniquely, with such full-length operas as Maazel's "Tribute," which charted on the strength of her star power.

This season should be a red-letter one for Fleming, with a new Decca disc just out and a full, varied slate of highly prestigious performance and promotion. "Renée Fleming" features the singer in a crowd-pleasing menu of Italian and French arias, accompanied by the London Symphony Orchestra under Charles Mackerras (the conductor of her Decca debut, a wonderful recital of Mozart arias from 1996). In coming up with the repertoire for the new album, Fleming canvassed some of her nonmusical friends as to what they would like to hear her sing. The concert program includes such great tunes as Bellini's "Casta Diva" from "Norma," Puccini's "O Mio Babbino Caro" from "Gianni Schicchi," and a pair of arias from Maazel's "Manon," as well as more limpid favorites and lesser-known items by Puccini, Verdi, Bizet, Leoncavallo, Gounod, and Cilea.

Brought up in Rochester, N.Y., by music teacher parents, Fleming was surrounded by all kinds of music as a youngster, and the environment instilled an appreciation for singers ranging from Leontyne Price and Victoria de Lespinasse to Maria Callas and Jessye Norman. After graduating from the Eastman School of Music, she took a Fulbright scholarship to study in Germany, where she honed her way with the language and studied with such vocal luminaries as Elisabeth Schwarzkopf and Arleen Auger. In 1986, Fleming made her European operatic debut in Mozart's "Abduction From The Seraglio" at the Salzburg Festival, and two years later, she made her U.S. bow as the Countess in "The Marriage Of Figaro" at Houston Grand Opera, filling in at the last minute and earning the enduring esteem of conductor Christoph Eschenbach. Praise and prizes on both sides of the Atlantic followed.

Over the past dozen years, close relationships with such conductors as Eschenbach, Mackerras, and Sir Georg Solti have yielded success after success on record and the international stage. Her famously rich, dulcet tones have graced not only the key Mozart and Strauss roles but such far-flung characters as Hvorostovsky's Rusalka and André Previn's Blanche Dubois. And Fleming's Decca solo catalog is a carefully cultivated garden of delights: the jeweled Mozart debut, a disc of Schubert liededer with Eschenbach at the piano, a set of opera scenes conducted by Solti, the aptly titled Grammy-winner "The Beautiful Voice," the Gramophone Award-winning
Artists & Music

In the SPIRIT

by Lisa Collins

THIS IS THE SEASON: If for every thing, there is a reason, the season is now for Yolanda Adams. Everything is going Adams’ way, including the platinum certification of her Elektra debut CD, “Mountain High, Valley Low,” last month; news that she and her husband are expecting their first child; and the completion of her first holiday project, “Christmas With Yolanda Adams,” which is set for release Oct. 10. All of which means that Adams’ fans will get a double dose of the singer, who still rates premium rotation at three formats (contemporary Christian, gospel, and R&B) with her current Grammy-winning album.

The holiday entry—produced by Buster and Shawoni—is a collection of Christmas standards, including “Have Yourself a Merry Little Christmas,” “Silent Night,” and “The First Noel.” Adams—currently fulfilling the Sisters in the Spirit tour with Shirley Caesar and Mary Mary—will promote the album during the two-monthlong concert tour, which is set to wind down Nov. 29 in San Diego, Calif.

SACRED HOLIDAY: Another holiday project slated for release Oct. 10 is Jeff Major’s “Sacred Holiday,” the third in the increasingly popularhardt’s “Sacred” series, launched in 1998 by Baltimore-based Music One.

FREELY: Last month Verity Records released “Universal Consecration,” the first CD from gospel/hip-hop artist B.B. Jay, formerly known as the Pentecostal Papa. Jay was featured on Bezekiah Walker’s “Let’s Dance” and Mary Mary’s hit project. Verity’s promotional team will concentrate its efforts on the forthcoming “His Love” single and video. Meanwhile, Gaither Centric is gearing up for the Tuesday (3) release of “His Woman, His Wife,” the recording of the highly successful gospel stage production by playwright David Talbert that is now in its second national run. Aside from a stirring duet by Walker and Donal Lawrence, the album features Destiny’s Child, members Kelly Rowland and Beyoncé Knowles, the Family’s David Mann and Tamela Mann, Dawkins & Dawkins, David Hollister, Lecresia Campbell, and Tony Terry, who shares a tune with new Gospel Centric act Natalie Wilson & the S.O.P. Chorale. Wilson’s own debut release has been rescheduled from Tuesday (3) to Oct. 31. Dorinda Clark (of the Clark Sisters fame) is set to record her gospel solo debut on Gospel Centric Records Tuesday (30) in Detroit.

NQC 2000: Louisville, Ky., was the place to be Sept. 18–25 for Southern gospel music fans. The entire community of artists, labels, agents, and media converged for the National Quartet Convention, the Southern gospel industry’s premier annual event. The four-night event included a full range of activities, including concerts, meet-and-greets, and awards presentations. The event concluded with a special performance by the Gaither Vocal Band.

Earlier that day, Spring Hill Music Group hosted a breakfast for Southern gospel radio station personnel to introduce the Gaither Vocal Band’s upcoming “I Do Believe” album, due Oct. 24. It was a wonderful event that demonstrated yet again why Gaither continues to set the standard for the Southern gospel community, not only in business acumen but in all aspects. The group round out the foursome. The group gathered a rousing rendition of “Let Freedom Ring,” and Penrod took lead on “The Baptism Of Jesse Taylor,” one of my favorite performances of the week.

But this is just the beginning. The NQC continues to expand its scope and offerings, with a full range of activities planned for next year’s event. The event is set to take place at the Louisville Palace, a historic venue located in the heart of downtown Louisville. The palace has a rich history and offers a unique setting for the event.

On Thursday morning, Daywind Music Group hosted its annual riverboat cruise on board the Star of Louisville, a riverboat that offers a unique perspective on the city's waterfront. The cruise included live music, dinner, and a variety of attractions. The event was a wonderful way to cap off the week and cap off the event.

(Continued on page 60A)

Higher Ground

by Deborah Evans Price

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Whalum is ‘Grooverworkd’ On Warner

**WALKING THE LINE:** Throughout his career, Kirk Whalum has trod the fine line between artistic freedom and commercial success, peppering his contemporary jazz releases with more than a hint of post-bop firepower.

His last release, 1998’s *For You* (Warner Bros.), consisted of songs made popular by singers he had worked with, pushing the saxophonist closer toward the “smooth” side of smooth jazz than on any of his previous releases. While Whalum is proud of that release, he refers to it as “a great idea that I would not have come up with on my own.”

In contrast, Whalum penned the bulk of the material on his upcoming *Unconditional* (Warner Bros., Oct. 17), choosing a handful of covers he felt he presented a canvas on which to add his personal brand. These include “God Must Have Spent A Little More Time On You” by boy band ‘N Sync and “Try” by neo-soul singer Macy Gray.

“It is easy to be narcissistic and, insular, to want to get your own point across every time,” says Whalum. “These songs are accessible to the public, and there is nothing wrong with that. If you think about Louie Armstrong or Count Basie, who have as much integrity as anyone who ever picked up an instrument, they played things that appealed to the public, things that would make people dance. That’s not a crime.”

Whalum says that his original composition “Grooverworked And Underpaid” encapsulates the feel of *Unconditional*. With its deep R&B grooves and gritty, aggressive saxophone line, it resonates with the vitality and grace of its namesake, the late Grover Washington Jr. “Everything Grover played, even the balls, had a raw element to them, and that is something I felt was worth capturing,” explains Whalum.

“Sometimes it is thought that the listeners of what is termed ‘smooth jazz’ want some sort of background music, but I think most of them want something honest and a bit raw, something with substance.”

The saxophonist says that the song’s title “is a play on words, but one that speaks a bit of truth,” says Whalum. “Many artists never get their just rewards, and it speaks of the climate of our culture that the artists who sell the most records tend to be the ones that do the things that fit into the marketing machine. They are not always the ones that have the most to say.”

Along with "Unconditional," Whalum has recorded an album of spirituals, *Hymns In The Garden,* on his own Top Drawer label. It is available, along with an album of standards sung by his uncle, Hugh ‘Peanuts’ Whalum, exclusively at kirkwhalum.com.

**NEW:** *Peanuts’* first child, Diane Schuur, successfully walked the line between jazz and adult pop on the Phil Ramone-produced "Friends For Schuur" (Concord, Sept. 20), adding flawless jazz vocal quality to material by writers such as Burt Bacharach, Steven Bishop, and Stevie Wonder, whose "Finally" was penned specifically for the vocalist.

**COLLECTIVE SOUL FEEDS ‘BLENDER’**

(Continued from page 20) the band began touring with Creed to support ‘Blender.’ At press time, 16 dates were confirmed through Oct. 17, including ones in Dallas, Denver, San Francisco, and San Diego. These will be immediately followed by several weeks of touring in Canada. Collective Soul will also host a VH1 special, ‘Best Of VH1 Hard Rock Live,’ set for air after Thanksgiving.

“We’re hoping to do some TV appearances and to get some of the work on the radio to drive home that the record’s there, but not for the initial release,” says guitarist and president of production development Jeff Dandurand. “This band is such a strong band at radio and always has been. That’s really been one of our strongest areas where we can get the word out that the record’s here.

“We’re going out there and we’ve always had, because it’s important that the fans they’ve had since day one are aware of the record,” Dandurand adds. “I think once that’s accomplished, that’s what we move on to other things we know is there for them and really start courting them and getting them aware of the project—hopefully through video and different radio formats that ‘Collective Soul’ hasn’t really gone to before.’”

According to Dandurand, “Why Pt. 2” is the No. 1 most-added song at alternative, and around rock radio upon release. “When we tell radio we have a new track, we feel really fortunate that we’re already able to land No. 1 most-added at both rock and alternative formats right away,” he says. “‘Blender’ will be advertised in such magazines as Rolling Stone, Spin, Maxim, and Yahoo! Life. Atlantic is negotiating contests with radio stations that will give listeners chances to win the album before street date.

Dandurand says Collective Soul is one of Atlantic’s first acts to offer digital downloads of singles, and a live version of “Shine”—from atlantic-records.com starting Oct. 31. The band will be featured on the month on America Online (AOL) and will participate in online chats. Streaming singles are being made available from AOL, spinner.com, and webcasts. A relaunch of the official Collective Soul Web site (collectivesoul.net) is planned, and a promotion is being coordinated with the Internet service provider EarthLink for 2001.

“With the last record, we did a lot of promotions with EarthLink, which was then MindSpring.com,” Dan- durand says. “They’re based in Atlanta and they’re enormous fans of the band. We’re starting to be a little more creative, and we’ll be able to do some promotions with them probably in January. Last time, when EarthLink released some new software, we included some music and stuff and gave away CDs at retail. We’ll probably do something similar to that.

Collective Soul is managed by Pursuit/Arbid Entertainment, booked through Creative Artists Agency, and published by Warner/Chappell Music.
Ex-Heartbreaker Now Songwriter
Former Tom Petty Drummer Stan Lynch Thrives on Collaboration

This issue's column was prepared by Deborah Evan Price.

Whether he's co-writing with Don Henley or visiting Nashville to work with some of country music's top songwriters, Stan Lynch approaches each musical collaboration with the same enthusiasm and creative philosophy: writing the best song possible. In every circumstance, Lynch brings to the table a wealth of experience as a musician, writer, and producer that is drawn from more than two decades on the road and in the studio.

"When you write, you have no idea where the song will go," he says. "It's an interesting process every time. You are trying to write a decent song...there is no change. That's the wonderful thing about writing. You just wake up and say 'what's in your head and what's on your mind and put your message out there.'

Lynch is one of the most versatile songwriter/producers in the industry, and his resume reads like a who's who of the most-acclaimed acts in the business. A love of music and an affinity for various styles has produced an eclectic body of work ranging from the Eagles to the Mavericks, from MacArthur Berg to Meredith Brooks.

A founding member of Tom Petty & the Heartbreakers, Lynch is an Ohio native who grew up in Gainesville, Fla., and now resides in St. Augustine, Fla. He spent years traveling with the band and playing drums on countless sessions.

"When I was playing sessions as a drummer, you can see that the good songs were always easier to play," says Lynch, who left the Heartbreakers in 1994. "So, from a drummer's point of view, it started to make a little sense to me now that [with] really good songs, there's no way to screw them up. I can play bad, and the song still sounds amazing...I started to see that what you really needed to do is have a really great song. All the best musicians in the world can't save a bad song. Being in a band for 20 years helps you understand what makes a good song and what makes a song go, and why some work and some don't!"

Lynch's experiences cover a wide variety of musical territory. As a drummer, he's played on albums by Bob Dylan, Jackson Browne, Aretha Franklin, Eurythmics, The Byrds, and Stevie Nicks. As a producer, he's produced an incredible array of talent, such as Henley, the Band, and Keith Richards.

As a songwriter, he also has a penchant for collaborating with a variety of personalities. He's co-written with or written for numerous acts, including Berg, Brooks, the Fabulous Thunderbirds, Toto, June Pointer, the Jeff Healey Band, Eddie Money, Tora Tora, James House, and Ringo Starr.

His most visible project this year has been as co-writer and co-producer on Henley's current Warner Bros. album, "Inside Job." Lynch first began working with Henley in the '80s when writer/producer Danny Kortchmar invited him to co-write a tune for Henley's "Building The Perfect Beast" album. The result was "Driving With Your Eyes Closed," a track that opened the door to a working relationship with Henley that has grown over the years.

"Don and I started to write together and in the process...we did a song ["Learn To Be Still" for the Eagles, for the 'Hell Freezes Over' record, and we sort of got a rhythm together," says Lynch. "Don and I had a way that we would work. I got some music started, Don would have a title, so we had a good thing going. We decided to write a few songs to see if we could get something going that would help make the process thoroughly enjoyable. I'd go fishing with him, or I'd go make a record with him," he says. "I didn't care. Either way, it's a great day."

His history with the Heartbreakers and his high-profile work with Henley might cause some to peg Lynch as a rock'n'roll guy, but the Warner/Chappell Music writer is just as comfortable collaborating with country songwriters.

"I came to Nashville for the first time in '91 or '92, and the first guy I met was Raul," Lynch says of Mavericks lead singer Raul Malo. "The Mavericks had had one record, 'From Hell To Paradise,' and I didn't even know him. We got to talking, and we both had the same boxed sets [including] Hank Williams, and we said, 'We should write a song.' So that was my introduction to Nashville."

Lynch has continued to co-write with Nashville tunemasters. In June, he participated in Warnery Chappell's 2000 Summer Camp, a gathering of writers that some have compared to Miles Copeland's songwriting retreat, minus the casting couch.

Lynch enjoys the creative atmosphere on Music Row. "There's that Brillian building feel," he says. "It's like we are always going to get together to write songs, and let the best song win. In L.A., it's a little trendy for me. It's a little tough for me to come up with anything. Well, that won't work for so and so. And I'm like, 'Gosh, who cares?' I have this idea in my head today that needs to come out and I've got this love for it."

Lynch, who returned to Music City in August, adds, "I just did another round in Nashville, and I have some good people to write with there, and it's really great. I really enjoy writing with Jeff Steven and Steve Bogart and Merv Green. Those guys have just been wonderful. Mostly what I want to do between now and the end of the year is just write. I want to get as good a hatful of songs as I can.

In addition to writing and producing, Lynch lends his musical expertise to New York-based Straight Line Records, providing A&R input. However, he's eager to let people know he could never see himself as "a suit." "I'm a musician and I've been doing this a long time. I love music and love playing music," says Lynch. "There's nothing else I'd rather do. I want to get out of this wonderful experience into the next in my career. It's been a remarkable experience since I was 18, and when I woke up I was 45."
Audio Engineering Convention Breaks New Sound Ground

MORE THAN 400 EXHIBITORS and some 39,000 visitors converged at the 106th Audio Engineering Society (AES) Convention, held Sept. 22-25 at the Los Angeles Convention Center. Though DVD Audio has been held back by delays in development of authoring tools and format specifications—and the fear that encryption codes will not deter hackers—the "Surrounded by sound" theme was nonetheless in evidence everywhere.

Manufacturers introduced an abundance of equipment for the creation of multichannel mixes and the authoring of DVD discs. Several manufacturers also introduced new recording equipment utilizing hard disc recording technology—rather than tape-based systems—as digital recording proliferates in both professional and project studios.

The convention's opening ceremonies featured keynote speaker Herbie Hancock, an ideal choice given his history as both a creative and technical innovator. Hancock often noted that it was Miles Davis, with whom he played in the 1960s, who taught him that there are in fact several ways to look at a challenge or question, that possibilities are infinite. Hancock has kept that notion in mind throughout his career.

In the 1970s, the eclectic Hancock merged many genres, pioneering the style that would come to be known as fusion. His 1973 "Headhunters" album broke new ground, as did 1983's "Rockit," from the "Future Shock" album, which used hip-hop's scratching technique on turntables. It was the desire of Hancock and longtime associate Bryan Bell to integrate the diverse equipment in Hancock's studio that led to their development of such innovations as the first master clock, the first digital patchbay for music, and the first SMPTE reader interface. This, Bell explained, enabled Hancock to write some 16 songs in a six-week period, creating new sounds and discovering new possibilities along the way. Hancock, therefore, is excited by the potential of multichannel audio.

"I want to talk about how this new technology has the capacity for affecting the shape of music," he said in the keynote address. "It allows an added dimension which can be considered in creation of music. It is also an aid to establish that music is created out of a desire to break down walls."

On the convention floor, I was often reminded of Hancock's words. The AES Convention is the largest gathering of audio professionals and allows manufacturers the opportunity to gain exposure to those who purchase and use equipment for the facilities in which music is made. New equipment is breaking down walls, to be sure. Euphonix, whose System 5 digital console won the Technical Excellence and Creativity (TEC) Award in the large-format console category, demonstrated its InterNetworking technology. After introducing Live In to the spring of this year which enables remote monitoring of mixes at any System 5-equipped facility with an Internet-enabled PC, the company demonstrated nine interconnected audio stations at AES. Among them was the Internet Control for System 5, a wireless tablet PC to remotely access mixing functions on the Internet or local wireless Ethernet link via a touch-screen interface. Euphonix also announced collaborative partnerships with retailers such as Guitar Center.

Marking the first anniversary of the two-channel Super Audio CD's (SACD) commercial availability, Philips and Sony, co-developers of the SACD, reported new developments and highlighted a few titles, including the first multichannel SACD. Both companies introduced new players: Sony offered the DVP-S9000ES, a combination SACD/DVD Video player, and the SACD-C939ES, for SACD/CD playback; Philips showed the SACD1000, a SACD/DVD Video player with multichannel playback capability. More than 3,000 SACD titles are slated for 2001 release.

The SACD format is based on Direct Stream Digital (DSD) processing, a technology that records music signals at a high sampling frequency and converts them to 1-bit data. A demonstration of Joni Mitchell's "Both Sides Now," recorded at Hollywood's Olympic Way Recording, made clear what audiophiles already know: The sound quality SACD delivers is astonishing.

Sony also honored Hancock with its Media Masters Award, which commemorates the federation's 50th anniversary in recorded media. A new company, Scaraq Technology, debuted the Trimension-1 Surround Sound Mixing System. Trimension-1 enables any stereo production facility to upgrade to multichannel capability without replacing or modifying existing equipment, for a fraction of the cost of a large-format digital console.

Console manufacturer AMS Neve introduced its first new analog console in almost 20 years with the 88R. The 88R features the Encore automation system with moving mini and large faders. Designed for stereo as well as 5.1, it includes surround capabilities as standard. AMS Neve also announced the first sale of an 88R, to Plus Trente Studios in Paris.

In the world of digital audio workstations, Digidesign demonstrated Pro Tools software version 5.1 to large and enthusiastic crowds. Version 5.1 brings integrated surround mixing, editing, and processing capabilities to Pro Tools 24 MIX and MUX plus systems, with support for all standard surround formats up to 7.1. Digidesign's third-party plug-in developers continue to grow in number, as more facilities and engineers equip themselves with Pro Tools and more and more content is created in the digital domain.

The trend of cheaper and more powerful equipment hasn't slowed. Another trend is that of manufacturers offering components designed to work together, such as a console and hard disc recorder: The Euphonix System 5 console and R-1 multitrack recorder offers an example at the high end. At a lower price point, Tascam unveiled the DM-24 digital mixing console. The announcement of the DM-24's $2,999 list price actually drew gasps from attendees. The DM-24, states the Tascam manufacturer, is an ideal companion to Tascam's MX-2424, a 24-track, 24-bit hard disc recorder.

Tascam and Sony jointly announced plans to develop a version of the Tascam DA-98HR digital multitrack recorder that supports the Sony DSD format for SACD.

Since ending its longtime distribution agreement with the Otari Corp. earlier this year, IT Technology has begun direct distribution of the Radar line of hard disc recorders. With an eye on both the low and high ends of the market, IT Technology announced a new line of Radar products at AES, including Radar 24, a 24-track hard disc recorder starting at $4,995. IT Technology also offers the Radar 48, the 16 Surround Master Recorder, and the Eclipse remote control.

Also in the hard disc recording business is Fairlight, which announced that its 48-track Merlin digital multitrack recorder will immediately ship. Fairlight's 24-track Merlin was introduced in 1999.

### PRODUCTION CREDITS

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

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**RECORDING STUDIOS**

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ALEJANDRO SANZ' S much-anticipated follow-up to his silver-successful “Más” had been scheduled for a worldwide Sept. 25 release. But on the Wednesday prior to that date, reports circulated from the singer’s native Spain upset that plan.

Sanz’s label, Warner Music, started receiving word from retail ted- ders who heard the disc was already pirated and would be out on the streets before the official date. That wasn’t the case. Nevertheless, “El Alma Al Aire” went on sale four days earlier than expected—four days prior to the massive publicity campaign that accompanied it.

No matter. The album sold 200,000 copies in its first, unpublicized day in Spain’s stores, according to War- ner. And Sanz, the singer/songwriter who prizes him- self on the complexity and depth of his work, was once again bask- ing in a phenomenon.

“When I first played this album to my friends [in the radio industry] in Spain, I would see in their faces that they expected and were looking for an album thinking about what they were going to tell me,” says Sanz, acknowledging that his music is not “easy at first listen.”

“It’s a complex album, yes, but I want to give something to music,” he says. “I don’t want to only sell many albums at any price. I think music has to be taken care of, and the best situ- ation is when you’re successful and you have something to give.”

“El Alma Al Aire,” whose first single—“Cuando Me Ve”—is No. 15 on this issue’s Hot Latin Tracks, initially shipped more than a million and a half copies worldwide, an astounding number for an album entirely in Spanish. It’s doubly aston- ishing considering how far removed this album is from commercial Latin hits.

“El Alma” is made up of 10 tracks, all of them harmonically and melodically complex, with multiple sonic styles layered and measured for week- ing melodic lines. (“I always try to record 10-track albums,” says Sanz. “And if I don’t have 10 tracks I think we are mar- ted. Then I take another one. Stuffing is for turkeys.”) It’s also an album that’s addictive; each listen affords something different, and Sanz’s raspy voice is irresistible in the honesty and lyricism of its content. “I always find producers who say, ‘You have to give people stuff that’s easy to listen to,’” says Sanz. “I don’t believe in that. I take people very seriously.”

On this side of the Atlantic, they’ve been prepared to do so since the release of ‘97 hit “El Ciego,” the album that contained “Y Si Fuera Ella” and the hit “Corazón Partido.” Thanks to the latter, which has since been covered by a wide array of artists—most recently Julio Iglesias—Sanz has become an international star.

store promotional campaign in Chicago, Dallas, Houston, New York, Atlanta, and Phoenix, among other cities. Los Tigres are slated to travel throughout the U.S., November as part of an educational tour with UCLA in which they’ll perform for and talk to stu- dents in several universities there. The rubber stamp of the world, Los Tigres are doing with UCLA through the newly formed Los Tigres Del Norte Foundation, which, among other things, seeks to provide edu-

tional opportunities in Mexican and Latin music. The group will later travel to Italy and Germany to perform concerts at several U.S. Army bases.

MEMBERS OF the Sociedad Chilen- a del Derecho Autóctono (SCD)— Chile’s authentic rights organization—

(Continued on next page)

LATIN TRACKS A-Z

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**Los Tigres Del Norte**

**Greatest Gainer**

**#1** RICARDO ARJONA "BANDELO RICO" (EMI Latin) (Linus Productions)

**#2** JOAQUIN SABRAW "ENTRE TÚ Y MI MAR" (PRESTIGIO/SONY DISCOS) (Linus Productions)

**#3** JOAQUIN SABRAW "LA RINITA" (PRESTIGIO/SONY DISCOS) (Linus Productions)

**#4** JOAQUIN SABRAW "UN HOMBRE EN EL MUNDO" (PRESTIGIO/SONY DISCOS) (Linus Productions)

**#5** JOAQUIN SABRAW "DONDE ESTÁ EL CORAZÓN" (PRESTIGIO/SONY DISCOS) (Linus Productions)

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**El Premio**

**New**

**#1** RICARDO ARJONA "BANDELO RICO" (EMI Latin) (Linus Productions)

**#2** JOAQUIN SABRAW "ENTRE TÚ Y MI MAR" (PRESTIGIO/SONY DISCOS) (Linus Productions)

**#3** JOAQUIN SABRAW "LA RINITA" (PRESTIGIO/SONY DISCOS) (Linus Productions)

**#4** JOAQUIN SABRAW "UN HOMBRE EN EL MUNDO" (PRESTIGIO/SONY DISCOS) (Linus Productions)

**#5** JOAQUIN SABRAW "DONDE ESTÁ EL CORAZÓN" (PRESTIGIO/SONY DISCOS) (Linus Productions)
and the Assn. of Cable Television Operators have reached an agreement regarding the use of music in television programs. According to the new deal, cable networks will pay 1% of their publicly and nonsubscription revenues in exchange for music rights. Those signing the deal were Santiago Schuster, GM of SCD, and Arturo Rique, president of the Assn. of Cable Television Operators, which includes companies such as Metrópolis Intercon, Cable Aconexus, and TV Azteca. This, along with Metrópolis, is one of the two cable giants in Chile, did not sign, citing its desire to “preserve conceptual, technical, and legal differences regarding RIAA charges,” according to a news release.

FLAMENCO GUITARIST and two-time Grammy winner Tomatito will be playing an almost sold-out week of dates Oct. 3-8 at New York’s Blue Note with pianist Michel Camilo, with whom he recorded the Grammy-winning “Spain.” The shows are quite possibly the first for a flamenco musician in the noted jazz venue.

“This album proves that piano and guitar do communicate,” said Camilo. “It was a difficult album to record. But now that we’ve played 50 concerts worldwide, everyone loves it.”

Tomatito, in the meantime, is about to begin recording a new flamenco-only album, with collaborations to be announced.

PIONEERING LATIN alternative show “The Red Zone” has left its one-year home at KLYY (Y107) Los Angeles after its one-year contract at the station expires in September. The station, which now has a Latin pop format, was English-language alternative when the show—which highlighted Latin alternative music from around the world and helped nurture itself commercially—was picked up.

“We should have a home for it within the next 10 days,” says executive producer Tomás Cookman. “It’s a pity, because what we don’t need is another [romantic] KLVE [Los Angeles],” he adds, lamenting the lack of alternative Latin music shows.

Cookman, who handles several prominent alternative acts, including Los Fabulosos Cadillacs and Aterciopelados, adds, “I was really looking forward to setting up his own record label—Atmosísmo—with expectations to launch in the beginning of 2001. A distribution deal with a major is in the works.

LATIN ACADEMY of Recording Arts and Sciences’ (LARAS) senior VP conoscimientos, Santiago Abaroa, says LARAS traveled to Spain Sept. 26 to begin the process of opening a LARAS office in that country, based in Madrid.

“This is the first step toward beginning operations not only in Spain but also in Mexico,” says Abaroa, who will also travel to Mexico in October and will be meeting with prospective local luminaries. LARAS hopes to open offices throughout the world in an effort to recruit academy members from various countries and expand operations.

Assistance in preparing this column was provided by Sergio Fortuno in Chile. Latin Cool can be reached at 800-361-3870 or at elcool@billboard.com.
Labels Find Much To Celebrate After 1st Latin Grammys

LOS ANGELES—The first-ever Latin Grammys took place Sept. 13 at the Staples Center in downtown Los Angeles. Seats to the live telecast were sold out, and awards were given in 40 categories covering a wide variety of genres of Latin music, ranging from flamenco to ranchera.

Following the event, major record labels hosted a variety of parties around the city. Prior to the awards ceremony, producer Emilio Estefan was honored with the first person of the year award. The Latin Grammys were put together by the National Academy of Recording Arts and Sciences (NARAS) and its sister organization, the Latin Academy of Recording Arts and Sciences (LARAS).

Many attended Warner Music Latin America’s party at the Cicada restaurant. Shown in the back row, from left, are Banda Machos’ Mauricio Bueno Camacho; Lizzy Canacho, international exploitation manager for domestic repertoire at Warner Music Mexico; Kariano Quijano’s Manuel Quijano, Olga Tañón, recording artist; Iñigo Zabaia, executive VP at Warner Music Latin America; Fernando Osorio, recording artist; Café Quijano’s Oscar Quijano; and Andre Midani, president of Warner Music Latin America.

At the Sony celebration, from left, are Emilio Estefan Jr.; Sony recording artist Shakira; Jennifer Lopez; Gloria Estefan; Jose Feliciano; Angel Carrasco, senior VP of A&R, Latin America, for Sony Music International; Celia Cruz; and Thomas D. Mottola, chairman/CEO of Sony Music Entertainment.

From left, LARAS senior VP/executive director Mauricio Abaroa, LARAS person of the year Emilio Estefan, and producer Phil Ramone are shown during LARAS’ person of the year awards dinner honoring Estefan at the Beverly Hilton.

At the BMG Grammy after-party at Le Jour in Los Angeles, Latin Grammy winner Carlos Santana, right, celebrates with BMG artist Alexandre Pires of Só Pra Contrariar.

Showed at the BMG celebration, from left, are producer Rudy Perez; Rodolfo Lopez Negrete, VP for the Latin region at BMG; BMG artist Christina Aguilera; and Lopez Jorge Doriga, VP of marketing for the Latin region at BMG.

Grammy winner Celia Cruz, left, and NARAS president/CEO Michael Greene enjoy the festivities at the LARAS person of the year dinner.

Andre Midani, left, president of Warner Music Latin America, is shown with Fher Olvera, lead singer of Grammy-winning band Maná.

Shown at Ago, from left, are Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Sony Music recording artist Alejandro Fernandez; Melanie Griffith; and Antonio Banderas.

Sony Music Entertainment’s post-Latin Grammy celebration was held at Ago in West Hollywood. Shown, from left, are Sony By Four’s Javi Montes, Rick Dobbs, president of Sony Music International; Sony By Four’s Pedro Quilez; Frank J. Webster, president of Latin America for Sony Music International; Sony By Four’s Geordie Montes and Angel Lopez; Thomas D. Mctotla, chairman/CEO of Sony Music Entertainment; and Oscar Llord, president of Sony Discos.

Christina Aguilera, left, and Leslie Zigler, VP of business and legal affairs for the Latin-American region at BMG, are pictured at the party.

Beto Cuevas, right, of rock band La Ley and his wife, Estela Cuevas, enter the Warner Music Latin America party at Cicada.
it was our own music party and a great night for our 1st Latin Grammy® Winners

Camarón con Tomatito
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SPANISH SOCIETY OF AUTHORS, COMPOSERS & PUBLISHERS
European National Groups Are Taking On The Pirates

By Howell Llewellyn

Madrid—The Spanish music industry is set to launch a major anti-piracy campaign Oct. 11, but while their counterparts in Belgium are hoping to stop a stream of home-recorded CD-Rs, Spain’s labels and publishers are looking to cripple professional counterfeiters.

According to BMG-Ariola Spain president José María Cámara, one of the Spanish campaign’s architects, it is aimed at combating “a massive and sophisticated industrial process with well-organized manufacturing and distribution of illegally copied CDs.”

It marks the first time that the industry’s three main institutions—IFPI-affiliated labels’ body AFYVE, authors’ society SGAE, and artists’ association AIE—have joined forces on a single issue.

The presidents of all three—AFYVE’s Jesús López, SGAE’s Teddy Bautista, and AIE’s Luis Celorrio—will present the campaign in Madrid “with the massive presence of leading artists,” says Cámara.

López says that piracy accounted for just 5% of the Spanish market until “fairly recently” but that the figure is now at least 15% and growing. “In other words, if the industry sells 60 million legal sound carriers, some 9 million more will have been sold illegally on the street,” he says.

Cámara says AFYVE estimates that “the annual impact, in terms of lower sales of legal CDs,” is between 15 billion and 20 billion pesetas ($90 million-$107 million). He adds that “Spain is without doubt the worst-affected country in Europe.”

Campaign details are being finalized, but Cámara confirms that it will include TV and radio spot ads, plus posters and stickers at sales points and in music retailers. “We expect a lot of artists to participate,” he adds, “which is a sure way of...”

IFPI Belgium Targets Home-Copied CDs

By Marc Maes

Brussels—The biggest-ever media campaign undertaken by the Belgian music industry has been launched in an attempt to make young consumers aware of the fact that trading in home-copied CDs is a criminal offense.

In Belgium, sales of blank CD-Rs topped 300 million units last year, and according to the local affiliate of the International Federation of the Phonographic Industry (IFPI), an estimated 12 million were used to copy music tracks. The labels’ body says this resulted in a sales drop of 1 million units for legitimate prerecorded CDs.

The multi-level anti-coppying campaign launched Sept. 28 and will run until early next year. It was set up by IFPI Belgium, along with authors’ body SABAM, collecting society Microm, and computer giant Microsoft. The cost of the whole campaign, including a four-week run of cinema advertisements, is estimated at 10 million francs ($212,000). IFPI Belgium director Marcel Heymans says, “It was important to reach our target public with the campaign—youngsters on...”

Malaysia Sets Counterfeit Law

Labels’ Group Says Illegal Plants Are Clearing Out

By Steve McClure

Tokyo—As expected, Malaysia’s Optical Discs Act 2000 has become law, following approval by the country’s Senate earlier this month (Billboard, July 29)

Optical disc manufacturers have until March 1, 2001, to register with the government in order to be compliant with the law, which is broadly based on Hong Kong’s Optical Disc Ordinance.

Labels’ body the Recording Industry of Malaysia (RIM) says there are at least 16 plants in Malaysia operating an estimated 90 production lines. RIM estimates the annual production capacity of these plants is at least 10 times the local demand of 20 million units for optical media products.

Companies convicted of manufacturing optical discs without a license will be fined a minimum of 600,000 ringgit ($184,028), rising to a minimum fine of 1 million ringgit ($263,164) for a second offense. Individuals found guilty of violating the law face a minimum fine of 250,000 ringgit ($65,791) or imprisonment for a maximum of three years, or both. This penalty rises on second offense to a minimum fine of 500,000 ringgit ($131,582) or a maximum prison term of six years, or both.

Now that the bill has become law, RIM says, illegal Malaysia-based plants are relocating to territories such as Indonesia, the Philippines, and Burma. RIM CEO Sandy Monteiro says the trade body believes the supply-side crackdown will reduce piracy in Malaysia from its current 45%-plus rate to 20% or less over the next 18 months.

In the wake of the bill’s passage, RIM is planning a major anti-piracy awareness campaign, which will be spearheaded by Domestic Trade and Consumer Affairs Minister Tan Sri Mohd. Yassin. The campaign, to be launched this month, will aim to discourage consumers from buying pirated music.

Digital Issues Come To The Fore At PRS Meeting

By Lars Brandle

London—Members of the U.K.’s Performing Right Society (PRS) heard government minister Janet Anderson confirm government support for rights owners in the digital age at the society’s Sept. 22 annual general meeting (AGM) in London.

In her keynote speech, Anderson, MP, minister for tourism, film, and broadcasting at the Department for Culture, Media, and Sport, emphasized...
How Brussels Sees The Music Biz

BY GORDON MASSON

Brussels—The clock is ticking. As staffs at Time Warner and EMI Group await the European Commission’s (EC) imminent decision on their merger plans, lawyers for both companies and those of objectors to the $20-billion deal, continue to pore over the documents produced by the commission’s merger task force. These interested in the structure of the European entertainment industry are also studying the papers in an effort to find out just how Brussels perceives the music business.

The EC’s “Market Testing” document of Warner EMI’s proposed undertakings, dated Sept. 19 and sent to record companies Time Warner EMI, Sony, Bertelsmann (BMG) and Universal (the “majors”) as well as a large number of smaller competitors (“the independents”). The commission has found that the present merger would lead to a collective rather than individual dominant position being held jointly by the four majors Time Warner EMI, Sony, BMG and Universal. The basis for this finding was in particular the following:

- “The independents are not effective competitors to the majors at an extent where they could disturb any kind of ‘market understanding’ between the majors. This means that the market is basically controlled by the majors.”
- “The market characteristics are so that there are few incentives for the majors to compete on price, but rather a strong incentive to reach a mutual understanding that the pricing policy in the market should be. In particular the commission has noted that the majors are basically in terms of firm structure and costs. Further more, the record music market industry is characterized by a standardized pricing system, and the market is very transparent as far as prices are concerned. Finally, the majors are linked through numerous joint ventures and other commercial deals, which create a community of interests.

“Georgian” on price have not been a prevalent feature of competition between the majors. The commission has also noted the history of cooperation and antitrust investigations of the industry.

- “The merger will increase the concentration of the industry significantly and will make the market much ‘tighter’. It will also further marginalize the independents, because the majors are likely to reinforce an existing trend toward higher promotion and marketing expenditures. As a result the mergers are likely to lead to a much higher degree of ‘market understanding’ between the remaining majors, which could, for example, result in higher prices to consumers. The commission (Continued on page 57)
LA OREA DE VAN GOGH (Van Gogh’s Ear) is the only Spanish pop group to have triumphed commercially in the last 10 years, and its debut album, “Dile Al Sol” (Sunny Epine), sold 700,000 units in Spain. The follow-up, “El Viaje De Coppper,” (Copper’s Journey), was released Sept. 11. It not only charted at No.1 but went platinum (100,000 units) on the first day, according to Sony international exploitation manager, Amelia Santos, Singer Amaia Montero and the band come from the Basque seaside resort of San Sebastian, a beautiful region that has been torn by strife, with armed Basque organization ETA fighting for independence from Spain. Much of the music from the region is a punkleer of angry rock in the Basque language, Euskera. Latino-Jazz Festival November 28 at the end-of-the-year residence Dec. 27 at London’s Jazz Cafe. Pine will also present the TV special “AfroRock” for BBC 2 this fall.

With FOLK MUSIC currently booming in Belgium, Urban Trad has managed to combine the finest in local traditions with modern dance rhythms. Yves Barbeux, a talented young composer from the band Coincidence, put the finishing touches on the project “Let’s Dance,” which features material and folk covers under the name Urban Trad for the album “One O’Four.” The results are mesmerizing as Barbeux, a prodigy of the country’s best folk musicians to join him. Apart from fellow members of Coincidence and musicians from Orion, Ambrozin, Kadir, and the Spanish-Galician female quartet Palma, the album also features Perry Rose on “Rap-A-Doo,” one of the album’s potential singles. The 17-piece band played the Dranmor Festival in August. Universal has just announced another live outing and plans for an international release this fall.

AMERICAN SINGER/SONGWRITER Andrew Gold has extended his association with U.K. label Island Records. The label has the worldwide rights to his new album, “The Spence Manor Suite,” named for the Nashville hotel where he wrote it. The set was released in Britain, ahead of any other territory, on Sept. 11. “To me it sounds very country,” says Gold, “but the basic thing I’m getting is it’s much more of a return to my earlier sound.” Done managing director Peter Robinson hopes there will be a wider release for the new album, especially in Japan and the U.S. “Andrew’s not a country artist per se, but the reaction of most country radio presenters in the U.K. has been overwhelming,” he says. He cites particular support from BBC Radio 2.

ANDREW ROBINSON
**Mercury Nod Wins Fans For Kathryn Williams**

**Indie U.K. Folk Singer's Sales Explode After Awards; U.S. Deck Planned**

**BY CHRIS BARRETT**

LONDON—Opinions about the merits of the annual Technics Mercury Music Prize are always divided—but inclusion on this year’s short-list of the 12 best British and Irish albums certainly paid off for relatively unknown folk singer Kathryn Williams.

Williams’ debut album, “The Highway” — released in November andstill one of the year’s best-sellers — has now sold 100,000 copies in the UK, according to the British Phonographic Institute. That’s almost a fivefold increase in sales since the album’s release three months ago.

Williams, a 20-year-old from Glasgow, has been on the folk scene for a few years and has been included on the line-ups of several major folk festivals in the UK. Her album, which features a mix of traditional and contemporary songs, has been widely praised for its simplicity and beauty.

Williams’ success is part of a broader trend in the UK music industry, where folk and traditional music have experienced a resurgence in popularity. The Mercury Music Prize, which is awarded to the UK’s best album of the year, has helped to bring folk music to a wider audience.

Williams is now planning to release a US version of her album, which she hopes will help her gain a following in the US as well. She is currently working on new material and plans to begin touring in the US later this year. She is also looking forward to performing at some of the major folk festivals in the US, where she has already been invited to play.

In addition to her work as a musician, Williams is also involved in various social and environmental causes. She is a strong advocate for the protection of the Scottish environment and has been involved in several campaigns to promote sustainable living.

Williams’ success is not only a personal achievement, but also a success story for the UK music industry. It shows that with hard work and dedication, anyone can achieve their dreams and make a positive impact on the world.
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BILLBOARD SALUTES THE MAN AND THE COMPANY BEHIND THE GREAT MUSIC FESTIVALS
Blues for GW: onstage with B.B. King and Jimmy Smith, 1976
The firm that made “Newport” synonymous with the country’s most prestigious and profitable jazz and folk concerts is still around—and busier than ever.

BY JIM BESSMAN

The history of Festival Productions, Inc. (FPI) is essentially the history of contemporary music festivals, stretching from its roots in the celebrated Newport Jazz and Folk festivals of the ’50s and ’60s to the New Orleans Jazz & Heritage Festival, the ongoing Newport Jazz and Folk festivals which are now under corporate sponsorship, and way beyond.

The New York-based music-production company was founded there in 1960 and has since gone on to stage hundreds of festivals in the U.S. and around the world while establishing offices in Los Angeles, New Orleans, Boston and Newport, with affiliates in Europe and Asia. Along the way, FPI also developed Festival Marketing, Inc., a fully integrated marketing company which has created and produced lifestyle-marketing and entertainment programs for scores of corporations, most notably JVC, which currently sponsors the JVC Jazz Festival in New York and Newport, and Playboy, which sponsors the Playboy Jazz Festival in Los Angeles.

It all started with a young jazz piano player named George Wein.

A student of classical piano as a youngster in Boston, Wein switched over to big-band jazz and began a professional career as a bandleader during his high school years. Following an army stint during World War II, he entered Boston University as a pre-med major, all the while furthering his main goal of playing piano and learning jazz. And, while he played with such great jazzmen as Pee Wee Russell and Max Kaminsky, he found his true calling was producing jazz events.

GREAT NAMES IN JAZZ

Talked into opening a jazz club in Boston, Wein invested $5,000 left over from his G.I. Bill benefits and in 1950 launched Storyville—a club named after the New Orleans birthplace of jazz—in a Boston hotel. For the next decade, he packed the place with the greatest names in jazz: Louis Armstrong, Duke Ellington, Count Basie, Ella Fitzgerald, Sarah Vaughan, Charlie Parker, Charlie Mingus, Miles Davis, Thelonius Monk, Billie Holiday—every major jazz artist of the period.

Continued on page W-36
The Billboard Interview

BY JIM BESSMAN

George Wein, the founder and CEO of Festival Productions, launched the company in 1960, six years after introducing the first Newport Jazz Festival to an SRO crowd at the landmark Newport Casino—and generating an entire summer-music industry. The venerable impresario, who now celebrates his 50th year as a music-concert producer, has taken his experience as a Boston jazz-club operator to Newport, where he later launched the companion and equally historic Newport Folk Festival.

Finding the formula for successful music-festival production, Wein applied it to the world-famous New Orleans Jazz & Heritage Festival and then went on to create the now commonplace practice of corporate sponsorship for music concerts and events, tying in with such major corporations as JVC, Miller Brewing Company, Brown & Williamson and American Express in establishing festivals all over the world. He has been rewarded internationally with citations, including the Chevalier of the French Legion of Honor, Commandeur de L'Ordre des Arts et Lettres, the 1999 Da Capo Foundation Lifetime Achievement Award for Cultural Innovation (along with Mikhail Gorbachev, Zubin Mehta and Michael DeBakey), the Frederick Douglass Award from the New York Urban League, and honorary degrees from Rhode Island College and Berklee College of Music.

Wein also founded the New York Jazz Repertory Company and the Carnegie Hall Jazz Band. He has been recognized by Presidents Jimmy Carter and Bill Clinton at White House ceremonies commemorating the 25th and 40th anniversaries of the Newport Jazz Festival.

Clearly, George Wein could write a book about his career—and is currently doing so. But he also finds time to continue his original music goal—playing the piano professionally.

So how did this all start?

I was one of those kids who played piano—starting when I was seven or eight years old. I also sang as a kid—on a kids' amateur radio show in Boston, where I'm from. My family loved music, though it wasn't a musical family: My father was a doctor, and my mother was a nice Jewish girl. They loved entertaining and entertainment.

Why piano?

Because I sang a bit when I was a kid, I wanted to play piano to accompany myself. So I studied classical music and then what you call "popular" music. The next thing I got into was jazz.

Did you play in bands?

I was in a band in my early teens. It was like kids in a rock band today, but I had 12 pieces, including four saxophones, two trombones, three trumpets, four rhythm instruments and a vocalist. We played stock arrangements of Tommy Dorsey, Glenn Miller and Benny Goodman. We rehearsed every Sunday in the cellar of our home in Newton, Mass.

Like most of us, George is a multi-dimensional individual. Unlike most of us, he excels in each aspect of his varied life—as husband, musician, businessman and pioneer. George has left Breeding's region footprints in the sands of life. I unabashedly maintain that his most indelible imprint has been the creation of the New Orleans Jazz & Heritage Festival. The jazz festival, which annually attracts 500,000 attendees, is the undisputed jewel in his crown of achievements. And, on behalf of the board of directors, the advisory council and staff, I extend best wishes for a jazzy birthday.

—Judge Michael O. Bagneris, president, New Orleans Jazz & Heritage Foundation

In the early 1950s, I shot a story in the South of France, a profile of Dizzy Gillespie. At the time, George and Joyce were doing the jazz festival in Nice. It was the first George Wein-produced festival I'd been to and the first time I met the two of them. The festival was absolutely amazing. With his festivals, George opened up a whole new venue and business for everybody. He took music to outdoor settings around the world. Because of him, music became available to those people who didn't go to clubs and bars. George forever changed the way we all enjoy music.

—Ed Bradley, journalist

In the beginning, George put together tours in Maine and Vermont. At that time, like a roadie, George drove the car, set up the microphones and even set up chairs in the auditorium. But all he talked about was someday putting together a festival at Newport. I've been with George since his first daydreams. And I've been in on the reality too, playing at almost every Newport festival from the beginning. I consider George and his wife Joyce among my best friends.

—Dave Brubeck
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George Wein has contributed to the happiness of so many people, to the livelihood of so many musicians, to the concept of having a good time, to the consternation of so many critics, and to the enrichment of adult social life around the world. He is a connoisseur of wine, a collector of fine art, a lover of spirited discourse on varied subjects, and he plays good piano. He is also married to Joyce. What more can a man ask for?
George,

The support and guidance that you gave Vernon and I twenty years ago was crucial to establishing a strong foundation for Wynton Marsalis' career, Branford, Kenny Kirkland, Marcus Roberts, Nicholas Payton, Kenny Garrett, Jackie Terrasson, and many many others. In the ensuing two decades you are the only impresario with whom we've worked and never needed a contract. Your word is your contract. We appreciate you and your wonderful wife Joyce, and we have the highest respect for your integrity, tough-mindedness and taste for fine wine. Here's to the next 75. Keep on swinging.

Love,

Ed Arrendell & Vernon Hammond
The hard truth about the Big Easy’s premier cultural event: “It’s not just a party. It’s about something, about music and history, and people appreciate that.”

BY RAY WADDELL

In a region and time frame now crowded with multi-stage, multi-genre music festivals, the New Orleans Jazz & Heritage Festival still reigns supreme as the event that set the tone for numerous followers.

Founded in 1970, New Orleans’ biggest party outside of Mardi Gras was executive-produced then and now by George Wein, and he still has his hands very much in this flavorful bowl of jambalaya.

“The New Orleans Jazz & Heritage Festival is all George Wein’s vision, but he’s a visionary with his hand on the wheel,” says Quint Davis, longtime producer/director of the event. “George is the only man I’ve ever worked for in my life, and when I’m 70 he’ll probably still be sitting in a chair somewhere saying ‘You don’t know shit!’”

It’s no stretch to say that Davis found his dream job when he hooked up with Wein in the late 1960s. Davis was a Tulane student who spent most of his days hanging out at the university’s Hogan Jazz Archives and nights haunting the city’s numerous blues and jazz points.

“I was just a New Orleans music kid,” Davis recalls. “I hung out at gospel churches, second-line parades and blues bars when I was supposed to be in school.”

BOURBON AND DICE

By the time Durel Black, producer of a small jazz fest in New Orleans, approached Wein about taking the reins, Wein’s Newport festivals were already venerable and highly successful entities. Wein had a history with the Big Easy that transcended his love of acts like Louis Armstrong and Mahalia Jackson. According to Davis, Wein’s band had played at a jazz club in the city’s Royal Sonesta Hotel, and Wein had spent much time on Bourbon Street in the French Quarter. When he was asked to produce a festival there, the die was already cast.

“George had a great feel for this city,” says Davis. “He said he would come do a festival here. In a visionary moment, he said there was no point in doing a Newport-style festival in New Orleans because Newport was already the most famous festival in the world of its kind, and New Orleans would always play second fiddle to that.”

Instead, Wein realized New Orleans had its own status already in place. “New Orleans was the birthplace of the jazz culture, the place where African music met European music and jazz was born,” says Davis. “George had in mind the New Orleans Jazz & Heritage Festival, celebrating the heritage of jazz. He took Pete Seeger’s ideas about the Newport Folk Festival and traditional music and applied it to jazz.”

EDUCATIONAL PROGRAMS

Allen Jaffe, founder of Preservation Hall, and Dick Allen, curator of Tulane’s Hogan Jazz Archives, steered Wein toward Davis as a likely candidate to put together a New Orleans-flavored lineup for the first Jazz & Heritage Festival. Davis met Wein at the Cafe DuMonde and had been working for him ever since.

“He told me he had an idea for a festival and he wanted me to be involved,” says Davis. “I didn’t know the music business, but I knew the people, and I asked them to take part.”

The first New Orleans Jazz & Heritage Festival took place on Congo Square (formerly Beurreguard Square, a site Davis labeled “the most historical spot for African-American music on the planet”) and at the adjacent Municipal Auditorium. Now as then, the festival includes free educational programs for school kids, concerts, and “heritage” aspects that include food and craft booths, second-line parades and music ranging from blues and jazz to gospel and zydeco.

“To meet George was the dream,” says Davis. “To be able to make a living producing the art form I love most in life—I met the only guy in the world to build a worldwide industry presenting the music I love. It’s a blessing beyond compare.”

Davis’ life soon changed completely through his association with George Theodore Wein. “In 1971, I met Duke Ellington and his orchestra for the first time and toured with them behind the Iron Curtain—my first tour,” says Davis. “In ’73, I took B.B. King to Africa for the first time in history. Me, a kid hanging out in the blues bars in New Orleans.”

Tours with Miles Davis, Sarah Vaughan, Dizzy Gillespie and Thelonious Monk followed. These were heady times for Quint Davis.

“It was like a kid collecting baseball cards in his garage getting a call to fly to New York to pitch against Mickey Mantle and the Yankees in the World Series,” Davis explains. “I was responsible for them.”

BIG GROWTH IN BIG EASY

After two years in Congo Square, the New Orleans Jazz & Heritage Fair Grounds Race Course Festival moved to the Fair Grounds Race Course in 1972, where it remains. “We went through various growth stages,” says Davis. “We lost money the first couple of years, and the original organization wanted to do away with it. They wanted to keep the concerts and lose the ‘fair’ aspects, and George said he would resign if they did.”

E.P.N.O. EMERGES

Eventually, there was a split in factions, and Festival Productions New Orleans was created. “It was 10 or 12 years before we broke even, and then we broke even with sponsorship money,” says Davis. “George had a relationship with...”

Continued on page W-10
Congratulations & Happy Birthday, George.

You are truly an American Original. Thanks for all that you have done over the years.

Branford Marsalis
Harry Connick, Jr.
Joshua Redman
David Sánchez
& all of your friends
at Wilkins Management, Inc.
Schlitz from his Newport festival which expanded into New Orleans, and that kept us afloat for a while.

The concept remained the same, with a gospel tent, Mardi Gras Indians, blues, R&B, every type of jazz, Cajun, zydeco and local talent parade. "The first national act we had was Boz Scaggs, who was very popular with our audience," says Davis. "We also had Stevie Wonder, Nina Simone and Miles Davis.

And, while multi-stage spring concerts have sprung up in cities like Memphis, Atlanta, Birmingham and San Diego, many of them capitalize on routing opportunities created by New Orleans' success.

"Our festival is 10 days, draws a half a million people and is in New Orleans," Davis points out. "Our festival is like a microcosm of the city itself. We have 13 stages, 8,000 musicians, and 75 food booths, and when you leave the fairgrounds you're in a city with 35 stages and 125 restaurants.

The economic impact on the city by Jazz Fest is estimated at about $300 million annually, and people keep coming. "We feel like our festival operates well, runs on time, and you can get around really easily. And people have a good time," says Davis. "The overall feeling is great. It's not just a party, nor Mardi Gras. It's about something, about music and history, and people appreciate that."

"CAN THEY PLAY?"

Today, the New Orleans Jazz & Heritage Festival is owned by a community-run, non-profit board that puts all surplus revenue back into a foundation that supports educational and arts projects. Festival Productions New Orleans produces, Wein is still executive producer, and Davis is producer/director and primary booker.

"Our primary criteria for booking acts is musicianship," says Davis. "We want the best players.

The festival hosts roughly 65 gospel acts, 35 traditional jazz acts, 35 contemporary jazz acts, 25 New Orleans second-line jazz acts and 35-40 R&B acts, along with Cajun, zydeco, rock, blue and other performers who live in the world. "We have different coordinators who are experts in their field that book their particular area, trying to reflect what's going on in the genre," says Davis. "The big thing is when they get on stage, can they play?"

The festival has a little heat from traditionalists, who think that bringing in acts like Dave Matthews Band and Phish take the fest too far from its roots. Davis disagrees.

"As soon as I heard Dave Matthews Band, I thought this was a group that belongs at our festival," he says. "Phish is a very improvisational band. Just because a group becomes very popular, we won't stop having them if they play the same kind of music."

Davis says last year's festival was perhaps the deepest and broadest in terms of music ever, with acts ranging from Chick Corea and Diana Krall to Joe Sample, Yolanda Adams, the Staple Singers, King Sunny Ade, Eriah Badu and Pee Fountain. All stages were packed.

"When we first started, the trad jazz people said the modern jazz didn't belong, and the modern jazz people said the beboppers didn't belong," Davis recalls. "I think it's great that some people care enough to be enraged about something they feel shouldn't be at the festival, but George once said to me that the definition of jazz is music played by jazz musicians. I never forgot that."

And Wein taught Davis another lesson about making a festival work in the long haul. He said, "If you want to do something important, you have to master the economics of creativity," says Davis. "Anybody can create something big and lose exorbitant amounts of money. Right now, we're really going on all cylinders in a very fresh and vibrant manner. The ultimate judge of our success or failure is the people that come.

The next New Orleans Jazz & Heritage Festival is set for April 28-May 7.
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Photo: Photo by the Lincoln Center Jazz Orchestra by Frank Stewart.

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FMI has developed ground-breaking relationship-marketing programs, using entertainment to bring together a wide array of clients and customers.

BY DEBBIE GALANTE BLOCK

Festival Marketing Inc. (FMI), is yet another collaboration of George Wein. Laura Loughlin, president, describes the company as "a high-performance entertainment-marketing agency that develops experience-marketing strategies and creates lifestyle events for clients worldwide."

Festival Productions creates festivals, and festivals attract sponsors. "These sponsors see the value of associating themselves with fun and meaningful events," Loughlin explains. FMI began to separate its marketing activities as it became more evident that each festival sponsor was another opportunity to talk about new services or promotions that could be created specifically for them.

"Some sponsors' marketing objectives went beyond attaching themselves to a festival. Clients would call up George and say, 'Could you do this or that for us,' and George would say, 'I can't, but Laura can.'" By 1985, it was clear the marketing division could exist on its own. That was the beginning of FMI.

FMI IS BORN

FMI's first commitment 15 years ago was with Miller Brewing Co. They wanted a big proprietary touring property that had a music festival center list was supported by advertising, point-of-sale, merchandise, hospitality, etc. It was a big account, and we had to expand our capabilities considerably," Loughlin remembers.

Through the years, FMI has had the opportunity to develop ground-breaking relationship-marketing programs. "We have a real handle on what people like to do with their leisure time. By conducting careful research and maintaining a variety of key industry relationships, we're able to determine what Broadway plays and concerts they want to see, where they want to travel to, the wines they want to drink, the restaurants they want to eat in and the products they want to be associated with," Loughlin says.

American Express, now one of FMI's biggest clients, also had its own goals. FMI has had a 15-year relationship with American Express and created such innovative programs as Gold Card Events and Platinum Card® By Invitation Only. "This is something both George and I are very proud of. Gold Card Events remains one of the largest ticket-access programs in the country," Loughlin says. "It enables Gold Card and Platinum Card members to get prime tickets to Broadway shows, concerts and popular events like Cirque du Soleil. By Invitation Only is a sexy lifestyle program where private and extraordinary experiences are created especially for cardmembers with experts and celebrities in places like Napa Valley, March and other fabulous places.

Continued on page W-14

ICM ARTISTS

is proud to congratulate

GEORGE WEIN

on his 75th birthday and on the

50th anniversary of Festival Productions.

A BILLBOARD SALUTE

BILLBOARD OCTOBER 7, 2000
October 2, 2000

George,

Happy 75th!

Love,
Quint Davis
& the New Orleans Family

Festival Productions Inc. - New Orleans
336 Camp Street Suite 250 New Orleans LA 70130 (504) 410-4100

Producers of The New Orleans Jazz & Heritage Festival, The Essence Music Festival, and other important special events.
George: When the ultimate history of jazz is written, your name will loom large.

Thanks for all that you have done for America's original musical art form, and very special thanks for all you've done to make Playboy Jazz Festival such a phenomenal success for more than 20 years.

Hugh M. Hefner, Richard Rosenzweig and the staff of the Playboy Jazz Festival

© 2010 Playboy Entertainment Group, Inc.

Without George Wein, a lot of the great jazz of the last 50 years would not have been exposed to the public. He certainly brought jazz to the attention of the whole world.

—Ira Gittler, journalist

Our relationship dates back longer than either one of us can remember. We worked together in the Boston area back in the early '50s, and I recall, in detail, the day I played for Billie Holiday at the first Festival in Newport. That event was followed by involvement through the years in countless Festival productions in Newport, New York and Europe. Each occasion was unique, and I know we both share a special set of memories about them.

Throughout the years, George, you have been a pillar in the jazz community. You have supported musicians—up front and behind the scenes. You have stood up and stood firm on many important musical, as well as social, issues, and you have spread the jazz word across the globe for at least five decades. Most importantly, for me, is that your contributions to America's music and to America culture have been documented and preserved for generations to come.

George, Mona joins me in wishing you and Festival productions, a very happy birthday and many many more.

—MilT Rinian

George and Joyce are two of the earliest and most fearless examples of the territory in every way. Thanks for many, many acts of kindness and many more beautiful memories. With big-time love.

—Quincy Jones

I've known George for probably 20 years, but in the past 10 years I've gotten to know him really well, and I consider him a good friend. One thing that stands out in my mind: whether we're talking about art, music, food or wine, George has impeccable taste.

—Tommy LiPuma, chairman, Verve Music Group

FESTIVAL MARKETING

Continued from page W-12

Glas, Bordeaux, blockbuster museum events and the U.S. Open, among many others," Loughlin further explains.

GETTING WITH GUINNESS

Other clients in the FMI portfolio include Self and GQ magazines, Naya, Merrill Lynch and The New York Times.

Loughlin says she has a nice balance of clients both small and large: "Our projects begin with a very unique notion and blossom. I feel I am judged by the effectiveness of our programs in the marketplace."

In conjunction with the Mean Fiddler Organisation, FMI is also famous for creating the Guinness Fleadh in 1997. This critically acclaimed Irish music festival has reportedly attracted over 150,000 fans and featured such artists as Van Morrison, Sinead O'Connor and Elvis Costello.

THE HEART AND SOUL OF FMI

FMI's staff of 18 is diverse and talented, according to Loughlin, who lists "The Powerhouse" Joe Killian and directors Matt Hasenburg, Ellyn Silverman, Carl Barnes and Liam Lynch as just some of the company's top performers. "We can be strategic planners, but what separates us is our ability to support the platforms we create with advertising, public relations, ticketing and fulfillment," Loughlin says.

Wein has let his younger partners shape and map new directions, although Loughlin says, "We are still very much a part of the PPI heritage, but we have taken a marketing perspective and built a business around that."

Like Quint Davis, this has been Loughlin's only job, her home for 24 years. She cherishes her involvement with Wein. "We talk every single day," she notes. "George likes to say we are a good team, and I never underestimate his value, experience or insight."
Happy 75th Birthday, George.
Congratulations on 50 years of making history.

Your Festival Marketing Family

Laura Loughlin
Joe Killian
Ondine Landa Abramson
Patricia Allen
Carl Barnes
Corinna Gaal
Rob Hazel
Matt Hessburg
Beth Jacangelo
Liam Lynch
Kristina Martens
Cristie Mayhew
Eva Mosakowski
Joanna Omilinsky
Judy Robles
Ethan Silverman

www.americanradiohistory.com
Tell us a bit about the company, Festival Productions, Inc. In a world of multinational corporations where everyone, including the once unfettered music industry, has felt the effects of "globalization," a relatively small, full-service company has become an unusual entity. That is what FPI continues to be, and we are very proud of that. Whether we are working with a corporate sponsor, a civic organization or a resort area, we are able to provide an attention to detail and a genuine concern for the events we produce that transcend mere business. We are fortunate to have an excellent staff of producers with decades of experience. Such long-term Festival Productions stalwarts as Darlene Chan, Bob Jones, Art Edelstein, Dan Melnick and Rick White have been around the world many times over, producing music festivals and concert tours and encountering every situation imaginable. Charlie Bourgeois has been the public-relations face of the company for almost 30 years, and his influence has been vast. The structures that George Wein has created have given us all a space in which to flourish. We have branched out into radio and television production, as well.

What important festivals or concert series are you working on now, and who are some of the sponsors you work with? While the Newport Folk and Jazz Festivals are the longest-running and most influential festivals in the world, JVC—our primary festival sponsor since 1984—has become the most important corporate supporter of jazz ever. JVC has sponsored close to 200 festivals, reaching over 3.5 million concertgoers and television and radio audiences of 80 million. JVC’s involvement in the jazz genre has been nothing short of phenomenal and has certainly contributed substantially to the continuation of the status of jazz around the world today. We look forward to working with them for many years to come.

What does the future hold for FPI? We are constantly exploring new ideas for festivals and other projects, and in 2001 we will be working on the JVC Jazz Festivals around the world; Mellon Jazz Festival in Pittsburgh and Philadelphia; Citibank Newport Jazz Festival in Madarao, Japan; the Playboy Jazz Festival in California; Newport Creamery Folk Festival in Newport; the Hollywood Bowl Jazz Series and many other great events.

George has been one of my mentors in this business. As general manager of the Monterey Jazz Festival, I have a link with George and Festival Productions as a producer of one of the world’s oldest jazz festivals. In the U.S., the Newport Jazz Festival started in 1954 and the Monterey Jazz Festival in 1958. When I joined the Monterey Jazz Festival in 1991, George and his staff (particularly Darlene Chan), made me feel welcome and valued as a fellow festival producer. That felt good.

Over the years, I made sure to stay in touch with George. I served on a committee several years ago to honor him with a gala dinner in New York. When I make periodic business trips to New York, George is kind enough to invite me to his office or share a meal together. Those are cherished memories. Most recently, I saw George and his wonderful wife Joyce at the Venice Jazz Festival in France. We had a wonderful time visiting. I always moved by the respect and good feelings that George endears throughout the jazz community. George was the pioneer of the jazz festival concept, and we owe him our thanks.

—Tim Jackson, GM, Monterey Jazz Festival

George is the papa of jazz-festival producers. I am particularly grateful to him, because, if it were not for George creating the model for jazz-festival producing, I might not have had the opportunity to have this great job in this wonderful field. George’s impact on the growth of jazz worldwide is profound. He continues to bring a staggering amount of good music to millions of jazz fans. Thanks, George. You’re a man of refined taste, and the world is a richer place because of it.

—Randall Kline, executive director, SF JAZZ and producer, San Francisco Jazz Festival

We at Essence are very proud to have worked with George and Festival Productions over the last six years to produce the Essence Music Festival—one of the country’s grandest annual celebrations of African-American music and culture. George’s career is a tale that is not only astonishing in its longevity and success but remarkable in its groundbreaking endeavors and brilliance. His is a story filled with countless chapters of innovation, a great passion for music and musical artists, and an undying commitment to music-lovers around the world. On the occasion of his 75th birthday and his half-century in business, we are honored to salute the legend that is George Wein and the legacy that is Festival Productions. Congratulations, George, and best wishes from everyone at Essence.

—Ed Lewis, Publisher and CEO, Essence

Carnegie Hall salutes you on your 75th birthday and 40th Year as CEO of Festival Productions!

George, We love You.

Carnegie Hall Board Member since 1994
Carnegie Hall Jazz Band since 1992
JVC Jazz Festival at Carnegie Hall since 1992

Isaac Stern
President
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Franz Xaver Ohnesorg
Executive and Artistic Director

CARNEGIE HALL
"I've always told the musicians in my band to

play what they know and then

play above that.

Because then anything can happen, and that's where
great art and music happens."

- Miles Davis

Heartfelt congratulations – and all that jazz – to George Wein, trailblazer and music impresario par excellence.
Berklee College of Music
congratulates its
honorary degree alumnus
and dear friend

George Wein

Best wishes on your birthday and
memorable anniversary.
Your vision and achievements are
an inspiration to us all.

President Lee Eliot Berk
Mrs. Susan G. Berk

Berklee
COLLEGE OF MUSIC

BILLBOARD INTERVIEW
Continued from page W-17

Phillips, Illinois Jacquet, Lew Tabackin. I only wanted to play with the best musicians, because I wasn’t that good and knew they’d make me sound better! But I didn’t hurt a group when I played. I became a good leader, from so much experience watching Ellington and Basie and people like that. I knew how to present my men and program a concert.

Where did you tour?
I played hundreds of concerts all over the world: Japan, Australia, Europe. We had what we entitled The Golden Age of Jazz, a unique style that represented the swing era of jazz. It became the Newport All-Stars. We recorded for Columbia, Atlantic, Impulse, Bethlehem, RCA Victor, Concord and some European labels.

Did you ever play at your festivals?
Yes, but only with the All-Stars. I didn’t feature myself per se but had fun and took advantage of the fact that I could have fun. We got good reviews, but a few people figured we were there because I was doing the festival. But I’d been playing with great musicians long before I produced festivals.

What was it like at Storyville?
At first, it was packed every night. Louis Armstrong, after a concert in Symphony Hall in Boston, came into the club when we’d only been in business a few weeks. He sang a few songs. There was such excitement that I realized I had to be associated with big names. So, for the next 10 years, from 1950 to 1960, every major artist—from Duke to Louis,
Congratulations on 75 years of living your life with verve.

George Wein

You have provided a forum for a music that allows men and women of all races, creeds, and classes to express their joy and suffering with dignity. Jazz is a uniquely American phenomenon, just like you. Congratulations.
BILLBOARD INTERVIEW
Continued from page W-18

Continued on page W-22

BILLBOARD OCTOBER 7, 2000

W-20

A BILLBOARD SALUTE

Congratulations

GEORGE

From Your
50 Year Friend

RUTH BOWEN
& STAFF

BOWEN AGENCY LTD.
504 West 168th STREET
NEW YORK, NY 10032
PH. 212-927-0312
Fax 212-923-7099

George,
We thought you were much older!

Love
Ron Delsener & Mitch Slater

Onstage with Duke Ellington

When George decided he was going to do a festival in the summer of 1972, he asked my partner (Art Weiner) and myself to work on it. That's really how we got to know each other. Over the years, I brought him different shows; we've even co-promoted different shows. For the last four years, SRO has done the advertising for the JVC Jazz Festival. I think of George in the same way I think of Bill Graham. He's one of the greatest concert producers: up there with the very best.

—Julie Loktin, owner, New Audiences and SRO Advertising

George Wein and I go back many festivals! Our earliest collaboration was the Young Lions Concert in 1982. It was conceived by Nesuhi Ertegun and myself and was designed to introduce the best young jazz musicians on the scene at that time. Musicians from Wynton Marsalis to Bobby McFerrin played their newly written compositions in a big-band context. We recorded a live album and at George's suggestion named the concert "The Young Lions" (we had to talk Nesuhi out of the title "The Young Turks"). The concert didn't draw well, and the album was less than a bestseller, but, because of George's title, I think we coined a phrase that has come back to haunt the younger generation of jazz musicians to this day!

We do a Blue Note night with George at JVC almost every year, and I'm completely awed by his enthusiasm when he discovers a new player or singer who excites him onstage.

George, I treasure your friendship, and I'm inspired by your love of art, fine wine, food and, of course, jazz. You're a very young 75, and may you celebrate many more years of George Wein Presents!

—Bruce Lundvall, president, jazz & classics, Capitol Records

It's difficult to think of a person who has made a greater contribution to the growth of jazz during the last half century than George Wein. In creating and popularizing the jazz festival as we know it today, he has made an indelible impression on American culture by bringing the rich heritage of jazz music to millions of people throughout the world.

—Richard Parsons, president, Time Warner Inc.
Festival Productions, Inc. is proud to be the pioneer in sponsorship of entertainment events.

Come, jump on the bandwagon. You’ll be in great company.

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CONGRATULATIONS, GEORGE

From Someone Who Was There When the Dream Began

DAVE BRUBECK

Happy 75th Birthday George.
Congratulations on 50 Years at Festival.

NEW ORLEANS JAZZ & HERITAGE FOUNDATION, INC.
1205 North Rampart St., New Orleans, LA 70116
(504) 522-4786 www.nojhf.org

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BILLBOARD INTERVIEW
Continued from page W-20

What other memories stand out from the early years of the Newport Jazz Festival?
Miles Davis made his comeback there after 1955. People thought he was finished, but he was the hit of the festival. It was really just the beginning of his great career, because Columbia signed him right after. There was a gospel afternoon with Mahalia Jackson—which had never been done—and a tap-dancing afternoon. And I met and worked with people like John Hammond and Marshall Searns, the early jazz scholar. They were a big help. I learned from people who knew more than I did. I established relationships with record companies and executives, and Newport became the focus of the jazz world.

Were you working Newport exclusively?
For four or five years, I did only Newport, and then I was asked to do festivals elsewhere. We did a festival in French Lick, Indiana, future home of Larry Bird, which was a tremendous success. It showed me the power of jazz festivals, even way out in the woods! We drew more than 5,000 people a night when they never had more than 700 at any entertainment event. The crowd came from all over Kentucky, Indiana and Ohio.

You ran the Newport Jazz Festival, then, from 1950 to 1960.
There was a riot at Newport in 1960, and the old nonprofit foundation behind the festival dissolved. The Lordlards divorced, and the board gave up on Newport. Then in 1961, Sid Bernstein tried to do it there and it flopped. But I saw what was happening and left I could make a go of it. I raised $10,000 to $15,000 and applied for and got the license. Ever since then, I’ve owned the Newport Jazz Festival. From 1962 to now, it has existed in one form or another—the Kool Jazz Festival to the JVC Jazz Festival, but it’s still Newport and in Newport. There was a hiatus of several years when it wasn’t there and came to New York, and now we have it in Newport and New York. I own the trade name “Newport Jazz Festival.”

What about the Newport Folk Festival?
In 1958 at Stonyville, I presented folk artists—Josh White, Pete Seeger, the Tarriers, Odetta. I saw all these young people listening to Odetta, so I decided to do a folk afternoon
Even though George is a great business man, he's in it for the business. He's in it because he loves and believes in the music. Before I had really toured a lot, he was one of the first major promoters to take a chance on me and gave me the chance to play at a lot of his festivals. I'll always be grateful to him for that, but grateful even more for his enduring support for the music. George is obviously a very wise man—he's learned a lot—but he has a youthful spirit and enthusiasm.

—Joshua Redman

Long before there was a word for it, George, you were the original multi-tasker. I will never forget the first time I met you, almost 25 years ago. You were seated behind your desk at the old office at 33 Riverside Drive, and, in the space of five minutes, you gave orders/direction/advice to various and sundry on that June's Newport Jazz Festival in New York, that week's KOOL Jazz Festival somewhere, suggested repertoire for a New York Jazz Repertory Company concert, an upcoming Count Basie/Joe Williams tour of Europe and Lord knows what else. I thought then (and still think) that you had the best job in the world. Lucky for me, I've gotten to work for you and with you ever since, and there hasn't been a day when your sense of business integrity, passion for your profession, good instincts and good sense haven't informed some aspect of my life. I lucked out in the mentor department. Happy birthday, Pops. Much love on your twin milestones. Like Louis, Duke, Dizzy and Billie, there's no one like you.

—John Schreiber, president, The John Schreiber Group

at the Jazz Festival with the Kingston Trio and the Weavers and Pete Seeger. The response was so great I talked the board into doing the Newport Folk Festival. It was relatively successful in 1958 and 1959 but was canceled after the riot at the jazz festival in 1966.

What was the riot all about?

It wasn't at the festival, but in the town. Rhode Island has a 1 a.m. bar closing time, but the bars were allowed to stay open until 4 or 5 a.m. during the festival. Thousands of people descended upon Newport because it was an oasis in a sea of 1 a.m. closings. After a few years, the town got rowdier and rowdier. The night of the riot—which was outside the festival—the police asked me to keep the concert going until 2 a.m. so as not to discharge another 10,000 people into the streets until they had things under control. The next day, news media all over the world said, "Thousands Riot At Newport Jazz Fest." It was a serious incident. The Folk Festival was closed down. In '63, after I had brought back the Jazz festival, I called Pete Seeger and asked, "Should we start the Folk Festival again?" and the Newport Folk Festival was on from 1963 to 1970.

The Newport Folk Festival, too, made history.

It was the years when Dylan went electric and Joni Mitchell and Arlo Guthrie made their debuts. James Taylor was part of the New Faces program, and there were folk singers from all over the world. We even brought in prisoners from institutions in Texas singing prison work songs! I got to know Alan Lomax and everyone in the folk world. It was great, and at the same time the Jazz Festival was prospering. We were the summer entertainment center for music in America. Then the Beatles came along, and rock 'n' roll came along, and everything changed: Dylan went electric. The Folk Fest stood for something—the purity of acoustic music. Many kids came to Newport with their guitars and camped on the beaches around town; it was an even better time for those kids then than it is now.

He has turned the whole world on to some of the best music there ever was -- and ever will be.

Music lovers everywhere will be forever in his debt.

We at Beldock Levine & Hoffman know very well what an honor it has been to tag along with this hip Johnny Appleseed for the last forty years while he planted Jazz and his festivals in every corner of the planet.

Congratulations, George.

from
Elliot Hoffman
Larry Levine
Myron Beldock
Peter Matorin
Jeff Greenberg
Bruce Trauner
Tom Roberts
and everybody else at

Beldock Levine & Hoffman LLP
Although Chan also gets involved in the New Orleans Jazz & Heritage Festival and the Essence Music Festival (also in the Big Easy), clearly her main priority is the Playboy Jazz Fest, where she lines up talent and sponsors — in conjunction with Playboy — as well as the key of minute details that go into a successful music fest.

Besides getting the right artists, the key is creating an atmosphere where it becomes an event,” Chan says, “so people want to go there, no matter who’s playing. It’s not just another concert. It has to really be an event.

She certainly has accomplished that goal, as 70% of the two-day event’s tickets are sold before the first participating artist is even announced. The event sells out annually in spite of predictable criticism of "commercialism" by jazz purists. “We have to find a balance of new and old-world music,” Chan says. “I think the critics finally get it. It’s not your regular straight-ahead jazz festival. We try to cover a lot of bases, and this year we actually got compliments from them.

“I really think the Playboy fest is one of the leaders that really brought Latin music into the mainstream in jazz festivals,” she continues. “When you see [a music trend] happening like that, you can’t be afraid to go for it. Sometimes it works, sometimes it doesn’t, but Mr. Hefner and the people at Playboy have been very good about letting us try new things. And our batting average has been pretty good.”

One recent hit was last year’s appearance by Southern California’s young multi-ethnic music ensemble Ozomotli. “We really pushed the envelope for them, and they went over great,” Chan says. “We like to try groups who are sometimes out of the box, and it hasn’t always worked. But Ozomotli was very smart. They knew where they were playing, who were playing to and, from our point of view, the audience in the palm of their hands. We were very pleased.”

Chan admits that, while getting the right talent is one thing, creating the right lineup is more difficult. “I just close my eyes and visualize hearing the bands in my head, and I decide who goes next to whom,” she says. “Sometimes, I’m contractually bound to have bands to perform at a certain time. Other times, I have to make a specific playing time a part of the offer up front, because those are the only slots available to them.

“Sometimes, it comes down to who’s available and when they’re available,” Chan adds. “Many groups like to do their own tours and not multi-act festivals. It’s hard for those who primarily use their own lights and sound, because they have to go with what the house gives you.

Although the two-day Playboy fest draws the tour’s share of attention, Chan oversees a month-long series of events. “We do free community events that draw big numbers,” she says. “We drew 75,000 in Pasadena over Memorial Day weekend and about 4,000 to 5,000 in Baldwin Hills. We have very successful free events everywhere, from a Crenshaw district shopping center to a senior center in South Central L.A. Although they have toyed with the idea of doing festivals in Seattle and Portland, Chan notes that she has higher priorities. "I would love to keep the ones we have going strong, vibrant and meaningful musically," she says. "We’re just trying to keep up with what’s happening. If we can come up with new concepts, that would be great, but for now, I’m not sure what they are. Either way, the audience has to go along with us when we do.”

To George Wein
In the memory of
Cito Puente
and
Jack Hooke
We have delighted many fans throughout the years of the JVC Latin-Jazz Jam at Carnegie Hall.

It has been a wonderful experience.

Thank you for the joint venture opportunities.

Ralph Mercado
Dear George,

Happy Birthday and thanks for all those years of great music and our very special friendship.

Austria
JAZZ FEST WIEN
June 25 - July 8, 2001
Mr. Fritz Thom - Producer
Esteplatz 3/13 • A - 1030 WIEN
Tel: 43-1-712-42 24
Fax: 43-1-712 34 34
e-mail: ftom@viennajazz.org
Internet site: www.viennajazz.org

Canada
FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL
June 28 - July 8, 2001
Mr. Alain Simard - President/Founder
822 rue Sherbrooke
MONTREAL (QUE.) CANADA
Tel: 1-514-523-3378
Fax: 1-514-525-8033
e-mail: internet.pool@sympatico.ca
Internet site: www.montrealjazzfest.com

Finland
PORI JAZZ FESTIVAL
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Mr. Jyrki Kangas - Artistic Director
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Tel: 358-2-550 55 50
Fax: 358-2-550 55 25
e-mail: jyrki.kangas@porijazz.fi
Internet site: www.porijazz.fi

France
JAZZ A VIENNE
June 29 - July 13, 2001
Mr. Jacques Launay - Director
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Fax: 33-4-74-78 87 88
e-mail: jacques@jazzavienne.com
Internet site: www.jazzavienne.com

Holland
NORTH SEA JAZZ FESTIVAL
July 13 - 15, 2001
Mr. Thico van den Hoek
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e-mail: m.malterth@nlm.nl
Internet site: www.northseajazz.nl

Norway
MOLDE INTERNATIONAL JAZZ FESTIVAL
July 16 - July 22, 2001
Mr. Thorstein Granly - Director
P.O. Box 261 • N - 6401 MOLDE
Tel: 47-71-21 60 00 • Fax: 47-71-25 36 35
e-mail: moldejazz@moldejazz.no
Internet site: www.moldejazz.no

Spain
FESTIVAL DE JAZZ DE VITORIA-GASTEIZ AIRTEL
Mr. Inaki Anua - Director
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E - 01005 VITORIA-GASTEIZ
Tel: 34-945-14 19 19 • Fax: 34-945-13 0 287
e-mail: jazzvitoria@jazzvitoria.com
Internet site: www.jazzvitoria.com

Switzerland
MONTREUX JAZZ FESTIVAL
June 6 - July 3, 2001 / 35th Edition
Mr. Claude Nobs - Artistic Director & Producer
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Our Congratulations To
George Wein

Whose indefatigable efforts to present jazz around the world for the past 50 years have touched
the lives (and ears) of millions. As a philanthropic supporter of our work, and a champion for our
cause, we thank you for all you have done to support jazz education.

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Congratualtions
George!
on your 75th Birthday
and 50 years with Festival Productions.
- from Michael Dorf
and KnitMedia

Dear George,

Thank You
for giving the
world such
great music

Happy birthday!

Arif

BILLBOARD INTERVIEW
Continued from page W-23

friends who were getting interested in rock 'n' roll. When
their idol Bob Dylan went electric, these folks could then
feel it was OK to like the Beatles and the Rolling Stones.
What Dylan did up there was important to the world and
rock 'n' roll. While there were a lot of cheers and a thun-
dering of boos, things were never the same after that. There
were 15,000 to 18,000 people that night. I said, "Bob, you
have to go back and sing a couple acoustic songs?" He said
he didn't have an acoustic guitar. I yelled, "Does anyone
have an acoustic guitar for Dylan?" and suddenly there
were 40 guitars in the air! I think it was Peter Yarrow who
gave him a guitar.

So now you had the Newport Folk Festival as well.
I was very proud of creating the Folk Festival, even
though that wasn't my expertise. But I learned from them,
and producing festivals became my way of life. At the same
time, I was taking artists to Europe and building a business
there. I became an international impresario. I worked with
Duke Ellington from 1953, when I first met him at Story
ville. I was involved in 360 days of his life, promoting him
all over the world. I took Thelonious Monk to Europe, Asia
and Australia 10 or 12 times and presented him in well over
200 concerts.

You must have been pretty close with a lot of musi-
cians.
I gained the trust of many of these great musicians. I
worked with Miles Davis the last 20 years of his life. I also
represented artists like Sarah Vaughan, Herbie Hancock,
Charles Mingus and a host of others, not as an agent or
manager, but in setting up tours of Europe and Japan.

Did you ever think of taking on artist management?
I've been asked to manage many times, but I wanted my
freedom!

Are you still involved in European festivals?
I still produce events over there because of JVC. Recent-
ly, I've visited festivals in France and Italy. I was treated like
Continued on page W-28
Happy Birthday George Wein.

We salute you as one of our most treasured members and advisors.

The Friends of Education of The Museum of Modern Art
George,  

We can’t thank you enough for all of your support, starting from our Storyville days.  

You and your staff are the best!  

Happy Anniversary Festival Productions  

P.S. We love you Charlie B.  

-Norman & David Chesky

Happy 75th George, and Congratulation on Festival’s 50th!  
As long as you keep producing them, we’ll keep ticketing them...

Your Friends at ticketmaster

BILLYBOO INTERVIEW  
Continued from page W-26  
a king. The producers, my friends, continually credit me with being the inspiration for their festivals.

How did New Orleans come about?  
In 1962, before the Civil Rights Bill was passed, I was called about a jazz festival in New Orleans. I already had a reputation because of Newport and was known as a festival producer. But they had their segregation laws. I had a nice meeting there with the mayor and members of the board of trade and the chamber of commerce. We spent several hours trying to get around their own laws that were in effect. We had a friendly parting, and they said they would call me when things changed. The call came. I went to New Orleans again to announce the festival. An all-star professional football game had been scheduled for Christmas week. It had to be canceled because many of the black players who were all-stars weren't treated very well. New Orleans just wasn't ready yet for integration. I received a call again in '68, but I was told they couldn't give me the job because I was married to a black woman, Joyce, who I’ve been married to 42 years now. The mayor felt it would be embarrassing to him politically. In December 1970, I took a job at the Royal Sonesta Hotel in New Orleans playing piano with Red Norvo, Barney Kessel and Ruby Braff.

A representative from the two-year-old Jazz Fest came to see me. It wasn’t working out, so would I now come down to produce it. Of course, I told them I was still married to Joyce. I was told, “Everything is OK now.” So, in 1970 I started the New Orleans Jazz & Heritage Festival—though it was called the New Orleans Jazz Festival and Louisiana Heritage Fair, the longest title of any festival! It had been just a jazz festival before.

What was that festival like in the beginning?  
When we started, I combined what I learned with jazz and folk at Newport. In the afternoon, we set up the Fair with gospel music and Cajun music and old-time jazz. In the evening, we did the jazz concerts. It’s since become the biggest-ticketed festival in the U.S. and one of the greatest in the world, drawing 400,000 to 500,000 in over 10 days. We built up the staff there, with Quint Davis, who was working at Tulane in the jazz archives, as the director. Gradually, Quint took over after the first few years and has done just a wonderful job as producer. But I’ve always done that: The West Coast office has Darlene Chan, who produces the Playboy Festival and has been with me for 30 years. I’ve always had creative people and allowed them autonomy. But they still need me. I keep my eye on everything. I’m the CEO!

Speaking of Playboy—and JVC and Kool—you’ve really pioneered the use of corporate sponsorship in music presentations.  
Continued on page W-32

Wein (center) with the Newport All-Stars, ca 1976

There are a few questions I’m continuously asked:

When will you—and why don’t you—retire? And, to what do you credit your longevity, and how could you have remained an independent for more than 50 years in business?

I will retire someday, if a major corporation buys FPI because it would be a valuable asset to them and after they give me the money they tell me to go home and practice the piano. If this happy scenario doesn’t occur, I will quit when the good people who have made it possible for me to stay in business so long tell me that they don’t need me: “George, please stay home.” On the other hand, if I feel that they can get along without me, then I might quit of my own volition.

The fact is, I don’t want to retire, because I love the business with its inevitable problems and challenges that loom every year; getting to know the younger musicians and wondering where the hell jazz is going; keeping up with the No. 1 producer of jazz festivals for so long; the continual battle with critics (many of whom are friends) who sincerely believe they know more about jazz and producing festivals than I do; the camaraderie with the legion of festival producers who treat me with a love and respect I’ve never thought possible. All of these reasons and many more make me want to stay around forever.

Why should I quit? I’m my own boss. I go to the office when I want to. My wife Joyce and I take off whenever the spirit moves us, and, most of all, I have a great bunch of people who know what they are doing and keep in touch with me on a daily basis, wherever I am in the world.

The other element that would cause me to say goodbye is if each of our sponsors looked elsewhere rather than...
We salute George Wein,
a pioneer of America’s music.

J.P. Morgan is proud to salute jazz pioneer George Wein on his 75th birthday, and Festival Productions on their 50th anniversary. Thank you, George, for all the music.
staying with us and we couldn’t find quick replacements. I think it would be too difficult to face the problems of the cost of artists, advertising and production that are so immense compared to when I started. You can make more money now, with the right support. But one mistake can wipe out a year’s work in one day. Unless we could replace the people that have shown such faith in us, like JVC, Mellon Bank, Playboy, the L.A. Philharmonic, American Express, Acura, New Orleans Jazz & Heritage Foundation, Essence Communications, Newport Creamery, Madarao Ski Resort and many other sub-sponsors, I might throw in the towel. Between the megalith corporations that control the facilities and the buying of talent, and the world of non-profit cultural organizations that are supported by a society that has prospered and apparently has limitless wealth, there is not much room for the independents like myself.

Which brings me to the second question: I guess I’ve been able to stay alive in business for quite a few reasons.

BOTTOM-LINE CONSCIOUSNESS
First, I knew that, no matter what, I could always make a living in music, the milieu that I loved, playing the piano, whatever the level my meager talent could carry me to. I never had a five-year plan for growth. I was mentally prepared to go out of business each and every year. I’ve always told that to any of the people that have given me so much of their lives: There are no guarantees.

Because of lack of any significant financing, I became totally conscious of the bottom line. We had no choice but to try to finish in the black each year. Many years, we did not, and it was necessary to borrow money from lenient banks or friends who had faith in us.

No matter how greatly in debt we might have been, we never ran away from our friends or creditors. I could have gone bankrupt two or three times in my life, but I always felt that people helped you because of a belief in you as a human being and perhaps even a love for jazz. I always paid my debts, even if it took several years to do so. If I owed $10, I would pay back three dollars when I had it. My friends, and even banks, would wait for the next payment. They always knew where I was.

RELATIONSHIPS BUILT ON TRUST
As for sponsors, I believe they looked upon us in a slightly different way than other clients. Because, for our part, we don’t look upon them as simply a nameless money tree. We try to get to know them as individuals, give them a true sense of our need and commitment to their involvement with us, and, above all, establish a sense of ethics in our business dealing that, in a world layered with suspicion of dishonesty and malpractice in business, is as irreproachable as possible.

As for our dealings with musicians, we understand the need for patience in establishing a relationship built on trust. Eventually, most of the musicians we deal with understand where we are coming from and that our word is good. I have always had one philosophy with musicians: They might have to break their word or negate a deal with me, but, no matter what inconvenience it might cause me, I couldn’t hold it against them. I learned to be on my guard, but I’ve never said, “That guy will never work for me again.” I must admit I have given a few guys a leave of absence. On the other hand, I never go back on my word to a musician unless circumstances are such that I have to. Then I try to explain it to him and endeavor in whatever way I can to make it up to him.

FAMILY RESPONSIBILITIES
I’ve never had any permanent partnerships except in special projects. My late close friend, Dino Santangelo, was an invaluable associate in the Kosso years. Also, when I formed FPI N.O. and FMI, Quint Davis and Laura Loughlin became vested and now run these corporations.

I like to think that, at FPI, I’m responsible to no one but myself. But the truth is, I’m responsible to the FPI family that has created itself from the people who have worked for me for so many years. I could list their names, but you can find them on another page. I have received a loyalty from a group of unique and talented people that is perhaps the most rewarding thing in my life, so my loyalty to them is a welcome challenge to be met.

I could go on and on with advice to young entrepreneurs as to how to try to exist in a tough world. I could write a book about it. In fact, I am writing a book that I hope is read when it comes out in a year or so.

Above all, the best reason for my stamina and longevity, aside from people in the medical profession who look after my health, is the love and support of my wife of nearly 42 years. She is my best friend, my closest advisor and my severest critic. She doesn’t let me get away with a thing. I love her deeply. She is the base of whatever strength I have. It will always be easy for me to continue this never-ending saga of my life as long as we are together.
producer\ prə-'dūs-ər\ n 1: One that begins, forms or gives shape to raw materials 2: A person who supervises or finances the production of a stage or screen production

Dear George,

It's not surprising there's a picture of you next to the word "producer" in the dictionary. For fifty years you've defined what superb producing is all about.

With affection,

John Schreiber, Mark Krantz, Chris Wangro and your friends and fans at John Schreiber Group—1650 Broadway, Suite 602, New York, NY 10019 Tel. 212-977-1100 / Fax 212-977-1106
BILLBOARD INTERVIEW
Continued from page W-28

That's one of the most important things-working with sponsors. There had always been corporate sponsorship of radio and TV, but not for live-entertainment events. But a good friend of mine, Ben Barkin from Milwaukee, was a p.r. man for Schlitz and had seen the visibility we had from the Newport Jazz Festival. With Ben's vision, Schlitz sponsored an evening of a salute to big bands. Because of the success of this event at the Newport Jazz Festival, we were able to get Schlitlz to sponsor a 20-city national tour, the Schlitlz Salute to Jazz.

The Newport festival, of course, continued. Yes. In 1971, there was another incident at Newport—but it was totally different. It was "the music should be free" syndrome. There were 20,000 people in the park and 7,000 stoned-out kids outside. They broke down a chain link fence, and I had to stand on stage and ask the 29,000 to please file out because the kids were breaking the fence down. The whole country was aware of what was going on: Kids had broken into Woodstock in '69. But Newport was too important to jazz—we couldn't let it die. So I had to hold the festival in an urban area and not a resort. Kids couldn't be controlled in a resort area. The major urban area with meaning was New York City, where I was now living.

You moved to an urban area, and you moved the festival to an urban area. Did this have any affect on the festival itself?

After the French Lick festival, we started the Ohio Valley Jazz Festival in Cincinnati. When I came to New York, I realized I would have to do something that I'd never done before. I rented Carnegie Hall and Lincoln Center, held midnight jam sessions in Radio City, had a boat ride on the Hudson River and did stadium concerts. Again, I revolutionized the concept of jazz festivals, with 40 concerts in 10 days in 1972. That festival in New York City still exists, now as the JVC Jazz Festival—New York. But somewhere around that time, there were people from Brown and Williamson who attended our festival in Cincinnati, which by now had a 95% black attendance and featured Marvin Gaye, Stevie Wonder and Gladys Knight & The Pips. It was still called a jazz festival, but it was no longer a jazz festival. It became the Kool Jazz Festival—and the biggest thing in the United States. There were stadium concerts in 20 different cities. All these things developed over the years. Finally, Kool made music thematic and spent a fortune. My contract with them made me financially secure for the first time in my life! JVC came along as Kool was bowing out, and JVC has been with me for 18 years. They are the best sponsor I have ever had.

You also started a jazz repertory project.

In the middle of all this was the New York Jazz Repertory, which we started in the mid-70s. Just because great artists like Louis Armstrong and Duke Ellington died doesn't mean that great music dies with them! My idea was that people should be playing this great music, and Carnegie Hall was a big help as a sponsor; and we received some funding from the National Endowment for the Arts. The critics insisted that jazz must be of the moment, but some of the work we did with the NYRC was fantastic, with musical directors like Sy Oliver, Dick Hyman and Gil Evans. It lasted two years and was an amazing experience. Now Lincoln Center, with Wynton Marsalis as artistic director of jazz, is an outgrowth of it. We built up a tremendous library and still use elements of it today: We did an Armstrong program that the U.S. government sent to tour Russia. All these...
New Orleans Music Has Many Faces.

George Wein has been at the center of New Orleans music for the past 50 years. He is the architect of the New Orleans Jazz and Heritage Festival whose vision has become an international phenomenon. We salute this champion of our City's musical heritage. Thank you, George. You are as dear to New Orleans as our musicians are to the world.

George Wein

Marc H. Morial
Mayor

Jackie Harris
Executive Director

Congratulations
To My Friend
George
things were done before anybody else was doing them.

You've always been innovative in the concert industry. We always try to do things that haven't been done, but I never saw myself as that creative. I was just "doing my thing." Our biggest problem now is that so many festivals are doing what I've done! In New York, there's tremendous competition. We have to look for avenues where we are not copying people who are copying me—and that's very interesting!

Haven't you ever thought about writing a book?

I'm doing a book right now! I've worked with just about every major jazz figure—I can't name any I haven't worked with. I've done 600 to 700 festivals and affected the economies of Newport and New Orleans. I went to some friends at Essence magazine and talked them into going to New Orleans the July 4 weekend, a dead time in New Orleans, for the Essence Music Festival. I knew there was a need for a celebration for African-Americans. It was an instant success, drawing 120,000 over a three-day period at the Superdome. It is now in its sixth year.

You've also had a big effect internationally. The French government gave me the Legion of Honor. I started a major festival in Nice that ran for 18 or 19 years—the Grand Parade de France—so now there are six or seven major jazz festivals in France, which were nurtured because of hundreds of artists I would bring to Nice each summer. These festivals have a major effect on the summer economy in France.

Just what, then, is Festival Productions today?

As the company grew, we established a relationship with American Express. So there's a separate company now called Festival Marketing, Inc., which is run by Laura Loughlin and works with Amex for gold and platinum card-holders. Now we have three corporations: Festival Productions, Inc. with John Phillips as president, Festival Marketing, Inc., and Festival Productions, Inc. New Orleans with Quint Davis as president. I'm the CEO of them all. There are about 70 people working for us. The West Coast office handles Playboy and the Hollywood Bowl. The Newport office is run by Jill Davidson. It's quite an organization, and I'm very proud of it. We do a lot of work and have a lot of friends, and right now I'm very active: Dick Parsons has asked me to be on the board of the Apollo Theater. We are involved in revitalizing it and 125th Street in Harlem. I'm also on the board of trustees of Carnegie Hall. There is a never-ending source of things to do in New York City.

So when is your book coming out?

I hope it will be ready in a year. The only thing I've done before is books, because I didn't want to be any of them. I've had to read them all. I don't see myself as a writer. I'm just a person who has lived a life and done things that have been in books, because they weren't there. You have to get your own story out.

And you still play piano?

All the time. I've been playing piano and enjoying myself! I don't tour like I used to, but I've played occasional concerts since last touring Germany with Clark Terry and Al Grey seven or eight years ago. I played a club in Switzerland for a few days two years ago with Warren Vache—just for kicks and not for the money, that's for sure! So music is still my driving force and motivation—but I just found that I had a head for creating events and finding people with talent, who have stayed in my company for many years.
Newport salutes George Wein for his many contributions to the world of Jazz! Be sure not to miss the living legend in Newport next summer. The Newport Cremery presents The Newport Folk Festival August 3,4, & 5, 2001. The JVC Jazz Festival/Newport August 10, 11, & 12, 2001.

For more information on Newport festivals & events contact the Newport County Convention & Visitor's Bureau toll free at 800-976-5122 or visit our web site at GoNewport.com

The Newport Jazz Festival
50 Years of Magical Music

Thanks for the Memories George!

Newport salutes George Wein for his many contributions to the world of Jazz! Be sure not to miss the living legend in Newport next summer. The Newport Cremery presents The Newport Folk Festival August 3,4, & 5, 2001. The JVC Jazz Festival/Newport August 10, 11, & 12, 2001.

For more information on Newport festivals & events contact the Newport County Convention & Visitor's Bureau toll free at 800-976-5122 or visit our web site at GoNewport.com

Salutes

George Wein on his 75th Birthday,
50 outstanding years in the music business
and 33 magnificent years of the
Hampton Jazz Festival,
which is still goin’ strong!

From your friends at The City of Hampton
and Hampton University
But these big names eventually grew too big for Storyville. Prodded by club patrons who were bored with the resort town of Newport, R.I., Wein established the first Newport Jazz Festival in 1954 at the historic Newport Casino, which was built in 1880 as the first commissioned project of the world-renowned architectural firm McKim, Mead and White. The site was the birthplace of American Lawn Tennis, having hosted the first U.S. Nationals in 1881; it is now the home of the National Historic Landmark International Tennis Hall Of Fame.

But in 1954, the Newport Casino earned lasting fame as the home of the Newport Jazz Festival. An immediate success in its first year, the festival has since presented a virtual pantheon of jazz immortals together with rising young stars—Cassandra Wilson, Dianne Reeves, Bobby McFerrin, Wynton Marsalis, Joshua Redman, Diana Krall—who are now well on the way to joining them. Meanwhile, Wein was experimenting with folk music presentations at Storyville.

Wein, who had also made inroads in setting up jazz tours in Europe, solidified his festival-production endeavors in 1960, when FPI was officially founded. Producing festivals, as he has said, had become his way of life, now both in the U.S. and all over the world. But his next major achievement was the initiation of corporate sponsorship into the concert-production arena. Having successfully established the Newport festivals, Wein was enlisted by the Sheraton Hotel corporation to apply the principles elsewhere, namely French Lake, Indiana. Again, the festival met with instant success, paving the way for what would become a sister comm-

Dear George, happy birthday! 75 years and 50 years in the music business! It's funny, I thought you celebrated your 75th Birthday 12 years ago! You are a visionary and, more importantly, you set a standard for ethics and intelligence in the music business. I am proud to be able to call you a colleague and a friend.

—Shelly Schultz, VP, William Morris Agency

In the late 1950s, George came to me and asked, “What do you think about putting together a Newport Folk festival?” I said, “Let’s try it.” After it was over, I told him, “You didn’t have enough old-timers.” He said, “How can we get them?” I said, “Let’s pay everybody the same—$50 a day—whether they are famous, infamous or unknown.” He said, “Would they come?” I said, “You bet they would.” Johnny Cash came for $50, as did all sorts of other people. As a result, we were able to afford to bring completely unknown people. For example, Jay Abbott was a former lumberjack. He was 92 years old and living in Canada. We brought him and his family down, and he was one of the hits of the show.

Another hit was a Montreal taxi driver who was one of the best fiddlers in North America-Jean Carignan. He played with no accompaniment, except his feet would tap as he sat there in the chair. George must have trusted me. I told him about this penny-whistle player in South Africa, Spokes Mashiane. George said, “You want to bring him all the way from South Africa?” I said, “Yes.” The plane fare was something like $10,000. It was worth it. George played piano, and I played guitar, someone else played bass to back him. And, for 20 minutes, Spokes had that entire huge crowd mesmerized. George and Joyce have been close friends of mine ever since.

—Peter Seeger

I’ve known George for many many years—back in Boston when I was working with the Duke Ellington Band, the Count Basie Band and others. I’ve done lots of records and tours with him. I’ve played Nice an innumerable amount of times. I remember one particular occasion, I was due to play the Nice festival. However, I had just had an operation and wasn’t up to playing. But, George said, “Come on down anyway.” I went, and he still paid me. He’s a beautiful person, well deserving of all the beautiful things that have come and will continue to come his way. I feel honored to have been a friend of his for such a long time, and I look forward to being a friend for a long time to come.

—Clark Terry
GEORGE

MAY WE CONGRATULATE
A LEGEND ON YOUR
75TH BIRTHDAY
AND ON THE
50TH ANNIVERSARY OF
FESTIVAL PRODUCTIONS

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BIG-SHOW PRESENTER
Continued from page W-36

pany of FPI in Festival Marketing, Inc. In 1968, Wein’s friendship with a Schlitz executive led first to the Milwaukee brewery’s sponsorship of a big-band salute at Newport and then to the first corporate-sponsored national jazz tour, the 20-city Schlitz Salute To Jazz, Wein’s Ohio Valley Jazz Festival in Cincinnati, which developed out of the French Lick production, influenced the Brown and Williamson tobacco company into presenting the Kool Jazz Festival as a 20-city stadium tour featuring a more classic R&B line-up including the likes of Marvin Gaye, Stevie Wonder and Gladys Knight & The Pips.

SHOWS AND SPONSORS
JVC has since taken over from Kool and currently presents the JVC Jazz Festival in both New York and Newport. Other major jazz festivals presented by FPI in conjunction with corporate sponsors include the Playboy Jazz Festival in Los Angeles, Freihofer’s Jazz Festival in Saratoga Springs, N.Y., Fidelity Investments-Park City (Utah) International Jazz Festival, and the Mellon Jazz Festivals in Pittsburgh and Philadelphia; JVC also sponsors the JVC Jazz Festival—Paris and Amsterdam. The Newport Festival brand name, meanwhile, is also in use overseas—specifically in Madrid.

Next to the Newport festivals, however, FPI’s best-known production is the New Orleans Jazz & Heritage Festival. While it originated in New Orleans prior to Wein’s involvement, it wasn’t until he took over in 1970 that the festival, which combined top-notch jazz artists with the ethnicheritage musicians so vital to New Orleans and Louisiana, took off as the biggest jazz festival in the country, setting the standard for popular-music festivals all over the world. Also in New Orleans, FPI in 1995 created the ongoing Essence Music Festival, which has become America’s leading celebration of African-American culture.

JAZZ REPETORY COMPANY
But Wein’s business interests didn’t end with his festival productions. To continue the interest in and the appreciation for the classic jazz music of his background, he founded the New York Jazz Repertory Company in 1974. The company performed concerts at Carnegie Hall and was the precursor of the jazz programs of the Smithsonian Jazz Orchestra and Jazz at Lincoln Center. In 1992, he created the Carnegie Hall Jazz Band, which performs regularly in New York and also tours internationally.

Now, as George Wein celebrates his 50th year in business, his company, which employs 70 people, is as active as ever—if not more so. Its continuing corporate—marketing savvy was evident during this summer’s Acura Jazz Festival in New Orleans, which brought together John Fegert, Dr. John and Aaron Neville in a national slot tour. But the company’s signature festivals, the Newport Jazz and Folk festivals, remarkably carry on even to this day, presenting the finest artists in both genres, both young and old. Indeed, the music that Festival Productions, Inc. has done so much to celebrate has essentially become its own heritage.

It was one of those right place/right time things. There I was, fresh out of law school (where I had been playing soprano sax with the Elm City 5+2 in New Haven), when I heard about a first-ever “jazz festival” in Newport. I had never met the Wein guy or the Lorillard lady who were putting it on, but a few years before, when I was in college, I had nursed quite a few ginger ales at Storyville and Mahogany Hall, two fabulous jazz clubs owned by this same Wein guy and had heard him play Earl Hines-inspired piano with the likes of Sidney Bechet, Billie Holiday and Lester Young. The idea of a jazz festival, presumably with some of my 22nd St heroes, sounded interesting.

So off I went to Newport to look around. It was a pretty modest festival by today’s standards, so it was easy to introduce myself to George and even to help set up folding chairs for him on the grass. I didn’t do much else and, of course, I didn’t get paid for anything I did (although that ticket I bought to that Newport festival was probably the last time I ever paid to get into anything of George’s).

For a while after that first meeting, George remained in Boston while I was a federal prosecutor in New York. Then George closed up shop in Boston and moved his operations to the Big Apple, and there I was, his official lawyer. All-work-and-no-pay was our deal in those early years. We both knew that whatever I was doing for him was for the love of the music. Neither of us even mentioned the words “legal fees” for the first few years (good thing, I still had a lot to learn). That was about 45 years ago, and very little has changed between us, except that my bills get paid these days.

Since then, it’s been nothing short of an honor for me, as well as for those of my partners who now work with George and his crew as regularly as I do—Mike Beldock, Larry Levine, Jeff Greenberg, Peter Matorin, Bruce Trauner and others—to trample along and help him. It’s not easy to describe the thrill of just being there each time, with our sleeves rolled up, at the birth of the Newport Folk Festivals, the New Orleans Jazz & Heritage festival, the JVC Jazz festivals, two Jazz festivals at the White House, an opera festival, the Essence festivals and what must be, by now, a thousand other fabulous ventures involving music and musicians.

And, miracle of miracles, we’re all still here, jazz, George, me and the festivals. Who would have guessed it? (I hope nobody ever tells George that I’d have paid him to let me take on Thelonious Monk, Bill Evans, Horace Silver, Dizzy Gillespie, Stan Getz, Milt Jackson, Eddie Blake, John Lewis, Jimmy Rushing—and all the rest of the incredibly brilliant artists that entrusted their careers to me because of my friendship with George. Shhh.)

—Elliott L. Hoffman, Beldock Levine & Hoffman

(Quotes compiled by Debbie Guionne Block)
FROM NEWPORT TO NEW ORLEANS, AND BEYOND...
50 YEARS OF MAKING MUSIC HISTORY...
AND DREAMS REALIZED.

TO OUR FRIEND GEORGE WEIN,
CONGRATULATIONS ON THIS LANDMARK ANNIVERSARY.
THANK YOU FOR ALL YOU’VE DONE FOR JAZZ.

WITH GREAT RESPECT AND ADMIRATION.
KENNY G. GEORGE BENSON, DENNIS TURNER
Another season of great music!
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### 2000

<table>
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### 2001

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<td>JVC Jazz Festival - Los Angeles, CA</td>
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Trans World Embraces Positive Change

Higgins, Madden Address Confab With In-Store, Web, Used-CD Plans

BY ED CHRISTMAN
SARATOGA SPRINGS, N.Y.—Trans World Entertainment, enjoying the third year of a rebirth generated by a restructuring in 1996-97, is taking advantage of prosperous times by strengthening its in-store execution, improving its systems and operations, and enhancing the visual store elements necessary to drive sales.

That was the message that Trans World management sent to its staff at the company’s annual fall conference, which carried the theme “A year of positive change.”

In a copy of his opening-day speech made available to Billboard, Bob Higgins, chairman and CEO of the Albany, N.Y.-based chain, acknowledged the hard work of the staff who had done to effect change and produce great financial performance.

He then said, “I know that none of you are happy with our stock price today, and it’s understandable when looking at how under-valued our stock is, based on our good financial results. I’m not happy, and neither are our investors. If you analyze our company based on earnings per share or earnings before interest, tax, depreciation, and amortization, our stock is trading at one of the lowest multiples of any stock, no matter what the industry.” He noted that retailing, “especially in our industry, is somewhat out of favor on Wall Street. But that will change—it always does.”

He pointed out that the first part of that change is already under way, as many E-companies that were previously the darlings of Wall Street now have much lower valuations or have even gone out of business. He told staff, “If we continue to run our business to maximize shareholder value, we will be rewarded.”

In his opening-day address, according to a copy made available to Billboard, Trans World president/COO Michael Madden expounded on the theme of the convention. “The company is changing from a people-centered, store-centered, customer-driven, sales-driven organization with visual- and attractive stores,” he said.

In order to be people-centered, said Madden, the company has “acted on our commitment to promote from within.” He pointed out that, in the past year, 10 store managers and one merchandise replenishment analyst had been promoted to district managers. Those promotions account for 14% of the company district managers. Also, 17 home office associates, or 5.6% of the headquarters staff, have been upped to management positions.

In another move, the company has “institutionalized its great district management program across the entire field system and upgraded the great store manager program,” he said.

“Each leader in this organization is responsible and accountable for finding and keeping the best people available, and it is obvious you have been doing a great job,” said Madden. “We have great people.”

Moving on to how the company is achieving store-centered status, Madden said it is working on improving the way it handles, flows, and manages product at the store level. Furthermore, he has streamlined electronic and voice communication systems and enhanced control in inventory management.

But, Madden said, better staffing and more efficient stores aren’t enough to be a winner in the current competitive environment, which is why Trans World also has targeted ways it can be customer- and sales-driven.

The company has implemented the “Whatever it takes” policy to deal with returns. Also, it has created WINS—Welcome, Inform, Note, Suggest—a sales and service program that seeks to improve interaction with customers so that sales associates up-sell complement products, resulting in more units and dollars per transaction, said Madden. The company is taking steps to improve its click-and-brick strategy and enhance its ability to target customers with marketing programs.

As for enhancing the look of stores, the company is combining existing fixtures and some new elements that will be rolled out to 500 stores by late November. All the enhancements will be “shout, ‘Buy me!’” he added.

By October there will be a Sony store-within-a-store, a digital download kiosk in 200 stores, new releases for all music stores, and a new sign kit for 500 of the chain’s mall stores, Madden said. Other programs include new display units and new fixtures to replace the existing speed-tables.

Change takes time, perseverance, and consistency,” Madden said. While a lot of change already has been accomplished, “we have a lot more to do. So let’s embrace change and get it done together.”

In his opening address, Higgins told Trans World staff that he wanted to deliver $100 million in net earnings to shareholders this year. He noted that the key to that would be to have a great fourth quarter. He said that the release schedule appears to be playing in Trans World’s favor. He greeted employees by telling them, “This week we will be talking about the tools we will give you to deliver the sales and earnings in this all-important fourth quarter. I know I can count on you to do what you have done every year, and that’s to deliver us another record-breaking fourth quarter.”

Lang Lays The Foundation For Brave New CD World

BY BRIAN GARRITY
NEW YORK—Don’t count Compact Disc World president David Lang among the believers in the adage “The more things change, the more they stay the same.”

With plans to rename the South Plainfield, N.J.-based chain, open more stores, improve its Web presence; and launch in-store kiosks—all on top of concerns about a looming price war and increased competition from digital music and the growing presence of consumer electronics behemoth Best Buy in the Garden State—Lang told attendees of the company’s annual holiday confab in Lambertville, N.J., held Sept. 12-13, that it’s anything but business as usual for Compact Disc World these days.

Indeed, for the fiscal year ended Sept. 30, the privately held 10-unit chain reported higher revenue, thanks to new non-music lines: DVD sales, which grew 151% from fiscal 1999, and sales of lifestyle products and accessories, which jumped 41%. The company declined to reveal total sales.

According to Lang, accessories and lifestyle products now account for around 8% of total sales but represent the company’s most attractive growth area, because of the strong margins.

“IT’s an area where we can make significant progress toward greater profitability,” he tells Billboard. “We’re hoping to get the margins up to nearly twice what we get for music.”

At a time when its core business is posting static results—annual music sales were flat compared with the year before, as was net profit due to higher operational costs—the company is looking for creative ways to boost and supplement its music sales.

Compact Disc World’s primary method, its price discount club—which offers lower prices on sale items to company members who pay an up-front annual fee of $14—currently accounts for 80% of overall sales. It’s also being used as a competitive weapon in the face of increased competition from the spread of Best Buy in New York and northern New Jersey.

Earlier this summer the company began advertising top-selling discs at $10.98 to its club members ahead of a number of Best Buy openings close to Compact Disc World locations.

“We were sending a message to the industry that this is a very competitive marketplace, and if you’re coming in—here’s a small guy who will play hardball,” explains Lang.

The chain has since backed off that price to what Lang terms a more “realistic” level of $11.88 on best-selling titles for club members. But Lang says that, with the end of minimum-advertised-price policies, a price war among leading music retailers is coming. He claims that in his market Best Buy is already offering product for as low as $11.99.

“There will be a price war—how extensive I’m not sure—but it won’t last a long time,” he says. “Music is an important margin item, and [publicly traded retailers] won’t sacrifice those margins long-term for (Continued on next page)
LANG LAYS THE FOUNDATION FOR BRAVE NEW CD WORLD

(Continued from preceding page)

‘We were sending a message to the industry that this is a very competitive marketplace, and if you’re coming in here’s a small guy who will play hardball’

— DAVID LANG —

What will result in very little market share gain as a result of lowering prices.

The problem in Lang’s mind is that “small music retailers could get really hurt in the crossfire.”

However, that’s not the only challenge to the company’s bottom line. Escalating salary costs resulting from a tight labor market and rising real-estate prices and long-term lease requirements are proving equally troublesome.

“Looking at a small, low-margin business, that can be a critical consideration to long-term profitability,” Lang says.

It’s also keeping the company’s expansion efforts in check. Plans are in the works to add a new Compact Disc World location in Bricktown, N.J., while the chain’s new R&B music brand, Blazin’ Soundz, may add a second location in the Newark, N.J., market sometime in fiscal 2001. (Company officials report that the first Blazin’ Soundz store, which opened in Newark last year, is turning a profit.)

However, any additional expansion in the coming year is unlikely. And Lang, who recently joined the board of directors at National Record Mart (NRM), insists there is no deal in the works between himself and his longtime successor, NRM chairman/CEO Bill Teitelbaum.

“I’m a stockholder in NRM, and after the second quarter, when they released their year-end financials, Bill asked me to consider joining his board of directors. He feels that we’re going to fall on the outside in evaluating his business just from a strict music retailer’s point of view,” Lang says. “[Teitelbaum] had made some overtures to merge, but we were never able to come to terms. I quite frankly don’t believe he is going to do that, it’s never been the major strategy to be an independent, especially given what his priorities must be right now.”

But if Compact Disc World isn’t getting into the consolidated game, Lang says, he doesn’t feel competitive pressure from the current acquisition spree by Tower Records/Entertainment either.

As for Compact Disc World’s priorities, there are plans in the works to finally change the name of the chain to CD World sometime in 2001 and to increase the company’s digital music and Internet offerings.

Meanwhile, the company is carrying Red Dot kiosks in its Menlo Park and Totowa locations in New Jersey and is planning to open a major regional marketing campaign behind them to coincide with the availability of major-label music.

“The kiosks offer the customers a lot of advantages,” says Lang. “Certainly it’s easier to just find a CD you want and take it to the counter, but there’s limited space in every store. If we can offer them 300,000 titles—show them 30,000 titles on the flip-and another 270,000 on kiosks—that enhances the customer’s experience. I think it has a great future if it is marketed correctly.”

Lang is less bullish on the sale of physical product online.

“We’re generating some sales and some decent sales, too—we’re on the Liquid Audio program,” he says. “But we understand that for Compact Disc World the site is more about maintaining brand awareness and informing our customers about in-store sales and new releases. Selling physical product on the Internet is not the way to make money. Maybe down the road with downloads and subscription services, but there is no viable model right now.”

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LANG OPERATES AT TOWER SUNSET. Members of Devo, decked out in medical garb, hosted festivities at the fourth annual Rhino Musical Aptitude Test (RMAT) at Tower Records in Los Angeles. The ultimate music trivia challenge also took place at the Internet site at rhino.com and at Tower stores in Chicago, Nashville, Philadelphia, Seattle, Buenos Aires, Dublin, London, Tokyo, and Toronto. Pictured at Tower Records Sunset, seated from left, are Devo’s Mark Mothersbaugh, Gerald V. Casale, Bob Mothersbaugh, and Bob Casale. Standing, from left, and surrounded by hired nurses are Jim Hughes, Rhino product manager; David Dorr, RMAT founder and Rhino VP of media relations and new media, Eric Kayser, Rhino director of Internet marketing; Rickie Wright, 1999 RMAT winner, Laura Liner, local sales manager for Rhino; and Michael Scheltes, Tower Records Sunset manager.
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It looks as if the Warner Music Group will become the first major to issue DVD Audio titles. On Nov. 7 it will release about nine titles on the new format, including Natalie Merchant’s “Tigerman,” Emerson, Lake & Palmer’s “Brain Salad Surgery,” Stone Temple Pilots’ “Core,” Niko-laus Harnoncourt’s “Johann Strauss In Berlin,” Yutaka Sado & The Orchestre Lamoureux’s “Homage,” and the “Jazz At The Movies” compilation.

The launch of the DVD Audio format should be good news to Gil Wachman, vice chairman at the Musicland Group. At the recent National Assn. of Recording Merchandisers (NARM) fall conference in San Diego, Wachman was preaching the wisdom of embracing the format, especially since the cassette appears to be on its last legs.

We are trying to get more of a commitment for DVD Audio,” he told me. “The last time, when the CD was introduced, it was a great time of potential. The majors may need a degree of backward compatibility, but currently, depending on which forecast you believe, there will be 12 million-15 million dedicated DVD players, 25 million-30 million DVD computer drives, and 2 million DVD video games. That’s a huge base out there waiting to be exploited.

Because of the lack of backward compatibility, labels have to encode an album twice, once for new DVD players and once in AC-3, a specification that allows it to play in the existing DVD base. There is ample space on the DVD, and it won’t cost that much more to do, Wachman said.

Of course, the majors may already be considering that cost. Word is that the Warner Music Group DVD titles will carry a $24.98 list price. Similarly, sources say that when the Universal Music Group comes out with the format, it too will have that price point.

While some retailers may view that as a little high, sources say Warner’s titles will carry 180 days dating and a gross margin comparable to the CD, which means about 36%.

Getting back to AC-3, Wachman said that while sound quality would be s m e w h a t diminished on existing players, the AC-3 spec still provides noticeably superior sound to CDs. In another technical matter, Warner Music Group executives apparently must believe that the reported dispute—between the majors and the AC-3 group over a licensing agreement for the anti-copying technology will be resolved favorably before the Nov. 7 target date for DVD Audio.

LISTINGS: Some shareholders may be concerned that National Record Mart (NRM) is about to be delisted from the Nasdaq board, apparently because it doesn’t meet capitalization requirements (Billboard Bulletin, Sept. 25). But that’s really a side issue, compared with the chain’s need to either find a buyer or failing that, solve some of its operational problems.

And at the company’s shareholder meeting, held Sept. 21 in Pittsburgh, the company announced that it hired Polianco & Manzo, the financial workout specialist based in Saddle Brook, N.J. Financial executives at the majors no doubt are familiar with the company, as it has played key roles in the Chapter 11 filings of Wherehouse Entertainment, Alliance Entertainment Corp., and Cam elot Music, helping the companies get through their restructurings. An NRM press release says that the turnaround specialist will help NRM management determine its alternatives in terms of corporate direction.

As for the delisting, a company press release states that NRM is appealing the delisting but is also taking steps to seek listing on an “alternate over-the-counter exchange.”

Since the announcement, the NRM stock has hovered between 50 and 75 cents a share, down from the 75 cents it was trading at before the delisting news was announced. Those prices give the company a market capitalization range of $2.5 million-$8.5 million, which is below the $8.5 million threshold that Nasdaq requires.

In other company news, NRM told shareholders that it did not sue overheard and continues to streamline its operations. Also at the annual meeting, Damian Georgino, previously executive VP for U.S. Filter Corp., and David Lang, owner of Compact Disc World, based in South Plainfield, N.J., have been added to the NRM board of directors.

FYI: You should be aware that NARM is moving its next fall conference in 2001 to Florida, at the Sheraton Bal Harbor. Speaking of the NARM fall conference, I would be remiss if I didn’t applaud the Universal Music Group and Jive for doing product presentations at the meetings.

He extended the Universal one, where Kathie Lee Gifford splayed a group of hardened industry veterans with her wit and spunk. I would go so far as to say that she gave the best product presentation I ever saw, and I have seen quite a few. As for the Jive presentation, a scheduling conflict made me miss it. But the word is that Tonex and Tarrayn Ramsey performed impeccable mini-sets.

Making tracks: Laurie Clark, formerly senior VP/general merchandise manager at Staples, will join Trans World Entertainment as executive VP of merchandising. That position has been empty at the Albany, N.Y.-based chain since Jim Litwak’s departure in February. Ron Phillips, formerly senior VP of purchasing at Valley Media, will join Amazon.com as music and movies group buying and operations manager. He reports to Bob Douglas and Rich Barry, divisional merchandise managers of music and video, respectively. At Sony Music Distribution, Dave Stevens, formerly with Handelman, has joined the company as VP of customer service. And Steve Kennedy, formerly the company’s New York branch sales manager, has joined Epic as VP of sales.

Much point arresting these guys, because it is the organized mafias that are our target. Make no mistake—this is a mafia situation; it is not a game.

Cámara also stresses that the campaign is not anti-Internet. “We want the Internet to be a legal alternative (for selling product) so that the whole industry benefits. The industrial system of manufacturing and distributing copied CDs has nothing to do with the Internet.”

He says AFYVE has noticed that in the past year or so, legal sales of chart-topping albums and other hot product dropped off more quickly than they did previously, because it is those albums that are targeted. “The phenomenon on this scale of industrial manufacturing and distributing of copied CDs does not exist elsewhere in Europe, except in Italy, where they are changing the law to deal with the problem,” says Cámara. “In Spain, we already have the laws—and we are demanding that they be applied.

He adds that the situation is so bad that vans arrive each morning, even outside major Madrid sound-carrier outlets such as French-owned FNAC, and supply fresh cases of copied CDs to men who set up stalls on the spot.

The campaign organizing committee comprises AFYVE members Miguel Angel Gómez (president, EMI Spain), Claudio Condé (president, Sony Music Entertainment Spain), Juan Palomino (SGAE executive), and Luis Mendo (VP, AIE).

SPANISH INDUSTRY (Continued from page 146)

reaching the bulk of consumers. As much as being anti-piracy, this campaign is pro-respect for the law.

Cámara says AFYVE became aware in late 1999 not only that piracy was soaring but that mafia-style organized crime was behind it, “with probably dozens of little factories or workshops around the country manufacturing huge amounts of hot product within 24 hours of an album’s release.”

He says so many people are selling pirated product on the streets of Spain’s major cities that “they are now part of the urban landscape. All the guys have the same CDs and the same small suitcase that they slam shut when the police show up, knowing that the officer cannot open the case without a warrant. Anyway, there’s not

Retail Track
By Ed Christman

For Clicks and Mortar

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dian tour. It ran from October to a New Year's Eve show at the St. John's waterfront before a crowd of 90,000.

During the following three months, Great Big Sea and manager Louis Thomas of Big Quay Entertainment Services in Halifax, Nova Scotia, began whittling down a lengthy list of songs by listening to track board mixes on CD of each show.

"It was an experience I hope we don't do for a few years," says Doyle with a grin. "having to go quite a lot of self-analysis. I'd sit listening, thinking, 'That can't be me. It has to be somebody else's' or think, 'My gawd, how did I forget the verse to 'Goin' Up.'"

I've sung that song for eight years, and I wrote it. There was also things that quite surprised me. Like do we actually play [traditional song] 'Mari Mac' that much faster than on our studio record?"

Band members, according to Doyle, weren't as concerned with capturing technically flawless performances as they were trying to capture the essence of the band. "Picks were for feel, because on those CDs, the technical quality wasn't evident," he says.

Later, two tracks were added from Canadian shows from the spring of 2000. 
"Captain Weddihburn" features technically musical performances, and 
Gavin Brown plays drums on "Everything Shines," a song composed by American Chris Trapper.
Great Big Sea's original songs on the album, like "Goin' Up," "Boston And St. John's," and "Consequence Freeth"—penned by either Doyle or McCann—underscore Newfoundland's rich musical style, derived from old English and Scottish popular ballads, British music hall songs, country music, and the Irish folk movement of the 1960s. Traditional selections, such as "The Night Pat Murphy Died" and "I'm A Rover," more directly reflect Newfoundland's British cultural heritage.

Great Big Sea's members met while studying English at Memorial University in St. John's. Doyle had been performing solo and in a comedy duo called Staggorn's Home. The other three had been in an Irish pub band called Rankin Street.

Great Big Sea played its first club date in March 1998 and recorded its debut album two months later.

Thomas says the independently released set sold 17,000 copies in Canada and a further 50,000 units after being released on WEA in 1998.

Great Big Sea's five-city, 15-day tour, "Touring Canada," was recorded on video and released on DVD, 
"The Band's Back," last November. Doyle says the tour was successful, although he is hesitant to say exactly how much money was made.

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unpublished photos. Benchmark's indie distribution is being quarterbacked by Universal One-Stop in Philadelphia.

Flag Waving: It's been something like three decades since R&B hero Rosco Gordon has had a widely available record. But that'll change Oct. 31, when Canada's Stony Plain Records in Edmonton, Alberta, issues Gordon's "Memphis, Tennessee."

Rosco Gordon, left, circa 1960, and today.

(After his deal with Modern ended, Gordon returned to Memphis and to Phillips, for whom he recorded prolifically between 1955 and 57. One '56 regional hit, "The Chicken ( Dance With You)", led Gordon to take on a partner in his stage act—a dancing chicken named Butch. "He made more money than I did," says Gordon with a laugh, "'cause I was his act—he wasn't my act."

Still, he adds, he made sure his partner looked his best onstage: "When I had a suit made for me, I had one made for him.

In 1960, Gordon joined Vee-Jay Records in Chicago, where he cut what may have been his biggest and best-known hit, "Just A Little Bit." Certainly the tune was his most-covered: Presley, Etta James, Mitch Ryder, Little Milton, Junior Wells, Jerry Lee Lewis, and Roy Head, to name only a few, released their own versions.

He's recorded through the '60s for such labels as Columbia, ABC-Paramount, and Old Town, Gordon has maintained a low profile since those three decades. "I became a father," he says. (He has six children, 14 grandchildren, and four great-grandchildren.) "I never stopped making records. I made 'em for my own label, Bab-Roc Records. I've got all the stuff here on my shelf." The recording '90s, whose music is cited as an influence on early Jamaican ska—recorded for Clement Dodd's Studio One Records, which Dodd transplanted from Kingston, Jamaica, to Brooklyn, N.Y., years ago. The vocalist says he was courted by Stony Plain Records owner Morris Plaskett three years ago, but they didn't come to terms until recently.

"Memphis, Tennessee" includes numbers from several well-known Gordon songs, including the R&B hit "No More Doggin'," "Just A Little Bit," and the zany Sun-era tune "Ribs And Crackers." He's also used the latter number, "I like stupid songs." The collection also includes a 17-minute interview of Gordon by Phillips.

Gordon, who today makes his home in Rego Park, N.Y., is continuing a series of overseas dates. "I don't work too much in the United States, 'cause they don't pay," he explains. "I work in Europe. There, my price is right."
New ‘King Island’ Musical Aims To Be 1st U.S. Christmas Classic

FIT FOR A KING: What do “The Nutcracker,” “A Christmas Carol,” “The Messiah,” and “Amahl And The Night Visitors” have in common, other than that they’re all Christmas musical classics? It’s this: Out of the entire group, none of the works are American in origin.

But the creators of new holiday oratorio “King Island Christmas,” based on true stories of Alaskan community pulling together during a treacherous winter storm, are working to ensure that their very American piece will take its place among those hallowed Euro-American forebears.

Written by librettist Deborah B. Brevoort, who lived in Alaska for 15 years, and composer David Friedman, who worked as conductor/arranger for Disney’s “Beauty And The Beast,” “Aladdin,” “Pocahontas,” and “Hunchback Of Notre Dame,” “King Island Christmas” was first performed in 1997 at Juneau’s Perseverance Theatre (where Brevoort was artistic director). The soundtrack album, on the production company’s own label, King Island Record Co. of New York, came out last year. It has been sold at venues where the oratorio is staged and is also available through Amazon.com and at “selected stores, including Christmas and gift shops,” says “King Island’s” New York-based associate producer, Marian Rivman.

The King Island Record Co. is currently concentrating on finalizing broad-based distribution and/or a major-label partner for the soundtrack. “We feel like we’re carrying the omnik on over the mountain, but we believe quality will win out,” says Rivman.

She’s referring to a key plot element. The inhabitants of King Island, in the Arctic-storm-tossed Bering Sea, band together to transport said omnik—a walrus-skin Inuit boat—over a mountain to retrieve sorely needed provisions, along with a beloved priest who will say Christmas Mass.

This year, 20 U.S. cities will stage “King Island Christmas,” which only got the word out, says Rivman. Plus, a series of four invitation-only performances will be presented in October. The concert will go on air April 12—Rivman says PBS will air a filmed version of “King Island Christmas” in 2001.

The album itself features a number of Broadway stars, including Tony winner Chuck Cooper (“The Life”) and Tony nominee Marin Mazzie, and other familiar faces (among them Paolo Montalban of Disney’s Whitney Houston-starring “Cinderella” and J.K. Simmons of the HBO series “Oz”). It was recorded in New York with Friedman conducting a 50-piece orchestra; Brevoort was in attendance as well.

Noting that no corners were cut in recording the soundtrack, Rivman observes that more money was lavished on the “King Island Christmas” soundtrack than is typical for Broadway cast recordings. Response to the soundtrack has been very positive, she says. “The music was written to be very accessible, and it is. People are singing along with it by the end of the performance.”

“At the end of the performance,” says Marian Rivman—

“People are singing along with it by the end of the performance.”

FIP BELGIUM TARGETS HOME-COPIED CDs (Continued from page 4)

Our findings show that the streets, in movie theaters, and in shopping malls. We might have given the impression that we hadn’t reacted to the growing CD-copying issue, but this campaign was carefully prepared.”

“Buying or selling copied CDs is theft,” is the tagline of the industry campaign, displayed on printed material from record labels, posters, stickers, shopping bags, and beermats in bars. “We will have shop window posters as well as fly-posting in the streets. Major concert venues will receive our logo sweatshirts for the security staff,” adds Heymans.

Universal Music and Sony’s sales staff that initially will go out to dress retailers’ shop windows. Heymans estimates that about 70% of all record shops will join the campaign. “The fact that Microsoft has decided to come in with us marks the importance of this issue,” says Heymans.

Belgian acts such as Praga Khan, Novastar, Closeauze, Jo Lemaire, Hooverphonic, and Arid, plus Ireland’s The Corrs, have expressed support for the campaign. More than 200 artists have signed a petition in favor of the campaign.

“We welcome and support the campaign, as it will bring the issue to the attention of both record retailers and record buyers and traders—concerts, movie theaters, and shops. I think that the message is loud and clear: Buying or selling CDs is theft,” comments Universal Music product manager Peter Soetewey.
The Roots Boost Artist/Fan Interaction With Okayplayer Site, Tour

Okayplayer.com looks to make its jump into the real world with the launch of its Okayplayer tour Oct. 4. The tour will spotlight several artists featured on the site—the Roots, the Jazzfatnastees, and Talib Kweli & Hi-Roots—like and have the same underground vibe, they can tap into that same audience.

With that thought in mind and the increasing popularity of the site, artists and managers alike have been eager to join in. "People come to us [to become okayplayers]," says Nissel. "And they have been coming to us regularly—people who have an under-

We see okayplayer as not just a Web site," says Gee. "It’s a brand that is synonymous with quality music. The idea behind the tour is, using the okayplayer community as a foundation, to take this online movement we created and take it offline."

The tour will cover 29 cities in the U.S. and Canada, including Atlanta, Los Angeles, Toronto, New York, and Washington, D.C. It runs through Nov. 24.

SONY MUSIC has agreed to provide entertainment Web site eUniverse with $8 million in debt-financing in exchange for 25% of its stock. The investment is in conjunction with a new promotional alliance between the two companies that is being billed as an "aggressive" campaign to acquire customers for Sony Music-controlled Web sites.

Under the marketing pact, eUniverse will plug Sony Music online properties to its subscribers and on its network of entertainment gaming and commerce sites, Web radio, e-mail campaigns, opt-ins, and banner ads. In a similar campaign that began in mid-July, eUniverse generated more than 1.6 million new registered users for the Sony sites Emazing and InfoBeat.

eUniverse says it will use proceeds of the Sony financing to develop and acquire new entertainment sites.

UPGRADES: Bruce Block has joined the Recording Industry Assn. of America as senior VP of technology. He was chief technical officer/VP of business development for Musicman.com... Joe Fleischer has exited as corporate VP of MP3.com to take the new position of CEO of iCant Music, a division of online entertainment company Cast. Fleischer joined MP3.com earlier this year and has served as its primary label liaison. He reports to iCant CEO Margaret Hefner... Angela Puno has been named CEO of EverAd, which integrates online and offline advertising with priority software technology into music, interactive, and other media delivered over the Internet. In addition to setting the overall corporate strategies and agenda, Puno will initially focus on new content acquisitions and the continuing expansion of EverAd’s music, games, E-books, and software activities, both domestically and internationally. Puno, who has worked at NBC and Turner Broadcasting, most recently served as executive VP of CNX Media Networks.

OKAYPLAYER: Online network artistEnt:PatoNet, a division of Dann Goldberg’s Sheridan Square Entertainment, is building an Internet broadcasting studio in the J&R Music World electronics store in New York. The online company’s programming, which will originate from the studio, will be expanded under the name PatoNet Radio. Liquid Audio has installed five custom-CD kiosks at Singapore’s Vivamusic Hub store. Each kiosk has 3,000 Liquid-licensed tracks; songs from local acts are to be added. The discs take 15-20 minutes to manufacture and cost $1.50-$2 per track. Liquid also has kiosks in stores in the U.K., Japan, and Berkeley, Calif.

This issue’s column was prepared by Rashawn Hall.

The site, launched in 1999 by the Roots’ drummer Amir "Questlove" Thompson and Angie Nissel, currently hosts six acts (known as okayartists) horizontally integrated with recording artist D’Angelo, MCA recording artist Common, and Capitol recording artist Dilated Peoples.

The initial concept was to make a site better than all the other state Web sites that are out there for entertainment," says Nissel, co-founder of okayplayer.com. "We wanted to make a site that really lets you get to know the performers, where it would be a real music community." One of the keys in creating that community feeling was having Tek—as well as Rah Digga, dead prez, Bahamadia, Dice Raw, and Jaguar. "So, for artists that are standing of the Internet and want to utilize it the way we’ve set it up, they can have a direct communication with their fans," says Nissel.

MCA, which is label home to three of the artists featured on the site, has also seen the benefit of Okayplayer. "Okayplayer is almost addicting," says Tim Reid, marketing director for MCA. "You instantly see feedback from your target audience, and there is a nice corner of the hip-hop community. The boards also offer an opportunity for instant marketing feedback."

Okayplayer is taking its success on- and offline. With what was one of the year’s Hip-Hop Awards best new Web site honor, the site is maintained by a full-time staff of eight, says Nissel.

"It’s been crazy," says Gee. "The hard part, and what we’re keeping at the forefront, is maintaining the community feel."

Nissel concurs, saying, "We run one of the biggest entertainment Web sites with a staff less than the size of your local convenience store."

In order to acquire financing for the site, most of which has come directly from the Roots, the okayplayer staff has been contracted to design other sites, including the Web site for the "Romeo Must Die" soundtrack. "In the process of trying to obtain some financing—and with the status of where the market is now, it’s pretty hard going out and obtaining venture capital—there are times when we take outside projects to fund okayplayer.com," explains Gee.

With the launch of the tour, Gee hopes to expand the okayplayer name beyond the Web site.

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**The Sounds Of Puerto Rico**

**The Island's Robust Music Scene, Which Has Influenced The U.S. Market, Continues To Develop A Wealth Of Talent.**

**BY LEILA COBO**

Puerto Rico has been a cauldron of musical activity almost forever. A small, Caribbean nation, it is receptive to music and fosters it. Music is part of every aspect of life, from culture to religion and even politics.

"There are so many traditions," says Mojena. "At Christmas, we have the famous parrandas, where people sing from door to door. We're a very religious country. People sing the rosaries in Mass. There are more than 70 municipalities in Puerto Rico, and each one has a patron saint and a fiesta patronal. Imagine how many orchestras you need to have a show every night with two or three artists. It's an endless source of work." Perhaps more impressive, fiesta patronales are funded with local government budgets.

"In Puerto Rico, the practice of music is regarded as something worthy, something good, unlike other places where music is under appreciated," says Hernando del Castillo, entertainment editor for *Puerto la Nueva Hora.*

**MUSIC APPRECIATION**

"We are a very musical country," says manager and producer Tony Mojena, who currently handles Noelia, Melina Leon and Fonsi. "I would dare say every family has a musician, and music is an intrinsic element in almost everything we do. And that constant access allows youngsters to have contact with music and become interested in it."

"Perhaps more importantly, notes Mojena, because Puerto Rico is such an important music market, what happens on the island often influences markets in other places as well."

"Because sales are so significant, it naturally influences the general music market," says Mojena. "Our stations are part of the charts, and whatever works in Puerto Rico has repercussions, especially on the East Coast and in Central America."

**REGGAE AND RAP RISE**

The capacity to make a living playing music in Puerto Rico has given rise to countless bands. So big is the appetite for music that, although merengue is from the Dominican Republic, today's most popular interpreter of the style—like Crespo and Olga Tañón—are Puerto Rican. While Puerto Rico has always had quality musicians—from El Gran Combo de Puerto Rico to balladeer Danny Rivera—a large-scale internationalization of its music can be traced to the teen pop group Menudo (see related story).

More recently, the rise in popularity of Menudo has generated plenty of speculation among those in the industry. Is it something in the drinking water? A gene making kids precocious? There is, in fact, a common denominator among all of these headline performers, and even a number of top recording artists from other lands: Menudo.

**FORMER MEMBERS FIND SUCCESS**

Martin, of course, is the best-known alum of this '80s teeny-bopper outfit that filled stadiums from Italy to Argentina, with audiences occasionally topping 100,000.

**Remember MENUDO?**

The Influential Puerto Rican Boy Band Is Still Causing Ripples In The Latin Music Talent Pool. **BY KARL ROSS**

Ricky Martin, Chayanne, Elvis Crespo and even Gisselle—the roster of Puerto Rican-bred recording idols who are conquering markets well beyond the shores of this Caribbean island is confounding.

The preponderance of Puerto Rican artists in the Latin music talent pool has generated plenty of speculation...
ASCAP.
lo mejor de la
musica latina.
Martin in the most far-flung corners of the planet has raised world awareness of the talent coming from the island. And within Puerto Rico, the market is very receptive, according to Alberto Ramírez, marketing director for La Gran Discoteca/Distribuidora Nacional de Discos, Puerto Rico’s biggest music retailer.

“We have 35 retail stores in Puerto Rico alone, and we’re growing,” says Oruña, who attributes healthy business to a combination of factors, including the popularity of video channel 18. Oruña is also publishing a new monthly in-store magazine, LGD Ahiura. Recent cover artists include Unión and Bon Jovi, which reflects the growing interest in American music and, according to Oruña, accounts for roughly 19% of her company’s record sales.

Other big gainers, says Oruña, are reggae and rap. Even with bands recording and marketing their own product, rap singles and albums are regularly among the top sellers on the island. “They’ve gone from being underground to being typical genres from the area,” she says.

Album sales, however, have gone down this year, a fact Oruña attributes to politics-elections take place this year—and yet to be released titles have been big sellers as Martin, Chayanne and Crespo. Others in the industry, however, see changes in the Puerto Rico landscape that don’t bode well for the music industry.

**Flourishing Talent**

Fernando Ramos, GM of BMG Puerto Rico, attributes the slowing of record sales to a standardization of radio formats brought about by the arrival of big chains like SBS (Spanish Broadcasting Service), which has led programmers to rely more on research than instinct. While Puerto Rico has traditionally been a good market for emergent artists, including those not from the island—witness the success of Colombian crooner Charlie Zaa, who broke into the U.S. market after making it big in Puerto Rico—the range of possibilities has now narrowed.

“Now, it’s harder to break an artist in radio because the formats are very similar to those in the U.S.,” says Ramos. “In that regard, it’s not the best time to develop new artists. What we’re doing is concentrating on a few, carefully selected artists and really developing them.” Still, says Ramos, Puerto Rico continues to produce an incredible wealth of talent.

Among those on BMG’s roster are merengue singers Jessica and Gisselle, who has successfully crossed over into ballads with her new album, “Voy A Enamorarte.” Another merengueur, Melina Echen, also has a hit ballad, and the island’s newest star, Fonsi—who recently sold out five nights at San Juan’s Centro de Bellas Artes—also sings ballads, signalling the island’s increased receptivity to the genre.

At the same time, Puerto Rico’s tropical sounds continue to flourish under popular names, while more indigenous rhythms, like plena, have been revived and exported by bands such as Gary Nuñez’s Plena Libre.

“We’re simply fans of music, any kind of music,” says Fonsi. “Since I was a little boy, every Christmas and every party, everyone would sit down and sing. Now that I’ve lived the last two years in the U.S., whenever I go back to Puerto Rico I see things from a different point of view. That’s when you realize how crazy we are over music, and how it’s in everything we do.”

**MenuDo**

But, notes MenuDo mastermind Edgardo Díaz, the act “has been doing well despite the musical current, where many of today’s artists got their start.” Martin himself has often described his experience in MenuDo as “invaluable.” Díaz, who presently oversees the latter-day incarnation of MenuDo (Sony Discos & Menudo), says the discipline and exposure drilled into Martin during his MenuDo days are the elements that made him the showman he is today.

“Ricky Martin was on stage before 500,000 people in Brazil when he was only 13 years old,” says Díaz, who turned Martin away from his first MenuDo audition because he was “too small.” But, in 1984, at age 12, Martin finally made the cut.

Another notable MenuDo alum is Robi Rosa, who was considered the band’s most charismatic frontman, more so than Martin. Today, Rosa is widely respected as an alternative rocker. In the pop field, he’s been recognized as Spain, and Sony Columbia Spain marketing director José Mateos is delighted. “Chayanne’s Salome” was last year’s song of the summer and is still played heavily in discotheques. His next album is due out [Oct. 3], and an advance single, “Boom Boom,” is already on top of the country’s radio playlists.

In May last year, Martin and Chayanne pulled off a unique achievement that has never been equaled in Spain by any two artists from a non-Ange-Saxon territory. They held the No. 1 and No. 2 spots on the album charts, after Martin’s new release, “Ricky Martin,” swept in at No. 1 to knock Chayanne off the top. “Ricky Martin” went on to sell 400,000 units, even though most of it is recorded in English.

Martin, whose looks certainly help his appeal as well, had set the pace in 1994 with “A Medio Vivir,” which moved 440,000 units in Spain, helped by its single “María” and followed by the album ‘Vivir’ with sales of 630,000 units.

**Artists Set to Explode**

The latest stars on the Spanish scene with Puerto Rican blood include Jennifer Lopez, whose debut album, “On The 6,” spent nearly one year on the Spanish chart and has sold 280,000 units. Unlike Martin and Chayanne, she has yet to tour Spain, although she has made a couple of promotional visits.

Not to be left out, Sony Epic Spain has scored a success with Puerto Rican merengue singer, Elvis Crespo. His 1998 album “Pitampa” sold 300,000 units in Spain, according to Epic, and a new album is earmarked for an autumn release.

Sony Columbia’s next priority is Marc Anthony, whose English-language album “Marc Anthony” has sold more than 60,000 units in Spain. Even though Germany is Anthony’s main European market at the moment, Spain will be helped by having exclusive use of an additional single in Spain, “Necesito Saber,” the Spanish version of “I Need To Know.”

With other major Puerto Rican artists, such as Víctor Manuelle, on the Sony Columbia horizon, Mateos explains that “these artists have succeeded because they bring fresh blood to the Spanish market, with music that is easy to dance to and fun. More importantly, young Spaniards have lost the prejudice towards music from Latin America in general, which included Puerto Rico, until quite recently.”

Another Puerto Rican artist who is likely to succeed is Noelia, a young singer who, like Chayanne, does not stop dancing onstage. She is signed to México’s Fonovisa label, but runs a distribution deal with Spain’s Gran Via Musical (GVM).
The Billboard Latin 40 All-Fillers

Pos. TITLE—Artist—Imprint/Label

1 DESDE UN PRINCIPIO —— From the Beginning—Marc Anthony—BMG/Sony Latin
2 SON BY FOUR—Son By Four—Sony Discos
3 ALMA CARIBENA —— Caribbean Soul—Gloria Estefan—Epic/Sony Latin
4 EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
5 BUENA VISTA SOCIAL CLUB PLAYS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch
6 AMOR, FAMILIA Y RESPETO—A.R. Quintana y Las Kumbia Kings—EMI Latin
7 THE BEST HITS—Enrique Iglesias—Fonovisa
8 DONDE ESTAN LOS LABRADEROS?—Jeronimo—Sony Discos
9 Mtv Unplugged—Mena—WEA Latina
10 Mtv Unplugged—Shakira—Sony Discos
11 AMARTE EN UN PLACER—Luis Miguel—WEA Latin
12 EN LA MADRUGADA SE FUE—Los Temperanos—Fonovisa
13 ALL MY HITS—Todos mis Exitos—Vuélalo—EMI Latin
14 LLEGAR A TA—Javi Velazquez—Sony Discos
15 MORIR DE AMOR—Conjunto Primavera—EMI/Pionovisa
16 TRIBOS DE MI ALMA—Mambo Antonio Solis—Fonovisa
17 RICARDO ARDONA VIVO—Ricardo Arrojo—Sony Discos
18 SUAVEMENTE—Eris Crespo—Sony Discos
19 MI GLORIA, ERES TU—Las DIO—Arista/BMG Latin
20 THE REMIXES—Eris Crespo—Sony Discos
21 MI VIDA SIN TU AMOR—Christian Castan—Arista/BMG Latin
22 LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
23 ENTRE TUS BRAZOS—Alejandro Fernández—Sony Discos
24 EXPRESION—Gilberta Santa Rosa—Sony Discos
25 CONTIGO—Intocable—EMI Latin
26 BAILAMOS—Enrique Iglesias—Fonovisa
27 POR UNA MUNER BONITA—Pepe Aguilar—Sony Discos
28 MERENNEYS 2000—Various Artists—Sony Discos
29 UNA LLUVIA DE ROSAS—Los Angeles Azules—EMI Latin
30 DANCE WITH ME—Soundtrack—Sony Discos
31 PENTAX—Eris Crespo—Sony Discos
32 ALL MY HITS—Todos mis Exitos—Vuélalo—EMI Latin
33 MASTERS OF THE STAGE: 2000 VECES MANIA—Grupo Mania—Sony Discos
34 BUENA VISTA SOCIAL CLUB PRESENTS OMAR PORTUGUÉS—Omar Portugues—World Circuit/Nonesuch
35 LATIN MIX USA—Various Artists—Columbia/Sony Discos
36 Banda El Recodo—Anthony
37 SECRETO DE AMOR—Jean Sebastian—Música/BBC/Columbia
38 GUERRA DE ESTADOS PESADOS—Various Artists—EMI Latin
39 ARRASANDO—Thaísa—EMI Latin
40 CIEGO DE AMOR—Charlie Zaa—Sony Discos
41 LOS GRANDES EXITOS EN ESPANOL—Cyras Hill—Ruffhouse/Columbia/Sony Discos
42 POR ENCIMA DE TODO—Limitle—Universal Latin
43 ATADO A TU AMOR—Chayanne—Sony Discos
44 INCONFUNIBLE—Víctor Manuel—Sony Discos
45 POR EL PASADO—Grupo Bryant—EMI Latin
46 NOCHE DE CUATRO LUNAS—Julio Iglesias—Columbia/Sony Discos
47 LATIN GOLD—Various Artists—EMI Latin
48 TODO LO QUE SOY—Carlos Panza—Sony Discos
49 LATIN CLUB MIX 2000—Various Artists—Gold Funk/K'ool

Pos. TITLE—Artist—Imprint/Label

19 TE OFREZO UN CORAZON—Banda El Recodo—Fonovisa
20 INGRATA SUERTE—Mariza—Soundtracks/Sony Discos

Pos. IMPRINT (No. of charted tracks)

1 SONY DISCOS (34)
2 EMI LATIN (15)
3 ARBOL (9)
4 COLUMBIA (7)
5 UNIVERSAL LATIN (11)

Pos. TITLE—Artist—Imprint/Label

1 A PURO DOLOR—Son By Four—Sony Discos
2 JURAME—Giselle—Arlusa/BMG Latin
3 SI TE VAS—Alejandro Fernandez—Sony Discos
4 POR SIEMPRE TU—Christina Aguilera—RCA/BMG Latin
5 INMUNIDAD TUS—Los Fonsi—Universal Latin
6 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
7 LO HARE POR TI—Paulina Rubio—Universal Latin
8 GOZAR LA VIDA—Juan Miguel—Ignacio—Columbia/Sony Discos
9 POR AMARTE ASI—Christina Castro—Arlusa/BMG Latin
10 DONDE ESTA LA VIDA—Francisco Cabezas—WEA Latina
11 SECRETO DE AMOR—Juan Sebastian—Música/BBC
12 ATADO A TU AMOR—Chayanne—Sony Discos
13 POR TU AMOR—Charlie Zaa—Sony Discos
14 COMO ME DUELE PERDERTE—Gloria Estefan—Epic/Sony Discos
15 CUANDO—Ricardo Arrojo—Sony Discos
16 ENTRE TU Y YO—Jave—EMI Latin
17 A ESCONDIDAS—Emanuel Ortega—Fonovisa
18 VOLVER A AMAR—Christian Castro—Arlusa/BMG Latin
19 CUANDO UNA MUJER—Melina Leon—Sony Discos
20 CORAZON DE MELAO—Emmanuel—Universal Latin

Pos. TITLE—Artist—Imprint/Label

1 GILBERTO SANTA ROSA—(4) Sony Discos
2 MARC ANTHONY (3) Columbia/Sony Discos
3 VICTOR MANUELLE (6) Sony Discos
4 SON BY FOUR (1) Sony Discos
5 CARLOS VIVES (3) EMI Latin

Pos. TITLE—Artist—Imprint/Label

1 JURAME—Giselle—Arlusa/BMG Latin
2 IMAGENES SIN TI—Luis Fonsi—Universal Latin
3 MUY DENTRO DE TI—Marc Anthony—Columbia/Sony Discos
4 COMO DUELO—Víctor Manuel—Sony Discos
5 A PURO DOLOR—Son By Four—Sony Discos
6 HISTORIA ENTRE TUS DEEDOS—Mickey Taveras—Karen/Universal Latino
7 CUANDO EL AMOR CANA—Rakam—EMI Latin
8 AMARTE ES UN PROBLEMA—Charlie Castro—EMI Latin
9 MI NINA—Los Toros Band—Universal Latino
10 COMO ME DUELE PERDERTE—Gloria Estefan—Epic/Sony Discos
11 SI TE VAS—Alejandro Fernandez—Sony Discos
12 COMO TU QUEE—A Mili—EMI Latin
13 MUY DIFERENTE—Erik Ruiz—BMG/Latinoamerica
14 CASE PERFECTA—Michael Stuart—RMM
15 DOMINGO BUÑECA UN AMOR—Domingo Guinonez—RMM

Pos. TITLE—Artist—Imprint/Label

1 SONY DISCOS (19)
2 ATLANTIC GROUP (4)
3 EMI LATIN (2)
4 RMM (7)
5 WEA LATINA (2)

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Gisselle Takes A Gamble
The Merenguera Focuses On Ballads With "Voy A Enamorarte"

Merengue singer Gisselle—like so many other merengueras before her—has been wanting to sing ballads for a long time. Her opportunity finally arrived last year when, in a vote of confidence, BMG paired her up with producer Kike Santander for her new album, "Voy A Enamorarte," which blends Gisselle’s upbeat numbers with Santander’s romantic balladry.

It was a calculated gamble, for Gisselle had already proven her worth with record sales and a Grammy nomination this year in the Best Female Tropical Performance category for her album "Atada."

But any doubts harbored about Gisselle’s ability to cross into a different genre were dispelled when the single "Júrame," a ballad, climbed to the top of the Hot Latin Tracks chart, becoming Gisselle’s first single ever to do so. "I was very, very surprised," says Gisselle about the accomplishment. "But, I don’t want to stop doing merengue. I want a balance between both things."

She was already aiming for that balance by expanding not only her repertoire but her commercial horizons, as well. With "Enamorarte," she expects to go into new markets like Mexico and Argen-tina, formerly untapped because of a perceived lack of interest in merengue—which, to a degree, has been refuted with Elvis Crespo’s success in those countries.

At the same time, she displays a versatility honed after years of steady touring and a background in drama and choreography. "I sing virtually every day," says the singer, who got her first break with the merengue group Kavair while working as a dancer for a TV show, "in concerts and hotels, at graduations and in the fiestas patronales. I live for this."

Gisselle’s rise came at a time when merengue was hot, and when virtually every group spun off solo artists. Gisselle lasted, but she yearned to go beyond the style. "Merengue is such happy music, many times you don’t even have to worry about placing feelings into it," she says. "The object is for people to enjoy it and dance to it."

But a ballad, the feeling has to be obvious in your face, your expression. You must live what you’re singing.

To prepare for "Enamorarte," Gisselle took lessons from a vocal coach who worked on expanding her range and diction. "I had to go through a lot of work," she says. "I had to learn about the style, about how to do it."

Her opportunity to go solo came after working with producer Kike Santander on his solo album, "Enamorarte," which was released in 1999. "He’s a great producer," says Gisselle. "He knows how to work with artists."

Gisselle’s new album, "Voy A Enamorarte," is due out in early 2001. For more information please call (787) 275-2665 or e-mail: sales@ajrecords.com

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**MOLOTOV IN ENGLISH**
The urge to sing in English hasn’t escaped even the most hardcore Latin bands. Witness Mexican hip-hop rock act Molotov, whose 1998 debut "Dónde Jugaran Los Niños?" sold over a million copies. Now, in the wake of its sophomore effort, "Apocalypshit," (Surco/Universal), the band has recorded "Funky Cold Medina" in English for the upcoming album "Take A Bite Out Of Rhyme," which also features acts like The Bloodhound Gang and Korn. The disc will be out on Republic Records, which has expressed an interest in recording an English version of "Dónde Jugaran Los Niños?" I think the mainstream is finally looking at groups from Mexico, Argentina and Colombia and realizing we have the same level of energy as any good band in the U.S., says Molotov’s Miguel Angel Huidobro.

**ATERCIOPELADOS’ NEW ALBUM**
Colombia's premier rock ensemble, the groovy and soulful Aterciopelados, has finished recording its latest album. The album, says singer Andrea Echeverry, was a long time coming, due to problems with BMG's Colombian office, which closed halfway through the project, partly due to the economic crisis under way in the country. Echeverry, however, isn’t complaining. This album was recorded with all the limitations we have there, but that also gives it a certain freshness,” she says. "The album, in a way, is a response to everything that’s going on there—an optimistic response. Everyone is leaving, and that was part of the album, to record it in the midst of a crisis, because Colombia is very important for us.

**LA MOSCA/KING AFRICA TOUR**
Old Mortales’ dance act King Africa and EM!s pop band La Mosca have found credible and unexpected success in Spain, propelled by heavy radio airplay of the hits "Mamá Yo Quiero" and "Para No Verte Más." King Africa’s hit package has been certified gold, while La Mosca’s album, "Víperas De Carnaval," has reached platinum. Its popularity has trickled into Italian radio, where the band is already gold. Both acts will be touring Europe until November.

**EPUMER RELEASES PERFUME**
Maria Gabriela Epumer, guitar player for Charly Garcia and former member of multiplumitn 80s pop girl group Viuda Roque Enrol, released her second solo album, "Perfume." Songs include delicate and intimate ones penned by Epumer, as well as three beautiful covers of Argentine rock icons—"Canción Para Los Dias De La Vida" (Luis Alberto Spinetta, 1978), "Quiero Estar Entre Tus Cosas" (Daniel Melero, 1994) and "Ah Te Vi Entre Las Luces" (Charly Garcia, 1977). The album was showcased in mid-June and performed for her fans on July 28 at a packed 600-seat club, La Trastienda. Epumer also performed at the Latin Alternative Music Conference in New York.

**LA MOSCA/KING AFRICA TOUR**
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**MUCH CONCERTS**
The Argentine branch of Canadian cable TV channel Much Music has begun producing a monthly series of free-admission rock concerts that air at prime time as “Los Especiales De Much.” The first shows were by Ilya Kuryaki & The Valderramas in June and Ratonse Paranoicos in July. Much Music has also begun a new campaign with South American fast rock singers Charly Garcia, Juanse, Dante Spinetta and Emmanuel Houelvert posing with a tattoo of the logo.

**SURCO SEARCHES FOR TALENT**
Veteran rock producer Gustavo Santaolalla, through his label Surco Records (which he heads with Anibal Kerpel), is organizing a talent contest in conjunction with Elforco.com. The contest, “La Resistencia,” broaches three disciplines: Literature (in conjunction with Editorial Alfaguara), film (in conjunction with Altavista) and music. Contestants are invited to submit their material to Elforco.com by November, prior to the Mexican music festival Vive Latino. The winning act gets a deal with Surco, performance at Vive Latino, $20,000 and a song featured on a soundtrack for an Altavista film.

**CHRISTINA FOR COCA COLA**
Christina Aguilera not only sings in two languages—Spanish and English—she seems perfectly capable of selling in both, as well. Aguilera’s hit "Ven Conmigo," from her recently released Spanish-language debut album "Reloj" (BMG U.S. Latin), is the theme for a Coca Cola campaign throughout Latin America. North of the border, the English version of the song, "Come On Over," is being utilized for a parallel campaign.

**TOWER RECORDS REORGANIZES**
Tower Records stores nationwide are in the process of restructuring their Latin sections in order to make the music more easily accessible to customers. The effort started with the biggest carriers of Latin music, where sections have been divided by genres, and cross-filing is taking place to ensure albums can be located. Although discs are placed where the record label wants them to be, a card in other sections will also tell buyers where to find the album. For example, says national Latin market coordinator Monica Ricardez, “Oyemadda from Ritmoteca.com, which is a rock album, but we cross-file it [in the Latin section].” Eventually, Ricardez would like to see all Latin sections subdivided by genres: tropical, pop and regional. In the stores where this has already happened, she sees a definite change. “It’s made a difference in our sales,” says Ricardez. “First, I’ve noticed it makes things easier for our new customer, and second, it helps our English-speaking consumer who says, ‘I want something Caribbean.’”

**RITMOTEC A JOINS RECIPROCAL**
Online music retailer Ritmoteca.com has joined forces with Reciprocal Inc., a leader in digital-rights management. Reciprocal will provide Ritmoteca.com with CRM services.

“Having an experienced CRM partner like Reciprocal enables us to use all of the secure formats accepted by the majors,” says Ivan J. Parron, president, CEO and founder of Ritmoteca.com, which is dedicated exclusively to digital Latin music and entertainment. Ritmoteca.com is featured in English, Spanish and Portuguese and plans to add more languages.

Contributors to this edition of the Latin 6-Pack are Caribbean & Latin American bureau chief Leila Cobo, Karl Ross in Puerto Rico, Teresa Aguilera in Mexico and Marcelo Fernandez Bilat in Argentina.
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her range and delivery. Santander, who penned many of the album's songs, including "Jurame," provided balance and what Giselle calls "a sense of peace."

Now in the midst of a heavy promotional tour, that has included many interviews with English-language TV and press, she is already talking about the possibility of recording in English in the near future.

"It's a big possibility," she says, adding that a new album is due next year. But, right now, she's riding high on the success of "Jurame," and the intricacies of the next album aren't even under discussion.

—L.C.
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menudo

Continued from page LM-3

Martin's top songsmith and co-author of hits like "Copa De La Vida" and "Livin' La Vida Loca."

Another former Menudo member, Rubén Gómez, is the Latin hotshot of the month. Also active. Indeed, several of them joined two years ago to create a Menudo reunion band called El Reencuentro.

A MAJOR INFLUENCE

Plenty of non-Menudo albums can also trace their artistic lineage to the band as well—starting with Elmer Figueroa, better known as Sony Dacs icon Chayanne. Diaz says he invited the then-adolescent artist to audition for Menudo, but the offer came too late. Chayanne had already signed with rival act, Los Chicos, which gained a sizeable following in the Dominican Republic, Guatemala and other markets in the Caribbean and Central America that were too small for Menudo to maintain a presence.

Crespo—Sony's prized merengue performer who was a surprise crossover star with his 1998 debut album, "Suavemente"—says he longed to try out for Menudo but never got the chance because his parents were divorced. Menudo would hold auditions during summer vacation, when Crespo was required to visit his father in New York. Even BMG artist Gisselle was a disciple of the Menudo movement. Not only was she an officer in the group's fan club, she also performed as a dancer with the band during appearances in Puerto Rico. And Luis Fonsi, Puerto Rico's newest young balladier, will keep videos in which, as a child, he imitated every Menudo move.

Menudo inspired scores of copycat acts in other countries, as well. In Venezuela, there was Unicornio and Los Chamos, and in Mexico, the co-led Los Trombriche and Garibaldi. Paulina Rubio, Universal Music Latin's latest sensation, was one of many Garibaldi bandmates who went on to record as a solo artist. Even Luis Miguel, Latin music's top pop balladier, has a Menudo footnote in his past.

Diaz recalls that when "Livin' La Vida Loca," was 12 or 13 years old, he was a special guest on a Telesur program, "La Hora Menuda," which was hosted by Menudo members. The program was created as a showcase for youthful talent in Mexico, he says.

TO RISE AGAIN

Diaz, a former TV executive, got into the music business during a sojourn to Spain nearly two decades ago. He says his experience as manager of teen vocal group La Pandilla (The Gang) led him to the realization that the pre- and early-teen markets on the other side of the Atlantic were untapped. "There was nothing aimed at pre-adolescents," Diaz says. "I realized there was a virgin market out there."

"La Pandilla was composed of one girl and four boys," Diaz continues. "But I decided to start a group of just adolescent boys, because girls at that age make better fans. Boys are into other things, like sports, while girls are more attuned to music and fashion. Also, girls mature more rapidly than boys." Built upon this understanding, Diaz amassed a merchandising empire that would make a Walt Disney marketer feel unworthy.

Though Menudo began to self-destruct in the late '80s under the strain of scandals—a drug bust, allegations of financial impropriety and sexual abuse—the legacy of the group is far from finished. Proof of this is acclaimed Spanish producer and composer Alejandro Jara (José José, Jerry Rivera, Crespo and Son By Four), who announced earlier this year he has acquired the rights to the name, logo and trademark of Menudo. The new incarnation will consist of five boys aged 10 to 15, and a nationwide talent search is set to begin.

"The moment is just right," Jara says. "Latin artists and songs are enjoying the greatest awareness level ever around the world. More and more are crossing over." —L.C.

artists & music

Continued from page LM-8

New York City.

AMARYLLIS UP WITH KIKE

Cuban troubadour Amaryllis Gutierrez is in the midst of recording his sophomore effort with producer Kike Santander of Alejandro Fernandez and Christian Castro fame. His decision to turn to a pop voice may surprise some, but Gutierrez says Santander provides the perfect balance for his music. "My music has a certain aggressiveness, and I need someone who can balance my romantic side with my pop side. Also, my music has a lot of Colombian in it," he says, referring to the fact that Santander is from that country. Indeed, Gutierrez will record five of Santander's songs, a huge number considering the singer is a tireless composer. Santander, who invited trumpeter Arturo Sandeval and bass player Cachao to play on the album, describes the experience as a dose of freshness.

The new styles of MDO, left, and Sergio Blass

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to me you are

my loving

Dad

I miss you

very much.

Love,

Tito Jr.
HOW BRUSSELS SEES THE MUSIC BUSINESS

(Continued from page 47)

has found that this situation amounts to the creation of a collective dominant position held by Time Warner/EMI, Sony, Universal, and BMG.”

MUSIC PUBLISHING

Turning its attention to music publishing, the commission’s assessment of the transaction reads as follows. 1. “In State of Objections, the commission reached the preliminary conclusion that the combination of Time Warner/EMI would create a dominant position in the national markets of the European Economic Area (EEA) states for performance and mechanical rights, in the national as well as the EEA-wide market for synchronization rights, and the EEA market for online exploitation of these publishing rights.

2. “The commission’s conclusion was based on its finding that the combined entity would have market shares of between 30% and 40% in the relevant markets and would be at least two times larger than its nearest competitor. The commission's assessment of the combined entity's ability to act independently of the collecting societies, competitors, customers, and end-users takes account of a number of factors, which are:

**First, the parties’ pre-eminent position in “international” repertoire.** The commission considers that the new entity would be able to leverage its pre-existing position within the “international” repertoire (where it is already among the three largest sellers beyond its nearest competitor) to its own benefit and to the detriment of consumers without facing any meaningful competitive constraints from the remaining competitors on the market. In particular, the new entity could access the pre-existing repertoire to gain a significant advantage against domestic and regional repertoire.

**Second, depth and breadth of the parties’ back catalog.** The commission considers that the depth and breadth of the parties’ back catalog (which is at least three times larger than its nearest competitor in the EEA) would give the combined entity significant market power by allowing it to spread its risks in a way that will be unmatched by any of its competitors; to become an unavoidable trading partner for the collecting societies and/or end users; the potential to bypass the collecting societies at least for certain rights categories (e.g., mechanical rights), user groups (e.g., limited number of large scale users), and/or modes of exploitation (e.g., the Internet).

**Third, the financial strength of the parties.** The commission considers that the large differential between the new entity’s revenues and that of its nearest competitor (which in music publishing alone could be as much as three times its nearest competitor) would enable the combined entity to act independently of its competitors, customers, and users. In particular, the combined entity would be able to increase rival’s costs by outbidding its competitors for: cherry-picked big name authors; the acquisition of other publishers; the acquisition of catalogs; and/or the costs of promotion and advertising, all of which require significant capital outlay.

3. “The commission further considers that the detrimental effects of the new entity’s dominance would manifest themselves even if it were never to leave the collecting societies. In particular, the creation of the new entity could:

   * “enable it to exercise market power over the licensing of rights catalogs not mandated to the collecting societies such as adaptation rights, synchronization rights, and online exploitation rights (insofar as these are not with the collecting societies);
   * “reduce consumer choice by using its financial strength to outbid its competitors in respect of major talent, whilst at the same time dropping authors perceived as marginal; and
   * “reduce the choices available to smaller publishers who depend on sub-publishing deals with the parties for the marketing and distribution of their musical works in foreign markets where they do not have an established presence;”

   * “enable it to use its size to sign up singer/songwriters with its recording arm or vice versa, thereby tying up the choice of talent available on the market; and
   * “enable it by virtue of its size to engage unduly and conclude exclusive deals with collecting societies in a manner that might be anti-competitive.”

Warner/EMI and the commission are statedly considering the merger. The EC has until Oct. 18 to rule on the proposed acquisition. Industry and Brussels sources believe the decision will be announced before then.

HIGHER GROUND

(Continued from page 38)

Jonathan Wilburn winning for favorite lead singer, Tim Riley for bass voice, Jay Parrack for tenor, and Mark Trammell for baritone. Greater Vision won favorite trio, with Rodney Griffin taking the songwriter award, the group's hit "Just One More Soul" winning song of the year, and "Far Beyond This Place" taking the album category. Other winners were Kirk Talley, soloist; the Hoppers, mixed quartet; Steve "Rabbit" Easter, musician; George Yonce, male singer; Kim Hopper, female singer; Jason Crabb, young artist; Kim Hopper, soprano; Connie Hopper, alto; Legacy V, horizon group; and the Cathedrals' "A Farewell Celebration," video.

LEFT BEHIND: On Oct. 3, Reunion Records will release "Left Behind: The Movie Soundtrack" to both Christian retail and the general market. The soundtrack precedes the release of the video Oct. 31 and the theatrical release Feb. 2, 2001. Based on the best-selling book series, the film was produced by Toronto-based Cloud Ten Pictures in association with Nansamke Entertainment and was filmed in Toronto.

The soundtrack is a 10-song compilation of music from Left Behind and 13 tracks from The Omega Factor and 13 tracks from The Omega Factor and 13 tracks from The Omega Factor. The soundtrack includes songs by Alanis Morissette, Third Day, Avalon, L'Alfa, Y'ENNA, Fred Hammond, Clay Crosse, Kathy Troccoli, Michael W. Smith, Rebecca St. James, Bob Carlisle, Jake, Bryan Dyer, and Nelons, among others.

NOTES: Longtime Newsweek publicist-turned-manager Velnet Rousseau has left First Company Management to open a PR division of the Record Agency. The Record Agency has worked with the Newsweek for more than a decade, first as a publicist at Star Song, then at EMI Christian Music Group, before joining First Company. Her new contact info is 615-599-2777. E-mail: vrouseau@therecorderagency.com.

Aaron Benward has signed with Mitchell Solarek for management, and word has it the talented vocalist is planning to seek a mainstream pop deal. Benward has an incredible voice, great looks, and a good head on his shoulders (after all), he was raised by Jeffery and Candace Benward—talk about raising a child right. Any mainstream label would be lucky to have him. Stay tuned... Myrrh/Epic recording artist Mark Schultz has been named celebrity spokesman for the Leukemia and Lymphoma Society’s upcoming “Light The Night” Leukemia Walk in both Nashville and St. Louis. Schultz’s song “He’s My Song” chronicles a young boy’s battle with leukemia and its effect on the family. Not only has the song been a hit at Christian radio, but it is gaining momentum at mainstream stations... Sparrow singer Nichole Nordeman and 5 Minute Walk recording artist Justin McRoberts are set to open on Caedmon’s Call's upcoming tour. The 40-city fall outing kicked off Sept. 22, prior to the Oct. 10 release of the act’s third nationally distributed album, "Long Line Of Leavers."
What Do ‘Gladiator’ And ‘Chicken Run’ Have in Common? A Nov. Release Date

WHICH CAME FIRST? The answer to this chicken-and-egg question is—it’s a tie. DreamWorks Home Entertainment will release “Gladiator” Nov. 21, priced at $29.99. The date is also the release of “Chicken Run.”

With “Chicken Run,” DreamWorks is launching the “Gladiator” DVD with a wealth of added footage. More than four hours of additional material is packed into this two-disc set, including deleted scenes; a production journal from actor Spencer Treat Clark; a seven-minute montage produced especially for the DVD by the film’s Academy Award-winning editor, Peter Scalia; and director’s commentary by Ridley Scott. An interview with original music composer Hans Zimmer, a behind-the-scenes half-hour special, and a one-hour program about the history of “Gladiator”-type games are also included.

The standard amount of trailers, television ads, production notes, cast and crew bios, behind-the-scenes photos, and storyboards round out the package.

DreamWorks will carry the marketing gate with a slew of ads for the Thanksgiving-week title. Commercials are scheduled for “Monday Night Football,” “The Practice,” “The West Wing,” and even the wrestling show “Smack Down.” Radio and Internet promotions are also planned.

The title will also be featured on Universal Studios Home Video releases “U-571” and “Nutty Professor II: The Klumps.” (Universal distributes all of DreamWorks titles.) DreamWorks’ new releases “Road Trip,” “American Beauty,” and the upcoming “What Lies Beneath” will advertise the availability of “Gladiator” as well. Other marketing elements are a mix relate with each “Gladiator” purchase, plus any other DreamWorks catalog title.

The addition of “Gladiator” into the fall lineup pretty much saves up the fourth quarter for the studio, with a wide variety of product offering something for everyone. Other titles in the lineup are “Road To El Dorado” on Dec. 12 and reprinted DVDs “The Peacemaker” ($24.99), “Saving Private Ryan” ($29.99), and “Amistad” ($29.99), all on Oct. 24. The supplier has yet to decide on its remaining summer film, “What Lies Beneath.”

PETERSEN SET: More catalog titles than ever before are coming out this holiday season, and Columbia TriStar Home Video has one you might want to add to your list. On Nov. 14, the supplier will release a four-disc set from acclaimed director Wolfgang Petersen that will include “The Perfect Storm,” available separately from Warner Home Video on Nov. 14.

Other titles in the collection are “Air Force One,” “Das Boot,” “The Director’s Cut,” and “In The Line Of Fire.” Retail price for the package is $75.95.

ADULT COMMITTEE: The Video Software Dealers Assn. has formed the Alternative Products (Adult) Retailing Advisory Committee to explore ways of marketing and sales opportunities for the category. The 17-member committee was formed to recognize the huge surge in adult video sales and rentals supported by results of the trade group’s annual retail study.

In addition to improving profits for VHS sales and rental stores, the committee will explore how to increase revenue from DVD and E-commerce transactions. The committee’s first meeting was held Sept. 26 at the East Coast Video Show in the Atlantic City, N.J., convention center.

TEN BILLION AND COUNTING: The International Recording Media Assn. (IRMA) predicts that retailers will manufacture a record 170 billion units of CD and DVD products this year. To no one’s surprise, much of growth will be generated by dramatic increases in DVD production.

IRMA projects that by the end of the year approximately 974 million DVD discs will be produced on a worldwide basis. In 1999, 184 million discs were manufactured worldwide.

In addition, it projects a 5% growth rate for CDs and a eye-popping 37% increase for CD-R discs. IRMA predicts that 2.25 billion units of CD-R discs will be produced by year’s end, up from 600 million units just two years ago. IRMA predicts that overall the industry will experience a 9% increase over 1999 in total units manufactured.

The estimates are part of a 413-page study, called the Optical Media Market Intelligence Report, compiled by the trade organization. For more information about the study or to obtain a copy, contact Frank McCann at 317-872-0964.

BY STEVE TRAIRMAN
NEW YORK—There’s a video gift set for everyone this holiday season, with DVD and VHS boxed sets available in just about every imaginable genre. Many carry special pricing through December, in addition to other promotions conducted by various suppliers.

All holiday two-packs from Columbia TriStar Home Video, for instance, will be part of the supplier’s “2000 Prizes A Day” sweepstakes. Consumers who purchase specially marked product advertising the sweepstakes can either call an 800 number or log on to vhtvision.com to find out if their videos or DVDs are winners.

MGM Home Entertainment plans a massive marketing blitz for the third wave of the “007 DVD Collection,” which adds six new titles for a total of 19 James Bond titles available on DVD. New titles are “Diamonds Are Forever,” “From Russia With Love,” “The Living Daylights,” “Octopussy,” “A View To A Kill,” and “You Only Live Twice.” The set sells for $134.95. The boxed set, as well as the entire Bond collection, will be promoted through national tie-ins with Virgin Atlantic and Polaris, print advertising, major in-store support, and a consumer sweepstakes.

All 15 holiday gift sets from Universal Studios Home Video have a (Continued on page 63)

Peter Pan Debuts Fitness Line

The departure of the Denise Austin line of videos left a major gap in Peter Pan Industries’ (PPI) fitness video schedule. But the indie supplier is coming back with a new fitness line that debuts this month.

On Oct. 16, the supplier will launch its new current label with the “Quick Fix” exercise series. The series debuts with four new titles, each priced at $9.98, that are hosted by Julie Upton, an instructor on the “Crunch” fitness videos, Nancy Popp, who has appeared in “Buns Of Steel Platinum”; and Minna Lessig, the fitness correspondent for CBS’ “The Early Show.”

The half-hour videos feature each instructor leading a 10-minute routine targeting specific body parts. Titles in the series are “Quick Fix: Total Body Toning,” “Buns Of Steel Platinum”; and “Quick Fix Buns,” and “Quick Fix Arms.”

The Curves label will replace the Paradise Video label, which was the home for Austin’s extensive library. In June Austin signed a new distribution deal with Artisan Entertainment.

“While the Paradise label has served us well and will continue to be used for our other programming, we intend to establish Curves as the source for the most up-to-date and effective fitness/wellness programing,” says PPI president/CEO Donald Kaiser.

In another fitness development, Anchor Bay Entertainment will release a line of titles adapted from the popular “For Dummies” book line. Also, two new videos, “Shaping Up With Weights For Dummies” and “Basic Yoga Workout For Dummies,” arrive in stores on Nov. 14. Each 45-minute tape is priced at $9.98.

EILEEN FITZPATRICK

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mail-in offer for the free CD “Holiday Magic” with the purchase of any two holiday-themed titles. Gift sets from Universal include the massive Alfie collection for $29.98 and the VHS’s $49.99, priced at $179.98; the “Classic Monsters Collection”; the “Road To Collection”, including “Road To Morocco,” “Road To Texas,” “Road To Utah,” “Road To Zanzibar,” the “Abbot & Costello Collector’s Set,” with “The World Of Abbott & Costello: Classic Flix,” “Buck & St=function(),” and “Buck & St=fonction().”

Nineteen Universal Home Video titles are included in the offer for $349.98, plus a $25.95 shipping and handling fee. The offer is available from Universal's website, www.universalhomevideo.com, and select retailers. For more information, contact Universal Home Video at (800) 280-4057.

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FOR THE RUDOLPH'S SCENE-

As the holidays approach, consumers are looking for the perfect gift to give their loved ones. Universal Home Video has an extensive selection of holiday-themed titles, including the classic movie “The Runaway Santa Claus,” which features the voices of Red Skelton and June Allyson. The film is available on VHS for $19.98 and on DVD for $29.95.

In addition to “The Runaway Santa Claus,” Universal has released several other holiday classics, including “A Christmas Carol” (1938), starring Charles Dickens and Alastair Sim, and “Scrooged,” starring Bill Murray and Dan Aykroyd. Both films are available on VHS for $19.98 and on DVD for $29.95.

Universal Home Video is also offering a variety of other holiday favorites, such as “The Grinch,” “Elf,” and “The Polar Express.” These films are available on VHS for $19.98 and on DVD for $29.95.

Whether you are looking for a classic holiday film or a modern favorite, Universal Home Video has something for everyone. Visit www.universalhomevideo.com to learn more about the holiday collection and to purchase your favorite films.
Billboard gives readers an up-to-the-minute look at music downloading from the artist, label, retailer and consumer perspectives. Our "state-of-the-business" report reviews the recent developments in this crucial aspect of the music industry, focusing on what the labels are doing to keep up with downloading trends, how music downloads may revolutionize the retail business, and the resulting financial ramifications.

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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 affect three months from the date of entry 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, 1980, and all modifications and amendments thereto, the Order entered thereunder on January 7, 1980, and all modifications and amendments thereto, the ORDER TO VACATE the Second 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, D.C. 20530.

UNITED STATES DISTRICT COURT SOUTHERN DISTRICT OF NEW YORK (WHITE PLAINS)

Civ. Action No. 41-1395 (WCC)

EXHIBIT 1

Notice of Proposed Order to Vacate the Final Judgment and to Dismiss This Action Without Prejudice

NOTICE OF PROPOSED ORDER TO VACATE THE FINAL JUDGEMENT 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 this 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 Judgement in this action, all modifications and amendments thereto, the Order entered thereunder on January 7, 1980, and all modifications and amendments thereto, 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 Foreign Decree in this action 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, D.C. 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.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment and to vacate the Final 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, D.C. 20530.

UNITED STATES DISTRICT COURT SOUTHERN DISTRICT OF NEW YORK (WHITE PLAINS)

Civ. Action No. 41-1395 (related to former Civ. Action No. 42-245) (WCC)

EXHIBIT 1
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Re: Jayne Magdore http://jayne-magdore.com designed an exclusive recording agreement and writer is agreement with the French company Gasia Productions. Please be aware that the only person authorized to negotiate and/or conclude any agreement regarding the works and recordings of Jayne/MAGDORE is Gaye EVY, owner of the company +32 7523 59 40

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Protests Mark NAB Radio Show

FCC Scales Back Low-Power FM Plan; Radio Stocks Drop

BY FRANK SAXE and SEAN ROSS
SAN FRANCISCO—Even before the efforts to disrupt this year’s National Assn. of Broadcasters (NAB) Radio Show, held here Sept. 20-23, it was a convention marked by protest.

On the first day, early arrivals were greeted by about three dozen National Organization for Women protesters chanting, “Hey, hey, ho, ho! Howard Stern has got to go.”

Protestors chained themselves together inside the National Assn. of Broadcasters Radio Show. Nine protesters and three attorneys were arrested, although the charges were later dropped.

National Organization for Women president Patricia Ireland said radio has become an industry “dominated by shock-jock hosts that demean women and girls.”

Other marchers circled with placards attacking talk hosts Rush Limbaugh and Dr. Laura Schlessinger. Protests had temporarily shuttered Schlessinger’s TV talk show by the convention’s end.

The real protests took place Sept. 22, affecting both the Federal Communications Commission (FCC) Pol- icymakers Breakfast with FCC Commissioner Harold Furchtgott-Roth and the convention floor itself. In all, nine protesters and three of their attorneys were arrested, although the city’s district attorney ultimately decided to drop the charges. The incidents began as Furchtgott-Roth was interrogated at the podium by a woman who identified herself as being with “the free-speech protesters.” She managed to declare that “the airwaves are for the public, not the corporations” before being dragged out along with another protester.

Shortly thereafter, four men chained themselves together at the entrance to the exhibit hall. “Brent,” one of the four protesters, said his objective was to “raise the public awareness about who controls the airwaves.” Fellow protester “Ian” said, “The media, radio, is out to make money, not serve the public. It’s a business—that’s all it is.”

Neither Brent nor Ian was among the more than 700 applicants in the first round of low-power FM (LPFM) applicants, which included the state of California.

FCC REVISES LPFM PLAN

Furchtgott-Roth began his address to broadcasters by likening attempts at further regulation and the deployment of LPFM to the World War II Nazi bombing of Great Britain. That same day, the FCC announced that it is scaling back, ever so slightly, its LPFM plan. The agency is giving special protection to radio reading services, often operated by NPR stations. NPR has been an unexpected opponent of LPFM. The FCC also said it would create a new procedure to handle complaints of interference by LPFMs.

“It is very evident the agency is trying to meet broadcasters half-way,” said FCC Audio Services Division chief Linda Blair during a panel on LPFM.

NAB president/CEO Eddie Fritts, who called LPFM a “bone-headed” effort during his annual address to broadcasters, was impressed, calling the revised proposal “sensibly inadequate and cumbersome.”

Senate Commerce Committee member Ron Wyden, D-Ore., was (Continued on page 72)

Protestors took their message to the streets outside the Moscone Convention Center in San Francisco, site of the National Assn. of Broadcasters’ Radio Show.

Study Says Get On The Web

Listeners Appreciate Net-Only Side Channels

BY FRANK SAXE and SEAN ROSS
SAN FRANCISCO—You can’t say that the relationship between radio and the Internet provided the most dramatic moments at this year’s National Assn. of Broadcasters (NAB) Radio Show, held here Sept. 20-23. Those moments belonged to protesters who formed a human chain on the convention floor and disrupted a Sept. 22 session to complain about a lack of ownership diversity.

But Internet issues clearly dominated this year’s confab, including how to maintain radio’s local advantage in a world of increasing syndicated content and new-media competition.

Attendees who headed to the Moscone Convention Center were greeted not, as in recent years, by talk-show hosts broadcasting live but by a demonstration of one exhibitor’s state-of-the-art automation system, also billed as “the future of radio.”

The Arbitron Edison Media study “20 Startling New Insights About The Internet And Streaming,” released at the NAB show, also had some ideas about the future of radio. Broadcasters were encouraged to (this and in other quarters) to pursue Internet-only stations to complement their main signals and to put more Web site emphasis on E-commerce and less on pictures and bios (Continued on next page)

Radio Groups Form LMIV For Internet Fight

BY FRANK SAXE
SAN FRANCISCO—In an effort to take back radio’s content from outside providers, four U.S. radio groups are banding together to form an Internet support system for each of its stations’ Web sites. The Local Media Internet Venture (LMIV) will supply technology, content, and sales support for stations owned by Bonneville, Enmis, Entercom, and Jefferson-Pilot, as well as Canadian broadcaster Corus Entertainment, to take on established Web portals.

Although LMIV has been in the planning stages for more than a year, its rollout is still several months away. Beta-testing is expected to begin after the first of the year, and if all goes as planned, stations would join the venture in mid- to late 2001.

To date, $6 million has already been spent on the project. “For the first time independent companies have gotten together and written checks for a common purpose,” said Ennis chairman/CEO Jeff Smulyan, who spearheaded the effort. LMIV won’t break even until its third year, assuming it grows to a minimum of 151 stations by that time. What may slow down its deployment in that stations will have to wait until their contracts with companies like Broadcast.com expire before they become part of the venture.

LMIV president/CEO Jack Swarbrick says LMIV will give broadcasters greater access to advertising dollars that are currently going to companies like Yahoo.

When it launches, LMIV member stations will reach an estimated $7 million listeners, but that number is expected to grow to 50 million by early 2001 and to 70 million by the end of next year.

LMIV is open to any broadcaster willing to pay $1 per audience member. To date, the five groups have kicked in $40 million. Another owner, Citadel, had been willing to pay the price but pulled out after CEO Larry Wilson found coordinating the company with five other groups too difficult.

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By Frank S. Kane
San Francisco—Traditional radio is not driving listeners to the Internet out of frustration; rather, emerging technology is luring people to sample what else is available.

This is one of the findings detailed in a new study by Coleman Research and released at the National Assn. of Broadcasters' (NAB) annual radio convention in San Francisco.

A first look at the results, made available to Billboard, shows how high-speed, broadband connections impact streaming audio usage as well as total media consumption.

According to Coleman, people with broadband Internet connections spend 22% of their time with all forms of electronic entertainment, including radio, TV, CDs and tapes, videos and DVDs, and the Internet, than consumers with traditional dial-up connections or no Internet access whatsoever.

The typical non-broadband home, the daily time spent with TV, radio, and the Internet is 171, 146, and 55 minutes, respectively. But when broadband is introduced, the split becomes 151, 191, 19, placing Internet usage even with radio.

According to Coleman researchers, people in broadband households are twice as likely to try downloading and streaming audio. Specifically, the study found that 49% of broadband subscribers have tried streaming audio vs. 29% of the population as a whole. These subscribers were also four times more likely to have done so in the week prior to the study, with 10% having listened to streamed audio in that period.

The numbers are similar for viewing streamed video. Broadband households were more than twice as likely to have downloaded a video file (43% vs. 21%), were three times as likely to have done so in the past month (27% vs. 9%), and twice as likely to have done so in the past week (16% vs. 7%).

“Not only are people trying it more, but it’s becoming more habitual when they have broadband,” says Coleman VP Warren Kurtzman.

The study was released Sept. 22 at the NAB confab, where many traditional broadcasters expressed anxiety about how quickly the Internet is catching up to them.

Yet Kurtzman says the research found that the use of Internet audio is not being driven by dissatisfaction with traditional radio. “In fact, satisfied with radio overall is highest of any of the media that we measured in the study, and it’s not significantly lower in people who are in broadband households or are big users of Internet audio,” he says.

Instead, Kurtzman says, consumers’ motivation for listening to music on the Web is to discover what else is out there. “They go to the radio to hear things they’re familiar with, then they go to the Internet to hear things that are wacky, obscure, and different, to often focus on niches that they understand are too narrow for broadcast stations to serve, and they don’t hold that against broadcast stations,” he says.

Most of those responding to Coleman researchers said they used traditional radio in their cars and at work and surfed the Web for audio more in the evenings or on weekends.

The study, titled “Can Radio Survive The Broadband Revolution?”, presents an opportunity for traditional radio, says Kurtzman. “They have a huge branding advantage at this point over any of the Internet-only audio channels,” he says. “So can they survive? Our answer was yes, but they have to develop some strategies in light of what we’re seeing.”

One of the strongest selling points for broadband — two forms of which are digital subscriber lines (DSL) and cable modems — is its high-speed connection. It is rapid surfing capability that has increased Internet audio sampling. Thirty-one percent of broadband users have sampled an Internet-only station compared with 18% of all households, says Coleman.

“When you have broadband, it’s much easier to search around and find things,” says Kurtzman.

Considering how much time broadband consumers spend surfing the Web, it is not surprising that they are largely happy with the service. Forty-five percent describe themselves as extremely satisfied with broadband; the percentage increases to 86% when extremely and very satisfied are combined.

The study was done through a series of focus groups as well as telephone and online surveys during July and August.
Crosby's diligently issue's Modern CI Mainstream 12
33 34 37 33 36 25 29 30 4 15 14 6 6

"Music the opportunity there, WHERE DID BEAUTIFUL STUPIFY DISTURBED NATIVITY IN BLACK N.I.B. TRACK SATELLITE BLUES BROKEN HOME MY GENERATION LIMP BIZKIT NO. ATLANTIC TITLE TO BLEED ON

elements. These rounded also particularly that gone out of control, and people are going to want to come home and touch wood. I think 'Free' is like that. It's a simple song. It's not intellectualized. It's not that cerebral.

"I'm Free is a simple song. It's not intellectualized. It's not that cerebral."
— Joni Crosby

It's not this heavy-duty epic about the end of the world. We have our heavy-duty epics, but I think it's also important to have your soul.

Crosby particularly paid special attention to his lyrical style throughout the album. "I'm just real into Leonard Cohen and the way he said so much with so few words," he says. "He was very poetic. That was my mind frame for this record." He set out to give the project a certain sheen through the use of uncommon musical instruments. Crosby says, "I got bored with the traditional guitar, bass, drums, vocals on every song on our whole record. Part of my vision production-wise was using instruments like hammer dulcimer and harpsichord with computers to create that contrast. I spent a lot of time wondering, 'Well, I like heavy music, and I like music that makes me feel something.' I ended up going for both, so it ended up someplace in the middle, but not inowarm."

Record Industry Resisting FTC’s Rating Proposal

BY BILL HOLLAND
WASHINGTON, D.C.—The U.S. Record Industry Infant (RIAA), tells Billboard that despite the lawmakers' calls at the end of this session for a universal rating system, the industry has no plans to augment its parental-advisory sticker program to specify the reason for the advisory label such as for violence or explicit sex—or to agree to a universal sticker.

"While the industry remains committed to updating our system," Rosen says, "we oppose any effort to create a one-size-fits-all system or one that would put the industry in a policing position regarding the consumption of music."

Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, was one of several lawmakers supporting such a system Sept. 26 at a second Commerce Committee hearing to review the conclusions of a Sept. 11 Federal Trade Commission report that said that entertainment industries often market violent product to children.

While McCain's pending universal rating bill has not been brought out of committee and will not reach the Senate floor for approval, support is growing.

McCollar, for the second hearing to hear testimony from the Hollywood studio executives who did not appear at the first hearing Sept. 13.

Rosen and Pamela Horowitz, president of the National Assn. of Record Merchandisers (NARM), were among the officials from the entertainment industry who appeared at the first hearing.

At the Sept. 26 hearing, the chairman and the other committee members were underwhelmed with a 12-point pledge offered by the film industry to correct marketing and advertising practices uncovered by the FTC report. They said more needed to be done. "I don't understand how this language," said McCain of the pledge. "It's full of loopholes.

Robert Iger, president/CEO of the Walt Disney Co., was the only studio head to support the call for a universal rating system.

Jim Giamopilo, chairman, of Fox Film Entertainment, said Fox is committed to advertising 12-rated films in any family programming or in any program in which 25% or more of the audience is considered to be under 12.

Executives from Paramount and Universal steered clear of embracing all of the 12 initiatives in their testimony.

The most damaging conclusions of the FTC report focused on the film and video game industries. It found Hollywood offers films to children under 17 years old and advertises R-rated movies in print or on television where there is a large youth audience.
Clear Channel CEO Lowry Mays tells Lou Dobbs, left, he doesn’t see the company buying or launching a record label any time soon.

Specter, R.-Pa.; Lincoln Chafee, R.-R.I.; and Kurt Conrad, D-N.D. Grass’ bills allow LPFM to move forward but reduces the amount of interference allowed, thereby cutting the number of available LPFM licenses by roughly a third. An NAB lobbyist said the organization has nearly the majority it needs to pass Grass’ bill, but it hopes to have as many as 98 votes in the “yes” column to pressure Sen. John McCain, R-Ariz., to move the bill. McCain has sponsored his own LPFM bill, which is much less restrictive than Grass’. If Congress does not block LPFM, the courts still may. The U.S. Court of Appeals will hear arguments Nov. 28 in an NAB suit aiming to block LPFM.

During his address, Wyden also expressed his agreement with the recent pulls by Sen. Ernest Hollings, D-S.C., that adult content is being marketed to minors. Wyden said, “I hope the folks in the communications business are going to see how serious this issue really is.”

Similarly, although his keynote address was largely made up of insights into the 40-year military career and his post-Pentagon public-service projects, Gen. Colin Powell called on the media to clean up its own house.

“沃're saying things to each other that are rough and dirty, and our kids pick that up,” he said.

MAYS: DERMIZATION IS GOOD

For his part, Clear Channel chairman/CEO Lowry Mays defended consolidation's impact on programming during an onstage interview with broadcaster Lou Dobbs. There is much more diversity. You go into any market, and you will find two or three times the choices as far as content is concerned,” Mays said. Mays also said he would support further deregulation of the radio business, since he believes the Telecommunications Act has closed opportunity’s door. “Consolidation has brought in fewer owners, but it has not taken the opportunity from the entrepreneur that can own one station,” said Mays, pointing to AC WWEB (101.1) Philadelphia onwner Jerry Lee.

Mays also said that while listener demands have led to spreading air talent across many markets, “radio has no immediate plans to form or buy a record label, although he admitted it is something that was considered. He said there is too much “chaos” in the record business because of digital file sharing, so his company will sit on the sidelines until it shakes out.

In the meantime, Clear Channel Web services president John Martin spent his time at the radio show meeting with label executives to develop ways Clear Channel stations could sell more CDs on its station Web sites.

STOCKS HIT TWO-YEAR LOW

This year’s NAB Radio Show was also marked by nervousness over the declining dotcom advertising sector: This has many radio operators worried, and analysts attending the convention picked up on that. Shares of Citadel, Cox, Radio, Cumulus, Entercom, Radio One, and Saga Communications hit all 52-week lows Sept. 21. Fueled by several downgrades issued by Deutsche Bank analyst Drew Marcus, the sector fell to its lowest point since Dec. 22, 1998—when the market was still recovering from the October ’98 crash.

Speaking at the annual Bank of America Securities Investment conference, several radio executives addressed this slowdown in dotcom advertising, which has spooked many investors from the radio sector. Radio One president Alfred Liggins said third-quarter ad sales will fall “much softer than a lot of people had expected.”

Although Radio One gets just 3% of its billings from dotcom advertisers, Liggins predicted it may be “toxic” for his company to match 1999 revenue growth numbers. Still, he added, it is possible the company will experience double-digit revenue growth, as the fourth quarter “looks better.” Radio One stock, however, dipped $4 on the news, and its share price is down 34% this year.

Liggins’ prediction was not matched by Clear Channel CFO Randall Mays, who acknowledged that the ad market has become softer in recent months, although he predicted the company’s billings will grow as much as 10% in the first half of 2000. But RAB president/CEO Gary Fries said 20% increases in several markets has faltered back to 13%—“It’s back to reality,” he said.

Fries believes the dotcom ad slowdown and a strike by unionized advertising agencies in combination with the Olympics and the presidential election campaign to cut into radio ad space. Fries predicts radio will close the year with 11% or 12% hike in advertising revenue.

Swee Boon is group editor of Airplay Monitor.
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Acts On The Cutting Edge Of The New Philadelphia Sound

By GAIL MITCHELL

LOS ANGELES—Among Philadelphia-based producers who have been making national news late in 2000 is a group of music artists whose local credits in the city are now getting attention national and international. "The Roots" has been working with the Philadelphia Area Board of Trade to promote Philadelphia as a center for the arts. "The Roots," who have been working with the Philadelphia Board of Trade, have been given much attention by the media and have been invited to perform at the Philadelphia Museum of Art. "The Roots" have been working with the Philadelphia Area Board of Trade to promote Philadelphia as a center for the arts. "The Roots" have been working with the Philadelphia Board of Trade, have been given much attention by the media and have been invited to perform at the Philadelphia Museum of Art.

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RELIGIOUS ACTS READY FOR YULETIDE TOURING

(Continued from page 6)

Child of the Promise and executive producer of the Sparrow recording of the same name (released Sept. 20), was involved in the project from inception. The tour is a full theatrical production that will carry 72 cast and crew members on the road.

"We were inspired by the stage and, in 1220 on staging, and it's very stunning visually," says Miller. "We'll use a 200-foot high in each city, and we'll carry our own rhythm section.

Ticket prices will vary, but producers stipulated that prices would start at $5 and that groups of more than 20 would be discounted $3 each. Mainstream promoters bought the tour, but most will work with local Christian promoters who "know how to get the word out in the Christian community," says Miller.

SMITTY AND OTHERS

Other notable tours set for Christmas 2000 include the Michael W. Smith Christmas tour, featuring reunion of the Smirnoff Sessions, with Anointed and the Katinas. That 12-city outing begins Dec. 1 in Normal, Ill.

Produced by Beverly Darnall for GET Management and sponsored by Musicforce.com and Lightsource.com, Smith's tour benefits Compassion International, Darnall says a full-blown headlining Christmas tour is something Smith has wanted to do for a while.

"He has a couple of Christmas records out, but this is different," says Darnall. "This tour appeals to his Christmas sensibilities."

Smith will carry a full band, and Darnall says Smith and co- producer Steve Miller will play a hit show of traditional Christmas songs as well as signature songs from all acts. "Having Anointed and the Katinas, Smith adds an element of groove that's pretty exciting," she says.

Venues range from theaters like Chicago's Aerie Crown to the Bilco Center in Lakeville, S.C., and Heidelberg (Pa.) Avalon. Darnall says production is "pretty elegant" but not as formal as on Smith's past tours with Amy Grant.

In addition to his own tour, Smith will be part of "Nashville's Christmas With Amy Grant, Vince Gill, And Michael W. Smith." Dec. 5-6 at Nashville's Gaylord Entertainment Center. Both Gill and Grant (now married) have mounted successful Christmas tours in the past that they will only perform in Nashville this year. Plans call for Gill and Grant to tour as Christmas co-headliners next year.

OTHER TOURS

Prior to its stint on Child of the Promise, Avalon will embark on a 12-city "mini-tour" in support of its first Christmas album, "Joy" on Sparrow. Throughout November, Avalon will be headlining its Don't Save It All for Christmas tour with labelmate Russ Lee.

"We desperately wanted to have Avalon out on tour for Christmas," says WMA's Dorr.

Avalon's Cherie Fallo says the group is excited about both tours. "We're really excited to be on Child of the Promise and honored to be one of the other artists," she says. "We Aureo for our album ['Joy'], it was probably the best and most challenging project we've done so far."

Avalon toured previously during the holidays as part of the Young Messiah and last year was part of the multi-artist "Christmas at St. Louis" tour with Crystal Lewis, Anointed, Twila Paris, and others.

"The holiday season is a special time of year for all Christian artists," says Fallo. "Just because you're Christian doesn't mean everything in life is easy. For some people, Christmas is a very depressing time. Other people see Christmas as a time to care about them. We know we're going to have a good time, and we want people who come see us as well."

Reunion's Kathy Troccoli, also booked by WMA, will tour large churches Nov. 30-Dec. 17. The tour follows up the Christmas album Troccoli released last year. "I like [Christmas tours] because I love the music and the joy of the season," says Troccoli. "I'm also very happy to be home when I'm done."

This year Troccoli will perform in an intimate combo setup as opposed to a big-band format. "It's exciting to sing and play some of these classics," she adds. "These shows are great for me. There is a Christmas buzz in the air, and [fans] love it when I incorporate Christmas music and [my music] they may know from the radio."

Another WMA artist working is Sandi Patty, who has in the past had great success with Christmas tours. This season she will do in one city and let the people come to her. Patty will play with the Indianapolis Symphony Orchestra at the 1,600-seat Hilbert Circle Theatre in Indiana-

nolopolis for 27 concerts Dec. 1-23.

Traditional gospel acts also do well touring in the holidays, with the biggest being Gaither Homecoming tour, to hit major are-

nas in December.

"It's a pretty busy time in our work, but one of our artist's favorite times," says Brian Dull of the agency, which has two acts on the Gaither tour, as well as several other artists working the time period. "If they have a recent Christmas album, they're probably happy to be doing this."

The season will be a big one for the Gaither tour, which sees the bands performing from coast to coast to coast in a short window of time, say Hus. "It's really only a three-week time slot, so your acts have to fall in line. Avails for theaters and arenas are tough because you're competing with 'Nutcracker' and Handel's 'Messiah.' "

Despite the competition, the right acts aren't tough to sell, say Hus, particularly if it has a Christmas history like Grant. "You have to be extremely marketable to be a major player in that market," says Grant. "I'm happy to have the opportunity to do this.""
ly Billboard sister publication Army of the Business and Pollstar.

On Sept. 25, SFX press relations reps contacted both publications, saying they would no longer report their box-office numbers, effective immediately. While some SFX promoters contacted by Billboard the next day had yet not heard the mandate, others confirmed they had received E-mails to that effect. Entertainment Business Boxscore manager Bob Allen says that SFX numbers were still trickling in as late as Sept. 27 and that it now appears they are coming from SFX may be further examined. For the record, SFX's camp says only that the company is analyzing the process. “We are continuing to evaluate our reporting policies within our company and have under consideration a change of how we report our corporate results,” Rodney Eiserman, executive VP/COO for SFX Media LLC, told Billboard. “We’re listening to input from all segments of the industry as we take this under consideration.”

UNHAPPY REACTION

Many concert industry professionals aren’t happy with SFX’s decision if only because they plug the numbers in concert grosses. “This is not catal

dymic, but it is significant,” says John Scheer, president of Metropolitan Promotions Inc. “It’s a tough situation and I can’t encourage SFX to reconsider their position and continue to report. We use those numbers, and so do other promoters, facilities, and sponsors. They tell us where the tickets are going, and how many.”

David Zedek, president of Evolution Talent Agency (N Sync, Limp Bizkit), says this move is also a “got boost” for those that are successful but that also are useful information. “I do it’s wrong for them to try and skew the numbers, because they have made that policy [not to report].”

SFX downloads are “useless to me,” says Simon Renshaw, manager of Dixie Chicks. “Is business really bad, or is it really that good? It smells like imaging to me.”

From House of Blues (HOB) Concerts, a distant but highly active second to SFX in North American concert promotion, will report grosses separately. “SFX is a company that can manage their numbers any way they wish,” says Larry Vallon, senior VP at HOB. “At this point, we plan on continuing to report our box-office information in the same way it’s evolving, eventually into what is now its boxscore section.”

Fresno, Calif.-based Pollstar has published box-score information in its The “If SFX chooses not to report their box-office data, it would be unfortunate to deprive the industry at large of this otherwise useful information,” says editor/editor in chief of Amusement Business, adding that she had not been directly contacted by SFX. “If this move is an attempt to look for other means of obtaining this information to deliver to our readers.”

Gary Bongiovanni, editor in chief at Pollstar, thinks such a move by SFX would be bad for the industry. “In a lot of ways it would be similar to the recent companies going back to the smoke-and-mirrors days before Sound-Scan,” he says. “I don’t think it’s healthy for the [concert] industry. It’s of everyone’s benefit to have a clear picture and to remove the mirage that prevents . . . as to what is a reasonable and proper expectation of what kind of business they can do.”

WHO DOES WHAT

The reason promoters are the primary information conduits from box office to the trades is it has generally been the case that no one else could provide the most complete and unbiased information, as opposed to an act’s agent or manager who might want to portray his artist in the most positive light possible.

The information has become an important tracking system for a segment of the industry that doesn’t have an industry means of monitoring, such as Broadcast Data Systems for radio or SoundScan for retail. “I think there is an advantage to the industry and SFX to be able to track how tours are doing,” says Ron Baird, an agent with Creative Artists Agency in Nashville. “It’s an important tool. The more knowledgeable every- body in the industry has, the better. In my experience, I find agents, managers, agents, and facilities all make greater decisions, such decisions, just for the present but for the future.”

Indeed, the relative success or failure of a tour is generally well-known in the industry. “If you have to rely on box-office or fliers to who’s pulling the most out of a show that’s the last straw,” says one SFX promoter who chose not to be identified. “If numbers are not reported from our side, they can be reported from [somebody else’s] side. It’s not like it’s a secret.”

Metropolitan’s Scheer agrees to a point. “The market is well-equipped wired to know who’s successful and who isn’t,” he says, “SFX not reporting would be more of a major consequence than a minor one.”

Renshaw says management could always report in SFX’s absence. “Like any other manager, we would report all the shows that are successful and not report the shows that aren’t,” he says. “Ultimately, anyone has the right to report that information. If promoters don’t report, [the trades] can call the acts and talk to agents. Who cares what SFX reports?”

Adds Baird, “the entertainment business is a business that generally operates with all parties openness about competitive product.”

WHOSE NUMBERS ARE THEY?

SFX’s spokespersons recently indicated that if SFX chooses not to report, the numbers should be obtained elsewhere, with the facilities, agent, man- agers, or booking agents all being fair game. “There is probably a way to continue with box-office reports going about to come into its own, not from a pop sense but from an ‘important rock’n’roll band’ sense,” says Geiger. “And Jaguares has untouchable cred- ibility in this scene.”

Geiger also cites Jaguares manager Muroura Reyes as an important cat- alyst. “She has a passion and a vision of what this scene needs, and like us, she has a great feel for what’s great vs. what’s popular,” he says. “The ability to do well with ticket sales and expose new artists is an art.”

Just as Lollapalooza and the credi- bility of Jane’s Addiction helped expose bands like Pearl Jam, Nine Inch Nails, Radiohead, The Pixies, and Tool, Geiger feels Jaguares and Revolution can do the same for rock en espanol. “For example, Julissa Venegas is the next PJ Harvey, except she speaks Spanish,” says Geiger. “We can expose artists that become very meaningful to critics and audiences, then the band becomes very important. Revolution has great people behind it, which makes it a viable situation.”

Commercially, the tour could do well in its very targeted routing. “Venues range from 1,500 to 2,200 capacity. Ticket prices range from $23 to $40plus, depending on the market and venue.”

For ArtistDirect, Revolution is an investment in 2000. “We’re not look- ing at it as being profitable [this time], but certainly could be,” says Geiger. “It probably will take to two- or three-year view of these things.”

Venues and prices vary for a rea- son. “The tour is tailored based on what the market is and what the draw is,” says Steve Ferguson, the agent at ArtistDirect responsible for the tour. “Jaguares is the draw, and we want to put them in front of their strengths, but we’re try- ing not to overlook it. We’re trying to play rooms they can sell out.”

HOB in Chicago would appear to be one of those rooms. “We have done phenomenally well with Jaguares in the four years we’ve been open,” says Michael Yerka, talent buyer for HOB Chicago. “We’ve sold out with every show.”

Yerka sees many Chicago fans of Jaguares using to see the band play in their home town. “The kids are breaking out to see them in an intimate environment like the House of Blues, because they see them in small clubs in major Latin cities.”

For ArtistDirect, the little venue is “some place a specific fan can translate into tremendous energy.”

To promote the show in Chicago, HOB will utilize Latin radio, fliers, posters, and a growing E-mail database. “For the 6,100-seat Universal Amphitheatre near Los Angeles, HOB will promote on both English and Spanish-language rock stations and use minimal print advertising.”

“A very strong fan base here [in Southern California], and they’ve named a name for them- selves in both the pop and Latin markets,” says Emily Simonitsch, VP of special markets for HOB. “They have grown to the point they could go into a 4,000-seat venue and sell out on their own every year and a half. They just wanted to put a package together and give these groups some exposure to give some- thing back.”

Andre concurs. “We’re excited about this tour because we picked artists that we thought were extremely talented and credible,” he says. “The idea was to bring together good musicanship, hands we thought were good material whether they sing in Spanish or English.”

Most involved in Revolution believe when the music is good enough, lan- guage should not be a barrier. “Growing up in Mexico, listening to music in English, we didn’t understand what they were saying, but we liked the music, and the feeling came through,” says Andre.

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REDEFINING THE ROLE OF AGENT
(Continued from page 76)

expertise in cutting venue and tour merchandising deals and routing tours, as well as gauging relative market value for an act.

"An agent does lots of things, including checking out the advertising and other logistics of the date," says Steve Hauser, a VP with the William Morris Agency (WMA).

"And, of course, agents other than WMA can offer similar value when it comes to touring. I don't think the agents ever had a corner on that," says Cohl. "The idea of the great myth is that local promoters have those relationships in place, and even local promoters can't deliver all the time, or special deals would be negotiated.

As for agents being able to help out on merchandising deals, that's the biggest myth of all," Cohl adds. "At the end of the day, it's all about what leverage the promoter, the merchandising company, or the act can bring to bear. We own merchandising companies for Rockbottom, for example, and I can get most of the times that times were available to help on [merchandising deals]."

So if a promoter can offer a full route tour with a healthy guarantee per date, why go through an agent at all, particularly when 10% of the gross can turn into moneymakers?"

"Not at all. If you're ever going to make any money for your artist's career, says Renshaw. "Many acts—indeed maybe 70% of touring acts out there—could just accept the money. But if you're with an agent that is completely driven and trying to ensure each and every play in every market and every market is evaluated on the basis of career, that's a relationship you want."

A great agent brings so much more to the table than just getting the most money.

EXPANDING ROLE

Dennis Afra, president of Artists Group International (AGI), agency for acts including Billy Joel, says there will always be need for an agent. "But in today's age, the agent has to have the capability of being an integrator. Not only does he have to know his craft, but the artist better than the tour producer," Afra says. "This means that an agent will be able to handle the deals. You as an agent are essentially the manager for an act, which is a much more than the tour producer, and in many cases, you're better than the personnel you're getting from the tour producer."

Besides, even SFX can't bring a complete tour of just its own venues. "Forty dates doesn't make anyone's year," says WMA's Hauser. "You need 60 to 100 dates per year to be successful.

MEG'S Scher says agents are in a "tricky" position in today's environment of huge artist guarantees and national touring. "If they're truthful, if they're truthful, will tell you they have often advised their clients that if they just allow the agent to do their job, that they will make a lot more money," he adds.

"When shows are cross-collateralized so there is no way the promoter can lose money, there is a different effort put into marketing each show."

AGI's Arfa says the agents should embrace national promotion as an option. "Agents can be in a great position to help broker the national deal," he says. "An agent should just as aggressively in talking about making a tour deal and should bring all options to the artist."

Most agree that today's agents must bring more to the party than ever before. "We want to use an agent that can give us expertise," says Scher. "Good agents have an opinion, experience, and expertise that will help sell the show. You pay them for their opinion."

It's all about "synergies and resources," says Arfa. "The agent needs to be an entrepreneur and smart, not just because he's your friend. Agents have to demonstrate that they're not just order-takers. They have to be creative to hold on to their acts."

Kapp at SFX says an agent's role differs from tour to tour: "On some tours the agent is on top of us 24/7, like [Evolution's] David Zedek on 'N Sync and Backstreet Boys," says Kapp.

"Other times the agent enjoys the opportunity to hand some of the responsibility off to the promoter," adds Brad Wavra, VP at SFX Touring.

Independent promoter Danny Zebrowski of tour promoter Arfalo says that often when acts are proposed for a national tour, they will ask their agent to go to independent promoters and guarantee similar to what the big promoters are offering.

"The problem is, you have to match [a guarantee] that's too high to begin with and one that's made from a different mind-set," says Zelisko. "I have to make my money off the door. An amphitheater owner can pay 90% to 100% of the gate to an act and make the money elsewhere.

Zelisko says he prefers the traditional system of booking tours. And he says that it might be a bad career move for an artist to forgo an agent.

"For any act to [bypass booking agencies], it better be their last tour. Or a highly selective one," says Zelisko. "Because they can cool down, nobody's gonna come knocking on their door."

He agrees with Cohl. "Over time the agency system has been successful for young and upcoming acts, and not just for the superstars. If the agencies are going to maintain this system, they are going to have to find a better way of proving their value."

ARTIST DEVELOPMENT

Most agree that the agency system is very valuable for developing acts or for those underneath the national touring radar. For Podell, helping bring an act along is the most gratifying of his work as an agent.

"So much of a part of my job is to discover and nurture new acts," he says. "I still get some opportunity to be creative, but it's getting less and less. I do know there will always be a need for a person or persons—agents—to discover new talent. The industry still has to rely on future headliners, so somebody has to bring them through the system from the CGBBs and Whiskies to the [larger venues]."

In development is where an act depends most on the agent's expertise about where to play and when. "Fortunately, I'm involved with bands that really do need a booking agent," says Kevan Perniglio of New York's Agency Group Ltd., agent for such acts as Creed, Reel Big Fish, and Full Devil Jacket.

"For artists with roles like the Rolling Stones that go on sale and sell out, maybe they just need a tour marketing person," Ferragamo says. "But a new act on the market, or even on the first arena go-round, from a routing, marketing, and deal negotiation standpoint, the agent needs to have a lot of input."

"And [agents] also ensure there is a buffer between the promoter and band/management to deliver the bad or good news on all the different things. The promoter might not have a vested interest in maintaining. I may be idealistic, but I think these kinds of things are still very important to the band and manager."

For larger acts, the view of some is that agencies, like independent promoters, could be an endangered species. "It's the responsibility of the independent promoters and the agencies to fight for their own turf," says Jam's Mickelson. "The promoters have been feeling this for a long time, and I don't think the agencies have. They need to realize they are the next ones to be cut out of the food chain."

Kapp disagrees and says SFX makes just as much off a tour with or without an agency's involvement. "We are not out to cut the pie, we're just not going to help support your product," Kapp says. "But today, agents have to pay more attention than ever in the past, stay on top of the other agencies."

He says that being an independent promoter or agent is more competitive than ever. "If an agent is good, there is certainly a place for him. If an agent gets lazy, he will be replaced."

SONY SLASHES SINGLES PRICES
(Continued from page 1)

Although the first four releases are all country singles, Sony Music Distribution chairman Danny Yarbrough says, the company plans to use the price point as a promotional tool for all genres. He says, "that a majority of deluxe singles releases may come out at $1.99." But he points out that the company will still issue certain singles on CD at $4.49 and cassette at $3.99. Once a title is issued, though, it will carry the initial price point throughout its life.

The move is warmly embraced by merchants, who have been clamoring for the labels to save the singles configuration by putting out more titles. Retailers say that a low-price music configuration is essential if the industry wants to encourage younger consumers to buy more singles.

However, some label executives, maintaining that singles cannibalize album sales, prematurely delete singles and may create a certain amount of radio airplay—or, worse in the view of retailers, they don't release a commercial single for a title at all.

Merchants blame the decline in singles sales on those tactics. Singles are down 34.2% to 41.6 million units as of Sept. 24, from 63.2 million in the corresponding period last year. That follows a decrease of 23.8% to 86.6 million units in 1999 from 109.7 million units the year before.

Labels say one of the reasons singles sales are down is that they are trying to avoid the high costs associated with the promotional strategy of supplying accounts with free give-away singles. Merchants can discount the product to 90 cents or $1.99. Such a pricing strategy is also used when labels decline to try to make an impact on the various Billboard singles charts.

Each account, however, has its own rules and with accounts that have to meet in order to participate in that account's singles program. Some merchants require labels to make up the difference between the discount and the list price, as well as pay administrative costs. Consequently, the cost of trying to make the cut may be so expensive that some labels choose to issue singles rarely or not at all.

That's why executives at the other majors say they are interested in seeing what happens with the Sony gambit. They believe Sony is trying to level the field amid the various costly singles programs across the country.

One senior label executive says, "It costs us 71 or 81 cents, depending on whether we use a paper sleeve or jewel case, to manufacture a single; we pay mechanical royalties of 7.5 cents per track, which adds 15 cents; we pay an artist royalty of 18% on single re-"ed list, but after deductions it's more like 9%, which adds another 18 cents, and, let's say, a distributor cost of 20 cents." If a single is issued in a Jewel box, the total cost is $1.34, which would result in a loss of $35 cents per unit.

The label executive calls that deficit "a bargain" compared with the losses that can occur by participating in some of the retail chain's singles programs.

Gil Wachsman, vice chairman of the Musicland Group, says of the Sony initiative, "We believe anything that will create greater availability of singles is a fine move." He believes that the price point makes singles affordable, which is essential in getting young children into the habit of buying music. He says that, with the decline of the physical single, "the only alternative would be pirated Napster singles."

Similarly, Vinny Birbiglia, music merchandise manager for Trans World Entertainment, says he likes the Sony program, especially if it results in more singles becoming available. But he adds that $1.99 singles are unlikely to end the need for singles programs. If the move becomes successful and others follow suit, he says, it will yield a glut of $1.99 singles, which will result in the retail chain's singles programs again, thus lowering the price, in order to distinguish their titles and make an impact on the charts.

While both Wachsmans and Birbiglia embrace the Sony singles strategy, they are dismayed that the new format will be limited to the packaging, apparently in an effort to stop merchants from raising prices. Label executives often complain that when they put out titles at lower prices to create a marketing impact, some accounts choose to ignore that strategy and charge full price, thus diluting the promotional value.

But Birbiglia says that it's retail's job to price the product. "I want the opportunity to raise or lower the prices," he says. "If it is the thing to do to be competitive," he says. He also says that if different companies use different price points or have different merchandise efforts, "because we have a consistent placing of sales stickers, and the consumers recognize it."

Birbiglia says he hopes the Sony program results in more singles coming out. "We still devote 8 to 10 feet per store to the configuration," he adds. That it is a shame when customers walk out without the single they wanted to buy.
MUST STILL BE THE MUSIC: Madonna’s “Music” ( Warner Bros) holds the No 1 spot on The Billboard Hot 10 for a fourth consecutive week, as her album of the same name debuts at No. 1. The Billboard 200 while setting some new versus old marks (page 86). “Music” is yet another example of a single not eating into an album’s sales, as the song has sold 600,000 units in its five weeks of release and pulls in 100,000 units the same week that the album scans 420,000 copies. This is the first time since Santana was No. 1 with its single “Smooth” and album “Supernatural” in October and November of 1999. Last time Madonna claimed the top spot of both charts in the same week was in spring 1989, with the single and album that were both titled “Like A Prayer.” It was that same year that Warner Bros. lost the pole position on the Hot 100 and Billboard 200 in the same week, with Prince’s “Batdance” and his “Batman” soundtrack both on top.

SALES UPHEAVAL: Activity on Hot 100 Singles Sales results in some strange activity on both the sales chart and the Hot 100. Erykah Badu’s “Bag Lady” (Motown/Universal) re-enters the sales chart all the way up at No. 3 and moves 34-6 on the Hot 100. “Baby” spent one week on the sales chart in the first 2 issue, but in the 12th issue vinyl sales. With the release of the cassette and CD, “Baby” scans 48,000 units and earns Badu her biggest chart hit so far. Badu’s rise on the Hot 100, along with Creed’s move from 10-7 with “With Arms Wide Open” (Wind-Up), push Christina Aguilera’s still-hot-hued “Come On Over Baby (All I Want Is You)” (RCA) down from 9-11, a strange move indeed since there is a chance that “Baby” will shoot to No. 1 next issue with points from its retail single. “Baby” will need to outsell Madonna’s “Music” by roughly 1,000 units to make it to No. 1. Considering that the radio version of “Baby” is not on Madonna’s self-titled album, the demand by consumers could be high enough to lift it over “Music.”

Also getting caught in the chart squeeze is Everclear’s “Wonderful” (Capitol), which has the uncommon honor of earning the Greatest Gain/Dealers Sales honors since we began our weekly charts back in two spots (No. 10). “Wonderful” scans 27,000 units, an increase of 5,500 pieces, to hold at No. 8 on the sales chart. Badu’s large jump from 34-6 with “Bag Lady” and Pink’s move from 13-12 with “Most Girls” (LaFace/Arista) are the reason for “Wonderful’s” bump to its current spot. Pink is only rating 7 “overreacher than the CD release of “Girls,” which scans 8,000 units in its opening week at retail.

BANG AWAY: Ricky Martin’s “She Bangs” ( Columbia) is The Hot Shot Debut on the Hot 100 at No. 38, the second-highest placement ever since we began compiling the songs on the chart in December 1998. “Wild Wild West” by Will Smith Featuring Dru Hill & Kool Mo Dee (Overbrook/Columbia) holds the current record with a No. 32 debut in the May 22, 1999 issue. Madonna’s “Music” gets pushed back to the third album-only highest debut, having entered at No. 41 the week of May 11.


PHILLY ACTS LEAD MOVEMENT (Continued from page 75)
Greatest Gainer shows chart's biggest percentage increase. Pacesetter indicates biggest proportional growth. Heathen report shows albums removed from charts this week. * Asterisk indicates certification for net shipment of 1 million units (Platinum). __ Not available. Most tape prices, and prices for BMG and WEA labels, are suggested lists. Tape prices marked (70) multiplies shipments. Prices for BMG and WEA labels, are suggested lists. Tape prices marked (70) multiplies shipments. —R.I.A.A. wholesale prices. Greatest Gainer shows chart’s largest unit increase. Pacesetter indicates biggest proportional growth. Heathen report shows albums removed from charts this week. * Asterisk indicates certification for net shipment of 1 million units (Platinum). __ Not available. Most tape prices, and prices for BMG and WEA labels, are suggested lists. Tape prices marked (70) multiplies shipments. —R.I.A.A. wholesale prices. Greatest Gainer shows chart’s largest unit increase. 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Def Jam recordings Congratulates LL COOL J on his #1 album (Week of September 12, 2000)
G.O.A.T. featuring James T. Smith The Greatest of All Time

TODD, YOU'VE DONE MORE THAN HELP US BUILD A LABEL.
YOU'VE HELPED BUILD OUR CULTURE. THE CULTURE OF HIP HOP.
RUSSELL, LYOR, KEVIN, JULIE AND EVERYONE AT DEF JAM.
warily, rock music is not currently biting the ass of the pop charts," Bono says. "But that’s when the music gets good. That’s when bands like U2 or Pink Floyd or the Rolling Stones or the Kinks come to the fore. When rock shrinks back to its roots, it sparks a fire that forges incredible music, music that feels real, and that’s when the rest of the world pays attention once again."

The singer/teenminds views U2 as one of several acts that are charting the flames of that fire, which he says, "makes us quite proud. We listen to this record, and we believe that people will let us in. It’s like we’re getting something that nobody else has ever heard. The slide, and the water is warmer."

And Bono believes that’s not only a good sign for the band but for the state of rock music today.

"Pop music often tells you everything is OK, while rock music tells you that it’s not OK, but you can change it," he says. "There’s a deficiency in rock music that gives you a reason to get out of bed in the morning. Most pop music doesn’t make you get out of bed in the morning. I might as well go to sleep to say it."

That said, Bono admits to being "incredibly pleased and touched" by the initial reaction to "Beautiful Day," particularly "incredibly pleased and touched" by the reaction in the band’s home country.

"That’s a great feeling," he says. "You’re not only making someone feel happy, you’re making them feel good, and you’re making them feel good about being happy.

"When I Look At The World" (U2, Bono) is a powerful, persuasive companion to "Peace On Earth," as the band launches into a rambunctious, militant beat that is forcibly reminiscent of the music of The Name of Love." In the end, however, this tune doesn’t have the same world-weary knockout. Instead, this song (one of several) which the Edge contributes (lyrics) simmers, relying more on a quietly guttural power than heady screams and proclamations.

"I’m Not Loving You Anymore" (U2, Bono) is an unforgettable song about one of the world’s most famous cities, penned from the wide-eyed perspective of a European who first saw the beloved city from a fast train. Encased in a slow-building rock framework, "New York" is a clever, often amusing ditty that temps its audience with a faux-American accent. "Grace" (U2, Bono). A soft, subtle melody that nicely counters the sonic blast that courses through much of the set. Everything about this song is typical of U2, from its earthy, almost combustible, as Bono cleverly interweaves verbal metaphoric images of a woman named Grace sheltering the weight of the world with simple, yet profound images of grace as a state of being.

"Beautiful Day" (U2, Bono) is an instantly recognizable, immediately memorable U2 song. The band is currently performing this song at their recent Dublin show at Croke Park, which has sold out for their upcoming North American tour, which will launch in late September. The song has become something of a trademark for U2, with its catchy drumbeat and anthemic chorus. "Beautiful Day" is a perfect example of how U2 manages to combine elements of Irish folk music with electronic and rock influences to create a sound that is both familiar and innovative. The song's themes of hope and positivity are also characteristic of U2's songwriting style, which often explores themes of love, freedom, and social justice. "Beautiful Day" is a timeless classic that continues to resonate with fans around the world.
UNDER PRESSURE FROM Columbia Records, the Offspring have canceled plans to offer a free download of the band's album "Conspiracy Of One" on its Web site, a label representative has confirmed. As previously reported, Columbia had threatened legal action against the band (Billboard, Sept. 20). However, in a letter to the label, the Offspring's manager, Original Prankster as a free download from its site beginning Sept. 29. Consumers who download the track can enter a sweepstakes that will award a $1,000 gift card, which will be paid by the band. The winner will be chosen live on MTV Nov. 14, the album's street date. EILEEN FITZPATRICK

SUN RECORDS FOUNDER Sam Phillips and the music he produced will be the subject of a tribute album and TV documentary set for release late next year. Phillips is perhaps best known as the man who helped launch Elvis Presley's career and distributed albums, to be released on London/Sire Records, will be produced by Atlantic Group co-chairman/co-CEO Ahmet Ertegun. Acts scheduled to participate in the album or documentary are Paul McCartney, Bob Dylan, Jimmy Page, Robert Plant, the Who, Aerosmith, and Chrissy Hynde of the Pretenders. The two-hour documentary will be part of the PBS "American Masters" series profiling American cultural leaders. CARLA HAY

IN YET ANOTHER CHAPTER of the Latin Grammy controversy, a group of Mexican acts announced their intentions to return their Grammy Awards to the Latin Academy of Recording Arts and Sciences (LARAS) in protest against the awards. The announcement came during Sept. 27's edition of "El Gordo Y La Flaca," a television show that airs on the Univision network. Among the acts returning their Grammy Awards to Recodo, Los Tenerarios, Los Palominos, and Los Tigres Del Norte, all Latin Grammy winners on the Fonovisa label. "We are proud and supportive of our artists' decision to not accept the Latin Grammy Awards since LARAS' compromise is insufficient," said President Guillermo González. "We firmly believe these awards should not exist, as they segregate Latin music in general." Citing Mexican music's dominance in the U.S. market, Fonovisa has also criticized the scarcity of Mexican acts during the Latin Grammy telecast and the absence of Mexican nominees in the main categories. LELA CORO

FOLLOWING THE OPENING of a local office in Germany, sources say that Island/Def Jam Music Group plans to set up shops in 15-20 other territories, beginning with Japan, Russia, and Poland. The label, which will continue to be distributed by Universal in all territories, will maintain its own marketing, A&R, and promotional staff in each local office. One scenario calls for the label to make its acts with other local acts to help them succeed in various markets. IRY LIECHTMAN

AT THE RECENT CISAC WORLD CONGRESS, held in Santiago, Chile, Jean-Loup Tournier was elected president of the international confederation of authors' societies. Sept. 27. He replaces the late Andrezej Szczypkorski, Tournier, who previously announced his plans to retire as president of French authors' rights society SACEM, becomes the first non-author or non-citizen to hold the position. While his election is possible with the necessary changes voted on in the organization's bylaws the previous day, which removed the author/composer requirement as well as the strict president not be over 70 years of age. Also at the meeting, Eduar- do Castelo was elected executive VP of CISAC. He is also president of authors' rights body SAGA in Spain. MARYLIN GILLEN and LELA CORO

U.S. REP. THOMAS BULLEY, R-VA., chairman of the House Commerce Committee, made clear his feelings on government review of the AOL/Time Warner merger at a Sept. 27 House Telecommunications Subcommittee panel on the future of interactive television. Billey says the Federal Communications Commission (FCC) and not the Federal Trade Commission has jurisdiction to decide whether AOL and Time Warner should open their cable operations to nonaffiliated Internet service providers as a condition for approval of the merger. "I am not a telecom expert, but it is well outside my expertise, is considering the adoption of merger-specific conditions affecting only one entity. Any open-access rule should be the product of an FCC rule-making—with the benefit of an open debate from all parties—that governs the actions of all market participants." BILL HOLLAND

SEEKING AN END to a 15-year-old publishing administrator deal, Foreigner vocalist and principal songwriter Lou Gramm's publishing company has filed federal lawsuit against EMI Music and Colgems-EMI Music. The action, filed Sept. 21 in New York Superior Court, alleges that the 1986 agreement between Stray Notes Music and the EMI Music firms amounts to "mental servitude." The fulfillment of the deal's terms purportedly hinges on the release of Foreigner albums, to be released by EMI Music, the one popular-ban has unsuccessfully sought a new major-label deal for the past six years. An EMI spokeswoman did not return a call seeking comment. CHRIS MORRIS

A whole lot of dotcoms think E-commerce doesn't require more than just putting a "buy" button on a Web site

-THEO VAN SLOOTEN

WEB RETAILERS (Continued from page 8)

prices, value-added tax, and CD recorders. About digital down- loads, he said, "Are there opportunities for retailers? Absolutely. Retailers are independent. They can offer [music from] different labels, and by using the Internet, the retailer has the opportunity to expand the inventory. The music industry has not got an overwhelming experience in the four to five "buy" button process," he continued. Retailers have made retailing look so easy for so long that a whole lot of dotcoms think E-commerce doesn't require more than just putting a 'buy' button on a Web site.

NVGD, the Dutch association of record merchandisers, of which Van Sloten is the managing director, has a particularly strong foundation and could serve as the model for a Swedish

organization. Established in 1946, the Dutch organization has enrolled 1,300 retailers as members. It centralizes primarily on dialogue with the music industry, various promotion-related collaborations, and E-commerce.

Within a couple of months, NVGD plans to set up Platena- zaak.nl, an E-commerce portal designed to hold the music industry's own website from which its members can offer physical CDs and, eventually, legal downloads.

Van Sloten's keynote speech was delivered to a contingent of 265 retailers, 200 label representatives, and 30 industry-affiliated people. Also part of the program were a product showcase, a presentation of the film "High Fidelity" (based on Nick Hornby's book), and a gala din- ner hosted by the members of Grammofonleverantörernas Förenin—a trade body recognized by the International Federation of the Phonographic Industry—which include Virgin, Bonnier, Remixed, Sony, Diesel, Zomba, edel, Roadrunner Ar- ticle, and EMI. Monetar, Talkworks, Stockholm, BMG, Univer- sal, and EVA.

Also presented was a video montage featuring clips from the main fourth-quarter releases from each label, including those from Lucy Street, Eagle-Eye Cherry, and Dunderdon, along with live performances from Jessica Fokker, DJ Mendoz, the Ark, Emilia, Shimoli, Fever, and the Fugskis.

THE SOUND OF "MUSIC." With 491,500 units in her album's opening week, Madonna achieves her first No. 1 on The Billboard 200 in more than 10 years. Her "Music" also fetches the biggest measurable sales week in her career; although it is possible that one of her earlier albums did so before SoundScan began measuring sales in 1991.

The bow of this WEA-distributed album ends an 17-week lock that Universal Music and Video Distribution held on the big chart's No. 1 slot, a streak maintained by Eminem (eight weeks), "Now 4" (three weeks), Nelly (five) and FPAH's "Secret Poet's Day," Luft Cool J. And, for measure, Madon- na's splash represents the fourth-largest opening week by a solo female artist since SoundScan began counting pieces, behind Britney Spears, who rang 1.3 million earlier this year; Alanis Morissette (469,000 units, 1998); and Lauryn Hill (425,000 units, also in 1998). Madonna's has the big chart's largest total in 14 weeks.

Madonna's last No. 1 album was "Like A Prayer" in 1989. Since then she's reached the No. 2 slot five times, while two other albums also reached the top 10. Her last-runner-up was her previous year, 1988's "Ray Of Light," which, with first-week sales of 371,000 units, was her best SoundScan tally to date. At the time, that amount also represented the biggest opener by a female solo act. However, it was denied the No. 1 slot by the Hol- lowood-fed phenomenon that was the "Titanic" soundtrack.

Want more info Madonna's top catalog? Buy Hot 100 Spotlight and Chart Beat (see pages 81 and 88). Just suffice it to say we're certain Madon- na is pleased with her new pair of matching bookings: a No. 1 album, "Music," to go along with her chart-topping title-track single. She certainly wore it well," said Publicist Howard Witt, who was precluded by the birth of her second child, Madonna got busy once the album dropped.

Consider this: Sept. 19, the day the album hit stores, found her attending a well-publicized album-release party, while later that week she made an in-store appearance at Virgin's Sunset Boulevard location in Los Ange- les. No one can remember the last engaged in any of those promotional endeavors, let alone doing both within four days.

REVOLVING DOOR: Don't look for Madonna, or anyone else for a while, to have a long stay at No. 1. After a somewhat bouncy summer (Retail Track, Billboard, Sept. 30, and Between the Bullets, Billboard, Sept. 16), the lure of Christmas traffic has kicked release schedules into high gear. Thus, Madonna succeeds LL Cool J after his brief one-week stay in the penthouse, while one can expect its put its first frame closer to the neighbor- hood of 350,000-400,000 units.

The album's big exposure was caused by ordering the album eagerly, rather than any attempt by the Universal label to jam out aggressive radio and retail exposure. As is the case with major chart accounts, rather than at traditional record chains and stores. While first-week sales will seem smaller compared with "Revelations" initial ship- ment, the album stands a chance to sell through cleanly, a process that will be helped by a Disney Channel special that will begin to run Saturday (7).

Figure that rapper Mystikal will take second place in next issue, in a closer race than his initial shipment of 1 million copies might have suggested. Early retail numbers indicate his album will start in the range of 275,000- 315,000 units.

OVER UNDER: The improved flow of releases is also reflected in The Billboard 200's new entries, with 16 entering this issue and 23 last issue. There were only five two entries last issue, and the issue before. The proudest of this issue might be Fuel, which debuts at No. 4. Its previous album peaked at No. 16 and sold 17,000 copies in its biggest sales week. Similarly, the Corrs, now No. 39, set a career high last issue when their latest entered at No. 21. Of two earlier-charting albums, the Corrs' previous peak was No. 22. The two last year's best sellers, Fastball comes in with a higher than its first album, entering at No. 6 with 14,500, compared with the No. 11 start with 11,000 units that it first one had on the way to a No. 2 peak. Figure that rapper Mystikal will take second place in next issue, in a closer race than his initial shipment of 1 million copies might have suggested. Early retail numbers indicate his album will start in the range of 275,000-315,000 units.

www.americanradiohistory.com
up a full-scale record company in mainland China. Warner Music China (WMC) was officially launched Sept. 26 in Beijing by Time Warner digital media chairman CEO Rich Brassel.

Regarding the piracy issue, Warner Music Asia Pacific president Lachie Rutherford said, “We’ve got our own business strategies to counter that, and we remain confident that the Chinese government is going to work with us to turn that around.”

“I think one of the most important things going to move for Warner is that if we’re not in China, piracy is a vicecrimeless crime,” Rutherford notes. “If we’re here, with our local staff and our relations, it’s a different story. We have to be in China to defend our copyrights in China—there’s no way around it.”

Rutherford says WMI started working on setting up the Chinese joint venture some 18 months ago, when it was unclear what was going to happen with China’s application to join the World Trade Organization and be granted permanent normal trade relations status by the U.S. Zerro Xu, who for the past year has worked for Warner Music Hong Kong to oversee WMI’s activities in mainland China, has been named managing director of the new company.

“This is the first time an international music company has been given the honor to operate a record company in China,” says Rutherford. “We are looking forward to working with local Chinese partners and friends and the local artistic community, and having such an experienced local executive as Zerro Xu means we can go into China with a complete understand-

WMC is a joint venture between WMI and state-owned China National Culture and Arts Co. ltd. Rutherford says the two partners’ respective shares in WMC but that WMI will have “management control” of the new company. “It’s an exciting time for us,” says Rutherford. “I’ve been trying to get into China for 16 years.”

WMC has operated in China for the past three years through various licensing agreements with the offi- cial Chinese music association (CMA) and the Chinese National Protection and Export Corp. and other state-owned distributors. Local acts that WMC has already signed include vocalist Pu Shu and rocker Wan Fang. Rutherford says WMC will announce its initial re- lease schedule sometime in the next two months.

WMC will have a 15-member staff, most of whom were previously associated with Arista and Virgin, some with Shaanhai. WMC product will initially be di- stributed with the cooperation of various state-owned entities, but Rutherford says Warner is planning to handle distribution on its own once the Chinese government has liberalized regulations concerning that aspect of the business.

“We think the creative environment in places like Beijing is fantastic,” says Rutherford. “It’s a really great place to make music, and the people are enthusiastic.”

**Rock Spirit Grows In China As Beijing Holds Landmark Show**

BY MARKA KOSKAYA

Billboard Office in Shanghai in the People’s Republic of China has been less than encouraging toward home- grown Chinese rock’n’roll since its inception in the late 1980s. Now, as part of the sweeping reforms that are changing almost every aspect of life in the republic, the state’s stance toward nonofficial culture in general and rock’n’roll in particular also seems to be changing.

The 2000 Modern Music concert, held Sept. 16 at Beijing’s Olympic Sta- dium, was the first major rock concert allowed in the capital in the past 10 years. It symbolizes the broad- er changes taking place in Chinese society and the potential implications for the music industry.

More than 23,000 people flocked to see performances by a lineup that included veteran progressive rock band Tang Tang; hardcore band Thin Man; Flower, China’s pop/punk answer to Hanoi; Black Panther, China’s version of Bon Jovi-esque punk rock; and the concert organ- izer’s own U2 Ti Band, a group of Uighur ethnic minority musicians from the northwestern province of Xinjiang.

Black Panther bass player Zhao Mingyi, who played a key role in making the show happen, says that the support of the concert indicates that the state is developing a more tolerant attitude toward rock, while promot- er-organizer Fan Jun, CEO of A Fun Ti Cultural Development Co., attrib- utes the success of this landmark event to the strong support of the authorities.

In the past, the Chinese Min- istry of Culture’s disapproving atti- tude toward the concert has led to concerts by such bands as rock’n’roll godfather, Cui Jian—as well as those of other far less recognized bands—being routinely denied the perform- ance permits necessary to do shows in Beijing. Just after a series of small-scale, free, open-air “original music” concerts spon- sored by the Mili School, Beijing’s most progressive music academy, went smoothly this summer in Beijing’s Xidan Square, the climate toward larger rock concerts in the capital slowly began to warm up.

The Man dual act attempted to put on a rock festival of this scale, in July 1996, was shut down by authorities at the last minute. Rock promoter and music promoter Qianfan made several efforts to put on the Yanxihu Sum- mer Music Festival, which was being hailed as the first Chinese Wood- stock. But the Ministry of Culture pulled the plug.

For the past two years, some sta- dium-sized rock concerts have taken place in cities far from Beijing and Xiaming, Henan Province, and Nanning, Guangxi Province, for example—with moderate success. But Beijing, the political center of China, has a special symbolic sig- nificance. The Chinese music industry has long believed that, in the words of one music critic, “rock will only be a chance music if it is allowed to flourish in Beijing.”

Despite the heavy-handed pres- ence of police at the Sept. 16 event, which enforced a strict set of rules concerning crowd control and safety during the show, it appears that rock in the capital has a chance. This is of major importance to the develop- ment of rock in China, since rock is the most alternative, and indipendently pro- duced music on the mainland.

The 2000 Modern Music concert is being seen by Black Panther’s Zhao as an important stimulus. “Since the show, I’ve been getting calls from all over China,” he says. “There’s been a huge outpouring of interest to put on more shows like this in other provinces.”

The Ministry of Culture, how- ever, is not about to totally relinqu- ish its supervisory role. As much as it is the herald of change, the concert is also a reminder of the state’s “conditions” for allow- ing music’s incursion into the public. “The message is clearly, ‘This [new stance] is absolutely contingent on bands complying with the state’s existing laws and regulations,” says a local music indus- try pundit.

Zha says, “We had to go through a lot of red tape to get the nine bands that played the concert. The Beijing Department of Culture [the body responsible for implementing Ministry of Culture policy and issu- ing performing permits] got very conservative about how to approach the event.” Getting that approval involves submitting lyrics and perfor- mance videos for inspection and making sure that each band has a “clear” performance record.

Zhao explains, “If a band were to get up onstage and start getting rowdy and smashing things, you’d find underground maverick act Cold Blooded Animal is infamous for doing, the audience might just fol- low along, and that would mean the end of this and future large scale rock concerts for a long time to come.”

In fact, musicians must even get approval for what they say onstage between songs.

While the state was willing to take a chance and let the 2000 Modern Music concert happen, the 10-1 ratio of concertgoers to police officers was ample evi- dence of the authorities’ degree of apprehension.

An informal survey of concert- goers at the Olympic Stadium show yields interesting results.

About half of those interviewed were not previously self-identified rock fans. But the crowd’s enthusias- tic response, albeit somewhat muffled by the tight control of the police, to bands like Thin Man, Flower, and Tang Dynasty hints that a new direction in Chinese youth culture is slowly in the making. And given the lack of media exposure allowed rock until quite recently, it is not surprising that many young Chinese people are not quite sure what to make of it.

Who’s Who

Wang Lan put it this way. “Since 1990, there hasn’t been any show of this scale in Beijing, leaving the impression that rock music had stopped devel- oping with the success of old-time legends like Tang Dynasty and Black Panther. This show has given newer bands like us the chance to prove to Beijing that rock is not only alive and well but has grown and changed in the past 10 years.”

www.billboard.com
Madonna’s ‘Music’ Makes For 2 No. 1s

**How DO YOU keep the "Music" playing?** Best ask Madonna, who holds sway over The Billboard 200 and The Billboard Hot 100, the first time she has led both charts since 1989. It’s also the first time Madonna has been No. 1 on the album chart since 1989. It may be surprising, but she went through the ’90s without ever topping the list. She did have five No. 2 albums during the decade just passed, but “Music” is her first chart-topping set since “Like A Prayer” 11 1/2 years ago and her fourth No. 1 overall.

"Music" is Madonna’s 14th chart album and her eighth studio disc. “Music,” the single, has turned into one of Madonna’s longest-running No. 1 hits (With a fourth week on top, only “Take A Bow” (seven weeks) and “Like A Virgin” (six weeks) haul longer reigns.

**BRAND NEW ‘BAG’:** The last time Madonna was No. 1 on the album and singles chart was April 1989. Coincidentally, that’s also the last time two singles on the Motown label were back-to-back No. 1s on the R&B singles chart. This issue, Erykah Badu replaces Profyle at the top of Hot R&B/Hip-Hop Singles & Tracks. That makes Badu’s “Bag Lady” and Profyle’s “Liar” the first two consecutive chart-toppers for Motown since the Boys’ “Lucky Charm” and Today’s “Girl I Got My Eyes On You” were in the pole position.

“Bag Lady” is Badu’s first R&B No. 1 since she made her chart debut with “On & On” in the first quarter of 1999, although she did top the airplay chart with “Next Lifetime” and “Tyrone.”

On the Hot 100, a commercial release of “Bag Lady” sends the single hurtling 34-6, to give Badu her biggest pop placing yet. “On & On” peaked at No. 12 on the Hot 100 in February 1997.

**AGAINST THE WINNER:** Mariah Carey debuts at No. 1 on the U.K. singles chart with her collaboration with Irish boy band Westlife on a remake of Phil Collins’ “Against All Odds (Take A Look At Me Now)” (Columbia), providing a windfall of new chart facts. Oddly, although she has had 15 No. 1 songs on the Hot 100, none of them have also been No. 1 in Britain. Until now, Carey’s love U.K. chart-topper was a remake of Nilsson’s “Without You,” originally a Baftinger tune. As U.K. chart expert Dave Clark points out, “that means Carey’s two British chart-toppers were both written by U.K. songwriters (Pete Ham and Tom Evans on "Without You" and Collins on "Against All Odds").

With “Against” debutting at No. 1, Westlife goes into the record books as the only act to have its first six singles all enter the U.K. chart at No. 1. The only other act to have its first six titles reach the top in Spice Girls, but their first No. 1, “Wannabe,” didn’t debut at the top.

**LIKE BUTTJA: The debut at No. 21 of "Timeless: Live In Concert" (Columbia) on The Billboard 200 further cements Barbra Streisand’s lead in several categories. Among solo female artists, she has the most charted albums (48), the most top 40 albums (41), and the longest chart career (57 years, dating back to the debut of "The Barbra Streisand Album" the week of April 13, 1963). If "Timeless" goes top 10, it will be Streisand’s 27th title to do so, although she already leads in this category as well.

**Billboard Offers Guide To Radio Market**

Billboard and Airplay Monitor have just released "Radio Power Book 2001." This one-stop guide to the radio market contains over 2,000 listings of radio stations across the U.S. (both BDS and non-BDS monitored stations) broken down into 15 formats. "Radio Power Book 2001" offers a comprehensive list of label promotion executives, consultants, syndicators, and top 100 U.S. radio market rankings in each format. Listings include contact names, addresses, phone numbers, five-book Arbitron ratings, email addresses, and more. This guide is the most up-to-date and accurate reference source for music radio and record promotion information and is an essential research and marketing tool used by thousands of industry professionals.

"Radio Power Book 2001" is available for $115 per copy, including postage and handling. For orders outside the U.S. or Canada, add $14 per directory.

To order your copy of "Radio Power Book 2001" call toll-free 900-344-7119.

**Exclusive Paul Simon One-On-One Added To Radio Seminar Lineup**

Paul Simon will join Billboard editor in chief Timothy White in an exclusive one-on-one interview Oct. 6 at the Billboard/Airplay Monitor Radio Seminar & Awards at the New York Hilton.

One of the greatest songwriters in the annals of popular music, Simon will take the stage with White to discuss and demonstrate the creation of his acclaimed new album, "You’re The One" (due Oct. 3 from Warner Brothers). During the interview, Simon will share his thoughts and feelings on the new album, discuss the elements of his composing process, and share the stories behind the songs. "If you’re not someone who makes records meant for dance, and you’re like me," Simon says, "then your records should consist of interesting stories. So the new album grows organically, using all these different structures, while I see how I can still keep the pulse going. And it’s meant to be a journey with a lot of incredible experience, but told in a style that’s relaxed and calm."

The Simon session is just the latest attraction added to this year’s conference, which runs Oct. 5-7. The conference will feature panels moderated by the biggest names in radio, including station managers, on-air personalities and label executives. Panels will cover a wide range of topics including new media, programming, and artists’ issues. The conference kicks off with an opening-night reception in the Hilton penthouse followed by party at New York hotspot TWIRL, sponsored by Logic Records and featuring performing French-fair and DJ Johnny Vicious.

Events for the sec- ond day at the Hilton include the Block- ground Records presents an “Event of Tone.” For the second evening, Bad Boy Records will sponsor Carl Thomas’ Platinum Party at Laura Belle and WKTU will host a midnight party at Club Exit.

The final evening begins with a pre-awards show reception, including a special preview of J’s Records presented by J Records’ president Clive Davis. This will be followed by the Radio Awards Show & Dinner, hosted by Downtown Julie Brown and a roster of special guest co-hosts.

For more information about the Billboard/Airplay Monitor Seminar & Awards, contact Michele Jacangelo at 646-654-4600 or visit www.billboard.com/events.

For hotel reservations, contact the New York Hilton at 212-586-7000.
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