Broadcasters Sue RIAA Over Royalties

BY CHUCK TAYLOR

NEW YORK—The National Assn. of Broadcasters (NAB) has filed a lawsuit against the Recording Industry Assn. of America (RIAA), insisting that AM and FM broadcasters should not be subject to performance royalty payments for simulcasting their programming over the Internet.

The suit, filed March 27 in U.S. District Court for the Southern District of New York, comes in response to an RIAA petition for rule-making posted March 16 with the Copyright Office.

(Continued on page 76)

Jive’s ‘N Sync Sales Roar On

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—With record-breaking first-week sales of 2.4 million units, ‘N Sync’s “No Strings Attached” continues to be a strong sales driver for Jive Records at retail stores in its second week, despite a dramatic drop-off in volume anticipated by accounts.

BMG Distribution initially shipped 4.2 million units of the album, and, since street date March 21, accounts have ordered another 3 million units, which means that there are about 4.8

(Continued on page 74)

The WHITE Paper...

DON HENLEY’S ‘INSIDE JOB’ Ponders LOVE, WORK, COPYRIGHTS & WRONGS

Exclusive: His Warner Debut Is Diary, Manifesto

As an occasional feature column of analysis and opinion regarding music industry topics by Billboard’s editor in chief.

BY TIMOTHY WHITE

In 1791, the framers of the U.S. Constitution made it a vital tenet of the Bill of Rights that “a well-regulated militia being necessary to the security of a free state, the right of the people to keep and bear arms shall not be infringed.”

Some 200 years later, our former frontier culture is drastically altered, with a mammoth infestation of private and often illicit firearms being grossly unnecessary to the security of a free state. Indeed, contemporary law makers should be just as concerned with safeguarding an equally vital tenet of citizens’ personal dignity: the right of the people to keep and bear intellectual property.

As Don Henley sings on the fierce title track of his forthcoming fifth solo album, “Inside Job” (Warner Bros. Records, due May 23), “While we are dreaming/This little island disappears/While you are looking the other way/They’ll take your right to own your own ideas.”

That Henley, a self-made man with savvy intellectual property-owning experience that parallels the uniquely acquired wealth of this nation’s founders, is sounding an alarm about these issues is necessary and appropriate. As a former member of the Eagles, he’s a key composer on “Eagles: Their Greatest Hits 1971-1975” (Elektra), certified by the Recording Industry Assn. of America (RIAA) as the best-selling album of all time.

Back in the 18th century, prominent American entrepreneur/leaders of post-Colonial America like George Washington, Thomas Jefferson, Noah Webster, and Thomas Paine were acutely aware in matters of public policy and private commerce that land would be the primary source of wealth in their new nation, and they believed the right to acquire and defend it had to be vigorously enforced.

But in the 21st century, the primary source of wealth will not be the land, the Internet, the stock market, or music industry, but rather intellectual property—the so-called “content” that lends all of (Continued on page 80)

Wall St. Cools Toward Web Cos.

BY EILEEN FITZPATRICK and BRIAN GARRITY

LOS ANGELES—Less than a year after clamoring to participate in the market debuts of start-ups like MP3.com, Myspace.com, and Liquid Audio, the Wall Street investment community is pulling out of its music holdings and cooling to deals from new players.

Dozens about the future of online music retailer CDnow, coupled with a weak initial public offering (IPO) from ARTISTdirect, may be signaling the industry’s changing fortunes in the financial world.

Investors largely passed on the March 29 IPO from ARTISTdirect—a company with more valuable major-label backing than almost all of its (Continued on page 76)

House Measure Cuts Back On LPFM

BY BILL HOLLAND and FRANK SAXE

WASHINGTON, D.C.—A measure passed March 29 by the U.S. House of Representatives’ Commerce Committee will put the brakes on the Federal Communications Commission’s (FCC) move to establish thousands of new low-power FM (LPFM) radio stations around the nation.

The bill effectively cuts by 70% the number of new low-power stations that can be added to the dial.

(Continued on page 75)
THE VERY BEST OF CAT STEVENS
THE DEFINITIVE COLLECTION FROM ONE OF THE MOST POPULAR SINGER-SONGWRITERS OF THE 70s.

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Currently his song THE WIND is featured in the Timberland TV advertisement as well as in the film RUSHMORE.

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ALBUM IN STORES NOW
**Isgro Pleads Not Guilty To Extortion Charges**

**BY CHRIS MORRIS**

LOS ANGELES—Music industry veteran Joseph Isgro—who a decade ago was the focal point of a high-profile federal payola case that proved disastrous for U.S. prosecutors—has pleaded not guilty to new federal charges of extortions stemming from an alleged loan-sharking operation.

Isgro was arrested by FBI agents and Beverly Hills police on March 25 at Le Grand Passage, a shopping center in Beverly Hills that was the site of several meetings between the alleged extortionists and their victims. Valentino Bartalone, identified by the government as an employee at Isgro’s law firm, was also arrested.

A third defendant, Anthony Saitta, was arrested March 15. At his arraignment the week of March 20, Saitta was ordered held pending trial, based on a finding that he presents a danger to the community.

According to Assistant U.S. Attorney Terri Law, Isgro and Bartalone entered their not-guilty pleas at a March 27 hearing. They remained in custody after Isgro’s attorney Donald Re (who also represented Isgro during his 1996 payola trial) requested a continuance to prepare for a discussion of bail issues. Another hearing was scheduled for March 31.

Law says the statutory maximum on the charges Isgro faces is 20 years in prison. She adds that the government will seek grand jury indictments against the defendants, who were jailed on criminal complaints.

According to an FBI affidavit filed in the case, agents executed a search warrant at Saitta’s home on March 15 and seized “pay and owe sheets” allegedly documenting loan-sharking transactions dating back to 1994. Records for January-March 2000 alone “indicate Isgro withdrew a total of $30,000 from the scheme.”

**FEDS: ISGRO WAS RINGLEADER**

The affidavit identifies Isgro as the dominant figure in the extortion scheme. “Isgro exerted control in all meetings with victims in which he was known to have participated,” the document claims. “Isgro’s presence increased the level of threat experienced by these victims.”

According to the affidavit, Beverly Hills police became aware of the operation on Jan. 4, when a Rancho Palos Verdes man named Bernard Beyda went to police and claimed he was a victim of extortion. The FBI was brought into the case a week later.

Beyda claimed he had borrowed $20,000 from a man he knew only as “Uncle Tony” (labeled as such in his affidavit) and was obligated to pay 6% a week in interest. He estimated that he had so far paid “Uncle Tony” $70,000 in interest and still owed $20,000 of the principal.

On Jan. 8, Beyda met with Saitta, his associate “Tino” (later identified as Bartalone), and the man Saitta called his “partner” (later identified as Isgro) at Le Grand Passage. Two other alleged victims, Alan Zullo and Beyda’s friend Frank Aroco, also met with the three men that day. The FBI affidavit says surveillance video of the meetings afterward shows Isgro “counting currency” and folding the money into “another roll of bills so substantial that Isgro needed a large rubber band to secure it.”

On Feb. 23, during a call by Beyda recorded by police, Saitta allegedly told Beyda, “If you don’t have fifty-two hundred dollars come back Tuesday, you got a fuckin’ problem.”

**Riverdancing.** On St. Patrick’s Day, Paul McGuinness, chairman of Celtic Heartbeat and manager of U2, presented 88 Whelan, composer/lyricist of “Riverdance,” a platinum record commemorating more than 1 million copies of the “Riverdance” album. Also, Decca Records recently announced both a new partnership with Celtic Heartbeat and the upcoming release of the “Riverdance On Broadway” recording. The album contains new music written for the Broadway production and will be out May 2. Shown, from left, are Dave Reference, senior VP of marketing and international marketing for Decca and Decca Broadway; Barbara Galivan, CEO of Celtic Heartbeat; McGuinness; Whelan; Lisa Attman, senior VP of crossover music at Universal Classics Group; Gerry Kopecky, senior VP of sales and marketing at Universal Classics Group; and Kevin Gore, GM of Universal Classics Group.

**Stocks Rise & Fall On Seagram Speculation**

**BY DON JEFFREY**

NEW YORK—Speculation about a possible $1 billion merger involving Seagram’s music entertainment options gained a quick boost to the company’s stock, but sharp declines of a double-dare shares back down again, indicating that Wall Street was concerned by an improving bidding war for the parent of the world’s largest music company.

It was reported that Seagram, the parent of Universal Music Group, which holds an interest in Universal Music Group, has received a quick offer from BMG, a rival music industry giant, and an interest in acquiring an interest in the company for the parent of the world’s largest music company.

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The news, which broke in the U.K.’s Sunday Telegraph newspaper March 26, propelled Seagram’s shares 8.7% the next day, to $63, while Cox’s stock went up 8%, to $47.1875. By press time, though, Seagram had fallen to $60.50, and Cox, to $45.8125.

There has been persistent speculation that Seagram will sell its entertainment businesses, Seagram president/CEO Edgar Bronfman Jr. was forced to tell investors and analysts recently that he had no intention of selling the assets and that he intended to manage them for some time.

Some industry observers have said that the cash-rich German giants are competing with Bertelsmann, owner of BMG Entertainment, may be interested in acquiring Seagram’s music business. But such a combination would likely attract scrutiny from government regulators, because its market share would exceed 40%.

A Seagram spokeswoman said the company doesn’t comment on rumors. A Cox spokeswoman said that there was no truth to the rumor merger and that Cox had not held talks with Seagram. Vivendi similarly denied the report.
Ian Dury Recalled As Musical Innovator

BY TOM FERGUSON

LONDON—The death of Ian Dury at the age of 57 following a long battle against cancer has robbed the British music scene of one of its most charismatic and best-loved talents.

The extensive media coverage of Dury's death on March 27 amply illustrated the vast affection in which the British public held this most individual of performers and songwriters. It was coverage perhaps more usually associated with the death of a leading politician or royalty rather than the former art lecturer who, in his own words, "chose to play the fool in a six-piece band" over an academic or painting career. Along the way, Dury became an influence on a string of U.K. bands, ranging from the Sex Pistols to Madness and Blur.

Virgin Records U.K. president Paul Conroy was GM at London-based indie label Stiff Records from 1977 to 1983, when Dury enjoyed his greatest success with two top five U.K. albums and a No. 1 single, "Hit Me With Your Rhythm Stick" (1979).

Conroy says, "Ian certainly packed an awful lot into those 57 years, not just as a musician but as a painter and a poet. He was an intelligent, witty person, with great stories and anecdotes. Ian had the ability to do all sort of things. It's a shame he didn't live longer, because there are so many things he could have done. He's left behind an awful lot of great memories for an awful lot of people."

The son of a bus driver, Dury was born in 1942 in Harrow, just north of London, but moved to Uppminster, Essex, east of London, after his parents split up. While living there, at the age of 7, he contracted polio. The disease left him with a withered leg and hand; in later years, he would become a vociferous champion of disabled rights. His life in Essex would also become one of the constant themes of his musical career.

After leaving school, Dury attended the Royal College of Art and eventually took a teaching post at Canterbury art school. In 1970, however, he formed his first band, Kilburn & the High Roads, playing the pubs and clubs of London and its surrounding towns. Over the next five years, the band became recognized as one of the leading lights of the emerging pub-rock scene, along with such acts as blues-rockers Dr. Feelgood, the country-influenced Kursaal Flyers, and Brinsley Schwarz, the latter featuring Dury's future Stiff labelmate Nick Lowe.

Recalls Conroy, who at the time was running booking agency Chairisa Artists, "I was dropped out to a pub gig in Islington [North London] by [broadcaster and owner of Oval Records and Kil- (Continued on page 85)
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Parents Split Uni Victor

Unis Music K.K. To Gain Market Share

BY STEVE McCLURE

TOKYO—The fate of Japanese label Universal Victor, the joint venture through which Universal Music did business in Japan before it merged with PolyGram, has finally become clearer. On March 27 that the company's operations will be divided between its parent companies, effective May 1 (Billboard Bulletin, March 28).

Universal Victor (originally known as MCA Victor) was set up in 1991 as a 50/50 joint venture between MCA Music Entertainment Group and the JVC Group, 25.2% of the latter's half is held by Victor Co. of Japan and 24.5%, by Victor Entertainment. Universal Victor's continued existence as a separate company of the joint venture integration of Universal Music Group's Japanese operations.

"It's a long time for the Seagull trademark to hit Japan," says one industry source here, referring to Uni

ersal parent company, Sengram.

Under a "strategic alliance" announced by BMG Entertainment, Kenichi Ishizaka and Victor Entertainment president Moto Nishiura, Universal Music will take over the joint venture's business, marketing and promotion activities, which will involve transferring some 40 of the joint venture's 70-plus employees to Universal Music.

Those moving to Universal Music Japan include Universal Victor president Hironori Iwata and other key executives from the joint venture. The rest of Universal Victor's staff and administrative personnel, will be transferred to Victor Entertainment.

Terming it "most significant," Iwata said all major members of the joint venture's full-scale alliance heralds the creation of a new power that will lead the way for the rest of the Japanese music industry.

Universal Victor is the Japanese licensee of such labels as Geffen, Universal, and Interscope, and MCA. Its sales for the year that ended March 31, 1998, were 17.4 billion yen ($146.1 million), up 54% over the previous year, largely due to strong sales by domestic rock acts Luna Sea and Hide. Adding Universal Victor's foreign and domestic repertoire to Universal Music Japan's lineup will boost the latter's share of the Japanese market to around 15%.

For its part, from July 1 Victor Entertainment will take over Universal Music's on-the-ground sales activities, excluding imports and specialty projects. Some 40 members of Universal Music Japan's 100 sales staff will be transferred to Victor Entertainment in line with this change. The JVC Group will continue to handle (Continued on page 35)

Warner Licenses Sony's ATRAC3

BY ED CHRISTMAN

NEW YORK—In nonexclusively licensing ATRAC3, Sony Corp.'s audio-compression technology (Billboard, March 19), the Warner Music Group (WMG) has begun to put in place the capabilities it will need to become a full participant in the digital distribution arena.

Paul Vidich, WMG executive VP, strategic planning and business development, says that WMG might support as many as three technologies. He adds that WMG chose ATRAC3 because "it will clearly be one of the major technologies in use in digital distribution. Also, he says, "our interest in it is largely due to Sony and the consumer electronic companies it has aligned to support [ATRAC3] in their portable devices." Sony's ATRAC3 compression technology, which is used in conjunction with Sony's OpenMG copyright-protection technology, allows labels to send music over the Internet in a secure format.

Following downloading to personal computers, music in ATRAC3-compressed (or multiple compression/decompression scheme) can be copied onto such portable devices as Sony's Memory Stick Walkman, VAIO Music Clap, and Network Walkman, as well as other devices that are compliant with the guidelines developed by the Secure Digital Music Initiative (SDMI).

In addition to portable devices, ATRAC3 is integrable with various music distribution technologies such as Microsoft Windows, IBM's Electronic Music Management System, and RealNetworks' RealSystem. Vidich says WMG will sell digitally compressed music products in the second half of the year. The company will offer the digital format for CD singles and albums. "We intend to make a meaningful launch," he says.

In picking ATRAC3, WMG gives a boost to Sony's digital technologies, which recently came under attack in an article in The Wall Street Journal. The report alleged that WMG complaints, that the Sony Memory Stick Walkman, which supports SDMI, could make the consumer like a potential criminal.

Vidich dismisses these complaints, saying, "The rules that the Sony product is governed by have been defined by SDMI process and are not particular to the Sony products."

Another note, Vidich cautions that while ATRAC3 will play in devices that are compatible with SDMI guidelines, WMG won't allow it to play in those devices that trans-code the music into a second code.

"We will discourage trans-coding because of the security of the listening issues," Vidich says. "We want the best possible audio quality."

China's Web Anti-Piracy Policy Called Confusing

BY DAVENA MOK

HONG KONG—Industry sources say the Chinese government's announcement that, starting May 1, manufactured-based illegal copies of digital music products will need a license to sell music and music videos on the Internet and BBS is ambiguous and "open to many different interpretations."

In the Chinese music industry's first attempt to rein in the territory's booming Internet population—which increased fourfold in 1999 to nearly 9 million users—following a recent announcement that MP3 downloads will be banned, according to reports from China's official Xinhua News Agency.

The Ministry of Information Industry's (IFPI) Asian regional office in Hong Kong says the announcement is ambiguous. "With the Chinese laws [in place], there's a high degree of uncertainty when it comes to interpretations," says Sean Mok (no relation to the author), the office's deputy director. "So we are not 100% sure of this new announcement means."

Another industry source believes Beijing's pronouncement is "an effort by the Chinese government to calm certain non-state-owned companies' concerns over the Internet music in [the country]. In China, all companies who publish sound recordings, whether it be selling a CD on the street or offering an MP3 download online, need to register with the Ministry of Culture to become a state company.

"This includes foreign companies, who can sell such products in China by [obtaining registration] through a Chinese music publishing company who will sell the source. "Yet online, such activities are harder to control."

Currently, the use of MP3 file formats are widespread in China. But with skyrocketing sales of pirated music and movie CDs, video CDs, and DVDs, there is growing concern that music piracy laws are the pirates' next target. Some industry sources say pirated product make up as much as 80% of all entertainment software sales in China.

While not commenting on the changes Beijing is making in Chinese Internet privacy, the IFPI welcomes the move. "Any move that will help to restore order in the China market is good news," says Mok. "Current laws regarding the Internet are rather vague, so at least this is a solid step in the right direction."

The government has set a May 1 deadline for companies selling audio and video products without a license. Offenders will be subject to as yet unspecified penalties. Details concerning criteria for obtaining the license are unavailable at this time.

The Chinese government is known for its ambivalence toward the Internet, and it has set up a special police task force to monitor cyber activities.

Envisioning A Brighter Future. BMG Entertainment, Neuberger Berman, and Gen Art recently kicked off the National Visual Art Search with a cocktail reception held at BMG’s headquarters in New York. The National Visual Art Search will provide extensive exposure to emerging visual artists and is open to aspiring visual and commercial artists in the U.S. working in painting, drawing, photography, works on paper, prints, and sculpture. Shown, from left, are artist Peter Max; Strauss Zelnick, president/CEO of BMG Entertainment; singer/songwriter Kevin Edmonds; and Andrew Nibley, president/CEO of GetMusic.

(Continued on page 35)
Nicole director ranging to cancel consumers. AOL's Winamp and Spinner music properties.

Myplay says it will America Online an undisclosed “compensation” for its access to subscribers and users. Taking all these properties into account, AOL reaches nearly 80 million consumers.

“This is the fire hose we’ve been looking for,” says David Pakman, a co-founder and senior VP of business development of Myplay. “It will take us from being a relatively small digital music player to one of the largest.”

This two-year deal will drive millions of customers to us.”

In a statement, Ted Leonis, president of AOL's Interactive Properties Group, said that the growth of online music depends upon “ease of use” and that the Myplay deal will “expand the market for digital music.”

The Winamp digital music player is said to be downloaded 75,000 times a day. A branded Winamp/Myplay locker is expected to be available in the first quarter.

In addition, buttons saying “add to locker” will be located next to downloadable tracks listed on Winamp and customers may use Myplay to push the music. Under the deal, Myplay will be the exclusive online music locker service for AOL users. However, Pakman says, Myplay will seek partnerships with other companies. It now has arrangements with such online music companies as EMusic.com and Tunecity.com.

Pakman indicates that Myplay, which is based in Redwood City, Calif., may file for an initial public offering of stock sometime this year.

BY HOWELL LLEWELLYN

MADRID—The controversial decision to cancel this year’s MIDEM Americas Latino music fair in Miami has sparked work for a more wide-ranging North American showcase for Latin music.

Determined to promote the genre in the world’s largest market, Sony Music and publishers society SAGAE is organizing a series of summertime rock en español concerts in the U.S. and Mexico.

SAGAE will hold the first Rock en N Week July 8-15, when free concerts will be staged in New York, Chicago, Los Angeles, and Mexico City. Along with those concerts, round-table debates and video projections will take place as part of SAGAE’s first important solo incursion into the U.S.

“Canceling MIDEM Americas left a vacuum not just regarding rock en español but also in getting across that the term relates not only to the music in itself but to a whole manner of expression and a vibrant cultural underground,” says SAGAE activities coordinator Javier Nono.

The concerts will feature top Spanish stars Juan Perro and Enrique Bunbury, who were leaders of major 1980s Spanish rock bands Radio Futura and Heroes Del Silencio, respectively, and who are still key artists as solo performers. At each concert, local rock en español acts will appear in special showcases to promote new artists.

The title Rock en N was chosen because the letter N, which follows N in the Spanish alphabet and is pronounced “ene,” has become a symbol of cultural identity in Spanish-speaking countries.

“We hope the project will reflect the importance both of rock en español as a communication tool among the Spanish-speaking population in the U.S. and as the world’s only form of rock which has cultural roots outside Anglo-Saxon culture,” says Nono. “This is something that goes beyond a language difference.

Rock bands from Argentina or Mexico play sounds that reveal their culture.”

Another SAGAE-related event connected to the MIDEM decision is the fourth Cubadisco music fair, set for May 24-28 in Havana. It was devised by SAGAE and the Cuban Institute of Music at last year’s Cubadisco that this year’s event will be dedicated to the Mexican Republic, in recognition of that country’s growing importance in the Latin music community.

The first two Cubadisco events were mainly national events, says Novaes, with a smattering of Spanish and U.S. independent labels present. Last year’s event was dedicated to Spain to salute SAGAE’s centenary, and it was then decided that each year a Latino nation would be highlighted.

This year’s concert includes New York-based Dominican Latin jazz pianist Michel Camilo along with Spanish flamenco guitarist Tomati.

(Continued on page 55)

AOL Users: You’ve Got Myplay

BY DON JEFFREY

NEW YORK—Myplay, the online music company that allows consumers to create digital “lockers” for their music collections that can be accessed anytime from any Internet connection, has reached a two-year agreement with America Online that will make the service available to users of AOL’s Winamp and Spinner music properties.

Myplay says it will America Online an undisclosed “compensation” for its access to subscribers and users. Taking all these properties into account, AOL reaches nearly 80 million consumers.

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Rock bands from Argentina or Mexico play sounds that reveal their culture."
ARISTA 25TH ANNIVERSARY

Join Billboard as we celebrate the 25th Anniversary of Arista Records. Included in this salute is a special look into the history of the legendary label. Editorial features an exclusive Q&A with Clive Davis covering the growth and future of the label. Get your ad in this historic issue of Billboard and wish Clive Davis and Arista the very best.

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Join Billboard as we pay a special tribute to Casa De Los Tapes, the legendary music retail chain in Puerto Rico. Editorial features an overview of their operations as the largest music store in Puerto Rico and the Caribbean. Join us as we explore the advancements that have been made over the past 30 years and what's to come.

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ATLANTA

In this hot spotlight we report on the music scene in Atlanta from the perspectives of artists, label executives and promoters. We check out Atlanta’s hottest venues and profile labels, media outlets, studios, retailers and other music businesses. Don’t miss your opportunity to join in on the excitement of this emerging music scene!

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JULIO IGLESIAS

In this special tribute to Julio Iglesias, we chronicle his one-of-a-kind career in the worldwide music industry. Iglesias has sold more than 250 million albums in six languages and received the Grammy Award for Best Pop Latin Artist. This year he is launching his latest Spanish CD worldwide. Join Billboard in celebrating Iglesias’s 30 years in music.

ISSUE DATE: MAY 27
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UPCOMING SPECIALS

DVD - Issue Date: May 27 • Ad Close: May 2
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Johansen Explores Smith's Folk On Chesky

BY JIM BESSMAN
NEW YORK—David Johansen, the chameleon-like New York rock artist whose legendary stint with the punk-era New York Dolls has been followed by various solo activities, including the popular Buster Poindexter lounge lizard persona, has gone back to his blues roots with his latest album, "David Johansen & The Harry Smiths." The album is due April 11 from Chesky Records.

As the title suggests, the mostly acoustic disc is a tribute to Harry Smith, the eccentric music archivist who put together the legendary 1952 "Anthology Of American Folk Music" boxed set for Folkways Records, which compiled deep country and folk blues recordings and heavily influenced the folk music boom of the 1950s and '60s.

"Maybe two or three songs are from the box," says Johansen, "but..." (Continued on page 88)

Carnival Crowns New Monarchs

T&T's Annual Competitions Honor Old-Timers & Upstarts

BY ELENA OUMANO

In Trinidad and Tobago (T&T) you can count on death, taxes, and Carnival, the annual festival season marked by countless masquerade and music competitions.

As the main events on these islands fuel a growing number of Carnival activities held worldwide throughout the year, the stakes are ever higher for the acts competing for such key titles as Soca Monarch, Road March, and Calypso Monarch.

The 24-hour events that make up T&T's two-month-long Carnival season range from masquerade parades to sound system competitions. It's a point of pride that "Trinibugous" (as they refer to themselves) think nothing of "lining" (partying) all night, spending all day under a broiling tropical sun "chipping" (rhythmically stomping) behind a sound truck equipped with either a mobile risco or live band, only to attend or even perform at a dusk-to-dawn fete concert that night.

And so it goes, for weeks on end, until deliverance arrives in the form of Ash Wednesday, when it's all over... until the day after the next Christmas. Before Fantastic Friday, the Soca Monarch competition concert March 3 that kicked off the final weekend of Carnival 2000, soca singer Iwer George rubbed that "faires" final touches.

(Continued on page 77)

BR5-49 Is Emissary On Wheels With Hall Of Fame Deal

BY RAY WADDELL

NASHVILLE—Country neo-traditionalist act BR5-49 has teamed up with Jack Daniel's and the Country Music Hall of Fame and Museum for a unique promotional arrangement tied in with the band's touring efforts.

The deal connects BR5-49's desire to help promote the Hall of Fame with the band's need for tour sponsorship. "The concept was to find a tour sponsor to help market the band with tour support and promotion," says Mike Ponte, manager of BR5-49. "At the same time T&T wanted to do something for the Hall of Fame to support it, but we couldn't just pull out the checkbook and write a big fat check. So we put together this deal with Jack Daniel's to help us on tour and help promote the Hall of Fame."

The new Country Music Hall of Fame and Museum is set to open in spring 2001 in Nashville as a $37 million showplace for the genre. Financing comes from a capital fund-raising campaign, a bond issue, Country Music Foundation reserves, and a line of credit from Bank of America.

"One of the reasons Jack Daniel's wanted to do this was our relationship with the Hall of Fame," notes Ponte. "They have strong ties to Tennessee, and they like to promote that." Jack Daniel's, a Lynchburg, Tenn.-based distillery, supplies the hard-touring BR5-49 with a bus for the next two years. The 45-foot black Prevost features the Jack Daniel's trademark logo and name, along with a reference to the Hall of Fame.

For its part, BR5-49, long a media darling, will give the Hall a plug in all its press. The future could hold more high-profile events whereby the band could promote the Hall with live performances.

"The bus itself will greatly help BR5-49's touring bottom line. "That's two years that we don't have to pay for a bus," says Ponte. "We're un-reveved with Arista, so the only money we make is touring revenue. When you can knock off $8,000-20,000 a week for a bus, that's a substantial chunk of money."

The distillery also provides the band with tour support, as well as media support.

"Some people say when you get a sponsor, you're selling out," says Ponte. "But this is Jack Daniel's. They are a whiskey company, and for people who don't partake, they're still a whiskey company, but they have as good a reputation as you can find."

Meade takes a similar view. "I love Jack Daniel's," he says. "As far as corporate sponsors go, they're down-home people."

Meade also likes the Hall of Fame connection. "It's great to be ambassadors for country music—we've always felt like we were anything," he says. "We tell people, if you've ever been to the Country Music Hall of Fame, it's time to come again in spring of 2001. We can't wait for the new place to open."

Kyle Young, executive director of the Country Music Foundation, says BR5-49's involvement is another example of the support the museum project has seen from the Nashville music community. "Artist support for this project has been very, very good," Young says. "Personally, I'm a real fan of BR5-49, from their early days of playing at Robert's Western World on lower Broadway in Nashville. Young agrees that BR5-49 is a good fit with the Hall of Fame. "This place is about taking care of this part of our culture, and one thing we do is connect the present with the past," says Young. "BR5-49 is a good example of that. We really appreciate their help."

BR5-49's latest release is "Coast To Coast," a live set from last year's tour with the Brian Setzer Orchestra. It headlines through the spring and will open for Dwight Yoakam this summer, followed by dates at fairs and festivals.
Kirkpatrick Plays ‘The Maple Room’

‘Change The World’ Co-Writer Makes Debut On Rocketown

BY DEBORAH EVANS PRICE
NASHVILLE — For several years, Grammy-winning songwriter/producer Wayne Kirkpatrick has been churning out hits for such superstars as Eric Clapton, George Duke, and Amy Grant. For just as long, he’s been politely answering questions about his own long-put-off solo “The Maple Room,” due May 16 on Rockettown Records, the wait is finally over.

“It’s hard to pinpoint why this is the right time, except everything just seemed to line up right — in terms of finding a record label that understood who I was as an artist,” says Kirkpatrick. “That took a while — aside from the fact that I was staying really busy writing and producing.”

Busy is an understatement. The Nashville-based Kirkpatrick’s credits include co-writing the bulk of Brooks’ “In... The Life Of Chris Gaines” collection, as well as singing background and playing guitar in Brooks’ band. He’s also written and/or produced songs for Faith Hill, Susan Ashton, Trisha Yearwood, Martina McBride, and Michael W. Smith. Among his credits are Smith’s “Place In This World” and “Every Heartbeat.” He and collaborators Gordon Kennedy and Tommy Sims won the 1997 Grammy for song of the year for the Eric Clapton hit “Change The World,” from the movie “F reciprocal.”

After helping so many other artists with their music, just did Kirkpatrick tap into his own artistic voice in recording his debut?

“I wrote for you so long and dabbled in different styles of writing, you can kind of lose yourself as an artist a little bit,” the Louisiana native says. “Writing songs through the years, I would write something and step back and think, ‘This is not a pitchable song. This is something I would do if I was an artist.’

Those songs formed a private collection of material that would become “The Maple Room,” which took the title from an old, unused pub sign that hangs in his Franklin, Tenn., studio.

Although his work with others has encompassed country, pop, contemporary Christian, and a myriad of musical styles, the Warner/Cappell songwriter is reluctant to put a label on his own effort. Instead, he says it’s a “singer/songwriter kind of approach to music. It’s pop music with a little folk flavoring.

It’s introspective, lyrically about what vulnerable. It’s really just become a vehicle for me to express my emotions and the way I feel about things... the way I look at life.”

The songs on the “Maple Room” cover a wide range of emotional territory. Among the more poignant is “My Armageddon, Part 2,” which he began when Brooks requested Kirkpatrick write a song for the Chris Gaines project using the word “armageddon.”

“We had written one song called ‘My Armageddon,’ and he didn’t seem to respond to that,” Kirkpatrick says. “So, we wrote another song, called ‘My Armageddon, Part 2’ which is why it’s called ‘My Armageddon, Part 2.’ As we got into writing the song — me and Gordon Kennedy — we forgot about the Chris Gaines project, and we just started writing the song the way it was taking us. At that point, it became very spiritual. Armageddon is the end of the world. And we each individually have the end of our world.

He adds, “In writing the song, it became a way to say, ‘That’s OK. I’m prepared for my end because I know where I’ll be.’ The song took on a life of its own beyond the Chris Gaines project. After it was done, I said, ‘You know, this is something I would like to say on my artist record.’”

Delving further into the project, Kirkpatrick says that “It’s Me Again” is “a really personal statement. I see that as a song about being a songwriter [and] dealing with the insecurities and the paranoia that comes along with being in a creative field — and trying to always analyze yourself. It’s not on

Kirkpatrick

KIRKPATRICK

“...and get rid of the last place that you feel you’ve failed.”

Kirkpatrick’s initial focus will be on the Christian marketplace, and it has already released “Arms Of Love” and “Was I Foolish Again.”

“The original plan was ‘Let’s put it out in the mainstream market, because we were not sure there’ll be a demand for it in the Christian market,’”” Donahue says. “The more (Continued on page 16)

‘Lifehouse’ Opera Is Revisited

By Pete Townsend On Redline

NEW YORK — “Lifehouse Elements,” a collection of highlights from Pete Townsend’s “Lifehouse Chronicles” — the legendary rocker’s much-touted follow-up to the Who’s rock opera “Tommy” — will be released by the newly formed Redline Entertainment.

“Lifehouse Chronicles” was conceived by Townsend almost 30 years ago, and it was written between “Tommy” and “Quadrophenia.” A number of the original “Lifehouse” songs were featured on the 1971 “Who’s Next” album, among them “Baba O’Riley,” “Behind Blue Eyes,” and “Who Got Fooled Again.”

“Lifehouse Chronicles” evolved from Townsend’s enduring fascination with the influence of technology on popular culture. The piece addresses the social and spiritual consequences of a move away from human congregation to digital networking and the power of music. Townsend says that “Lifehouse” was conceived as “an experiment in the relationship between the Who and its audience. I feed into a computer a person’s height, weight, date of birth, likes, and dislikes and create a form of music that reflects that person’s personality. The synthesizer would then take notes from the pattern of that person. It would be like translating a person into music.”

Redline Entertainment’s Gary Arnold says that “Lifehouse” is a “his- torical musical event and one which addresses issues which seem eerily more relevant today than when it was conceived in the 70s. I am delighted that this important CD is Redline’s debut release and am confident it will be well-received by Townsend’s loyal fans.

Retailers agree. “This is one of those projects that die-hard fans ask for every once in a while,” says Gerald LeRoy, a buyer for Sam Goody in Greensdale, Wis. “They know the tapes are out there, and they want to hear what’s on them. This is going to be a very active release.”

At this point, the label has no plans to issue the entire “Lifehouse” project on CD, although it’s a possibility for later in the year or early 2001. Townsend says that “Lifehouse” will also be featured on VH1’s Storytellers show as well as the show’s 50th guest — and the first artist to be taped in London. The show will feature songs from the “Lifehouse Elements” CD.

BY LARRY FLICK
NEW YORK — Enduring acoustic/rock duo Indigo Girls lead a female-driven pack of multiple nominees for the 4th annual Gay/Lesbian American Music Awards (GLAMA).

The act racked up seven nods in categories that include album of the year, for their Epic opus “Come On Now Social,” as well as outstanding duo or group.

One of the group’s most memorable moments was their Pyrocast feature “A Crash Course In Roses,” including a live concert set recording. They also released an album of the year. Also running in that category are Gauthier, Hentges, Ndegéoelco, Sonia, and Reagon. Other notable nods include

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Indigo Girls
"I'm up there in front, so I get blamed when we stink. But when we're hot... Think it's tough maintaining a relationship?

Try keeping a band in one piece. So many forces conspire to tear a group apart. Perhaps it's only our mutual love of music that keeps us together on one stage. www.iam.com/rozz"

www.iam.com

Be Seen. Be Heard.
### Top Pop, Catalog Albums

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**Artists & Music**

BY CHRIS MORRIS

LOS ANGELES—The self-titled album by Dusty Trails, due May 9 from Atlantic, may not be exactly what you would expect from its two principal members, Vivian Trimble and Josephineiggs, who were, respectively, members of the hard-touring rock bands Luscious Jackson and the Breeders. Atlantic VP of associated labels Steve Davis says, "It just use an album and Wiggs made it clear early on that their project would be a change of pace.

DeBro recalls, "They were really shocked some ways from their previous experiences from the groups they were in and the relentless touring that was done and being part of a 'roll' machinery—singles, videos, touring constantly, and the grind of doing that.

Trimble and Wiggs had associated with each other on and off the road since the early ‘90s: Luscious Jackson opened for the Breeders on the beginning of their tour, and Wiggs co-produced the 1995 album by the Kostars, a side project by Trimble and her Luscious bandmate Jill Cuniff. When they banded together as Dusty Trails, they decided on a project that would involve less physical and mental wear and tear.

Trimble says they decided to record vinyl and to spin more time in a studio project situation, be able to spend more time in New York. "The hard way you wish for, though," Wiggs adds, "because we ended up spending two years in the studio."

DeBro says Trimble's musical orientation, "We talked about doing different things. One of them was do sort of a concept album that was instrumental written in homage to different types of film genres. Another thing we really wanted to do was some where the whole independent film scene is so interesting now. There are so many different people working, and there's a very strong film community in New York.

"Then we also had all sorts of music that had been written along the way and hadn't been recorded," Trimble continues. "We were covering a lot of bases, in a way."

The resultant album—split between subtle songs and impressionistic instruments (published with EMI-April Music/Love for Last Tango ASCAP) and Naked Whale Rat Music (ASCAP)—was literally made at home, in a studio set up in Trimble's living room.

The two groups members play most of the instruments on the album. Trimble supplies lead and backing vocals, keyboards, acoustic guitar, and accordion, while Wiggs plays bass and percussion and sings backing vocals.

A number of close friends lent support. Luscious Jackson's Cuniff and Kate Schellenbach provide vocals, guitar, and drums on some tracks. Wiggs' English associate Jon Mattocks comp. con. and percussion. The label showcases the cinematic quality of the year's Dusty Trails' music on its group's web site (dustytrails.com), which includes audio clips of two album cuts.

"We're going to just use it as an electronic press kit—we're going to try to get placement in theaters, maybe try to get some placement with contests on the Independent Film Channel, go in that direction."

Some Dusty Trails music will be heard in the independent feature "Happy Accidents." The film, which Wiggs describes playfully as "a romantic comedy with time travel," was directed by Brad Anderson and stars Marisa Tomei and Vincent D'Onofrio.

Wiggs says, "We were actually in king of the final stages of finishing this album... I think it was the beginning of November of last year when a group ended up actually recording music. They ended up having it on hold for a month while we did the stuff for the movie."

"Which caused some consternation at Atlantic," adds Trimble with a chuckle.

"We're going to play a few shows," Wiggs says. "It's going to be like an evening with Dusty Trails. It's going to be less like a rock show."

"We're going to do very special shows and really put some time into doing them in a high-end, elegant way... It's months and months away at this point. It won't be before the fall."
Want to see some emotion? Be happy to sell you some. A little anger? A dash of hope, perhaps? Everybody's an actor.

I'd just like to get paid for it. Look, the cemeteries are full of indispensable executives. So don't say it's time I got a real job. I'm looking for the role of a lifetime. www.iam.com/lyle

"Be Seen. Be Heard." www.iam.com
As World Music Audience Grows, WMI Celebrates Its 15th Year

BY JIM BESSMAN

NEW YORK—From its humble beginning as an art gallery that had to borrow chairs from nearby church, New York’s nonprofit World Music Institute (WMI) has emerged as one of the leading presenters in the U.S. of traditional music from around the world.

Having just celebrated its 15th anniversary in February with a star-studded world-music benefit concert at Town Hall, the Institute has been awarded a challenge grant from the Robert Sterling Clark Foundation to facilitate putting its mail-order catalog of more than 5,500 CDs, videos, and books on the Internet.

Meanwhile, WMI is enjoying the increasing audience for world music—and the increasing respect it’s been getting from a mainstream that’s more aware of the world.

“They’ve been in front of the curve in terms of anticipating what we now see as an ever more viable part of the world record business,” says David Bither, senior VP at Nonesuch Records. “They’ve been supportive of artists we work with well ahead of the time they achieved commercial success, and we look to them for ideas because they’ve been the most consistent and vibrant source of world music for 15 years.”

Bither even credits the institute with bringing the Buena Vista Social Club and its offshoots to Nonesuch, via a “Rube Goldberg” route where Nonesuch licensed England’s World Circuit label—home of Buena Vista—after he saw the label’s Malian singer Oumou Sangare at a WMI concert in New York.

“It’s hard to imagine musical life in the city without it,” says Browning. “But the institute has had a major impact on world-music artists’ careers too. ‘Because of my association with it, I’ve seen and collaborated with many great artists—jazz, Latin, African, Indian,’ says Simon Shaheen, the Palestine-born New York violinist and oud (Ara- bic lute) player who has performed for WMI since the 70s and was one of 11 renowned world-music artists participating at the organization’s February benefit.

“But I’ve also expanded my audience because of it,” Shaheen continues. “It’s mostly an American audience in the beginning, but now, when I give a World Music Institute concert, at least 50% is Middle Eastern.”

When Robert and Helene Browning founded WMI, international and American roots music was played in ethnic neighborhood concert halls.

“Occasionally there was a big Irish concert at Town Hall or a Ravi Shankar concert, or something at Jujam House or the Asian Society. It’s says Robert Browning, a former painter from England who first organized concerts in the mid-70s at his small East Village apartment, “There weren’t even any blues clubs then, and a lot of the [blues] old-timers had never played in New York before.”

Browning began staging concerts by Andean musicians and classical Indian music players. Outgrowing the cramped space, the concerts moved in 1980 to the Alternative Museum in Soho.

“We realized we were doing something people really wanted and needed,” says Browning. “We were bringing people to music they hadn’t heard before and also servicing ethnic communities by providing a place where they could come and feel at home—albeit in America.”

With an increasing audience, the Browning’s launched the World Music Institute in 1985, with a budget of $100,000 funded by the Folk and Traditional Arts program of the National Endowment for the Arts and the newly established Folk State Council of the Arts. Thirty concerts were presented that first year, including the 12-concert series “Voices Of The Americas” at Washington Square Park—spotlight Cajun, Tex-Mex, and other Native American musical styles and the “Festival Of India” at the Triplex.

Fifteen years later, the institute has produced approximately 1,000 concerts, featuring some 800 acts from 76 countries—everyone from the late Pakistani Qawwali singer Nusrat Fateh Ali Khun to the Louisiana Cajun accordionist Marc Savoy. It now presents 60-70 concerts a year, at venues ranging from the 275-seat Washington Square Square Church to the 4,000-seat Danny Kaye Playhouse at Hunter College.

WMI’s $2 million annual budget comes mainly from government funding, private foundations, and individual benefactors—and an increasing number of seasonal series subscribers and single-ticket buyers.

The institute also operates a program of international artists that tours throughout the U.S.; last year’s “Gypsy Caravan” starred 33 artists and visited 16 cities. But besides traditional music, WMI presents contemporary world music by emerging and established composers. Its “Interpretations” series, now in its 11th year, recently included showstoppers such as Egyptian oud virtuoso Yusef Lateef at Alice Tully Hall in Lincoln Center.

The big task for the institute now is to utilize its grant from the Clark Foundation to put its mail-order catalog onto its Web site and sell product online.

“We have a larger stock of traditional music product than any of the big three retailers [HMM, Tower, and Virgin] in New York,” says Helene Browning, “and there are many cities in the country that don’t have even those outlets.”

The catalog—via mail order or on-site sales at concerts and WMI’s midtown Manhattan headquarters—accounts for $100,000 a year in income, Robert Browning, who feels that total can eventually double or triple after going online.

Browning cites the growing interest in world music, as manifest by world music signings by such American record companies as WMI, which use WMI’s and other U.S. feature films including “Buena Vista Social Club,” increased press coverage, and more clubs booking world-music acts.

“More people are traveling and hearing music from other countries and wanting to hear it here,” adds Browning, “and there’s been a massive change in immigration. When we started, there were 2,000 Indians in the community—and now there are well over 300,000. Same with West Africans. And there’s been an influx of Jews from Russia and other former Sovi et republics, as well as Dominicans, who are just getting into the concert market.”

Most notably, the World Music Institute’s audiences are expanding beyond its traditional base.

“A lot of ‘upper echelon’ people who normally only go to the opera or symphony attended the benefit,” Browning says. “And we’re beginning to get people from one specific community coming to hear music from other ones.”

Also helping well, Browning adds, is CNN coverage of the benefit.

“Up until now, the only TV for world music has been public TV,” he says, expecting further exposure from cable outlets.

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KIRKPATRICK PLAYS ‘THE MAPLE ROOM’

(Continued from page 11)

research we started doing, the Christian market said, ‘We want this. This is something we want to support.’”

Donahue says that although Kirkpatrick is well-known and highly regarded in the Christian arena for his work with Grant, Smith, and Ashton, the label’s initial hesitancy to work the project out of the Christian market came from the fact that it isn’t a “traditional” contemporary Christian music record. “We just want to make sure we distribute it to the right channels, but Wayne’s name is known so prominently in our industry as a writing leader for the last 15 years that we ultimately decided to reverse our trend and release it to the Christian market first.”

He adds, “We’ll take it to the mainstream market probably later in the summer.”

“I love guys like Wayne,” says Jeremy Potter, senior music buyer at the Wheaton, Ill.-based Lomestone chain. “He is not afraid to take his talents beyond the Christian arena. I hope the album is a
The hardest part is shooting on location. Up at dawn so strange insects can bite your ankles. Want to take my picture?

Don't make me go back to the jungle. Think modeling's easy? Wait till you're on some glacier; everybody else has parkas, and it's you in the strapless evening gown. www.iam.com/april
INDIGO GIRLS TOP GLAMA NOMINEES

(Continued from page 12)

music being made today—gay or non-gay.”

With the addition of eight new categories this year, a total of 28 GLAMA trophies will be handed out April 24 at New York’s Manhattan Center. Among the genres covered by new categories are country, contemporary spiritual, jazz, classical, rock/alternative, and acoustic/folk.

According to Mitchell, GLAMA received as many submissions for consideration this year as the first two years combined; 20 categories have been added since the initial ceremony in 1996. More than 300 entries were submitted for consideration by approximately 150 acts.

Indie retailers see the volume of applicants as proof that the gay/lesbian music market is growing. “It’s not as much of a shock to be an ‘out’ artist anymore,” says Marlon Creaton, manager of Record Kitchen in San Francisco. “Part of that is due to the open nature of albums by Melissa Etheridge and Indigo Girls. They’re major artists with strong followings who are performing songs about the gay and lesbian experience. They’re paving the way for so many others.”

Creaton adds that the domination of female artists in the GLAMA field is also not a surprise. “Again, I believe it’s a reflection of the world at large. At this point, there are no real strong ‘out’ female figures in the mainstream. As much as Elton John and George Michael should be applauded for their activism, they have not been particularly political or ‘out’ in their music—certainly not as much as their female counterparts.”

Nominees were chosen by judging panels that included industry executives, music and gay media personnel, and recording artists. All nominated recordings are by self-identified gay, lesbian, or bisexual artists and were commercially released in the U.S. between June 1, 1998, and Dec. 31, 1999.

Calling the project “a no-brainer” in terms of its appeal, restless president Joe Regis says the label signed on before he knew whether the music—of questionable taste like its predecessor—but also likely to generate strong support in selected camps—would actually see a broad theatrical release. “We bought in no matter what, because of our belief in the brand,” he says. “Regardless of how widely the film was distributed, we knew if we put together a great album, the fans would be there.”

Fans of the film, which sprang from the like named magazine, gave “Heavy Metal” an impressive track record. Indeed, Columbia TriStar Home Video sold more than 2 million copies when it released the original “Heavy Metal” on video and DVD in 1996, and Electra saw sales soar with its simultaneous rerelease of the original soundtrack.

This time around, music supervisor Bruce Berman says, the intent was to build upon but not repeat the original aural experience. The new album’s hard-jamming 18 tracks represent a smorgasbord of current rock sounds, including Monster Magnet’s “Silver Tongues” and “Purgatory,” a single that was produced by Bob Ezrin. Billy Idol’s scene-specific “Buried Alive” and tracks from Sinistar, Pantera, Halestorm, and Zildjian, among others, contribute to the overall in-your-face attitude.

“As good as the first record was, it was all over the place,” says Berman, recounting a lineup that pingponged from Black Sabbath to Devo, and from Journey to Donald Fagen. “Back then, they could do that because radio was not so segmented. Today you have to go in a direction; we wanted to make a hard-rock, heavy music album.”

Fittingly, Berman says he never considered bringing back any of the original bands. “We wanted this record to be for the kids that are going to discover heavy metal the first time around, just like we old guys discovered it last time. We didn’t want to use their father’s music.”

The soundtrack’s vibe was set in motion after Berman attended a Monster Magnet show and was mesmerized by the act’s stage presence. “I felt like it was ’70 and I was back in Indianapolis and AC/DC was opening for Kiss—it had that same kind of energy coming through the amps. I decided we were going to build the record around that feeling I have right now.”

A feeling of intensity permeates almost all of the songs, particularly Days Of The New’s “Rough Day,” an existing song that frontman Travis Meeks says he elected to rework to fit, as he puts it, a “Corin Jane Barbour-type vibe. The new ‘Rough Day’ emerged from Meeks’ studio in Louisville, Ky., with Berman in the producer’s chair. “I can write to a scene, but I wanted to take this song if I already had and mold it, put a new spin to it,” Meeks says. “What we ended up with is Days Of The New, but with a progression. The big drum sound and ethnic sound was coming through on the second album, but now you can hear it work on a song from the first album, too.”

For Restless, “Metal” presents a rare, lengthier-than-usual sales window for a soundtrack. The film opens in April, a new video game is slated to debut in June, the premiere cable broadcast is set for July. On Encore, and Columbia TriStar will release the video in December.

Additional visibility is being fueled with the existence of some 30 “Heavy Metal 2000” licensees that are planning to inundate vendors with everything from action figures to lighters to top swords. “We expect the album to be platinum by the time the video comes out,” predicts Regis. Various retail-specific programs are in the works, such as a key-chain promotion Restless is doing with Best Buy, according to Regis.

To further sweeten the offering for cue fans, Restless will release the soundtrack in four different packages, each designed by graphic artist Simon Bisley. The first 250,000 albums will contain a bonus interactive disc of visual material curated by director Kevin Eastman. All albums contain quotes from participating acts about what it meant to do the project. On a nostalgic note, the release of “Heavy Metal 2000” denotes a passing of the torch of sorts from Black Sabbath member Geezer Butler to son Bill Butler, whose band Apartment 26 contributes the song “Dystopia” to the film and soundtrack. Says Berman, “We obviously wouldn’t have gone after if their music didn’t work for [the film], but how perfect that it did.”

Party Of Fys. Trauma/Delicious Vinyl band the Fys have begun a spree of promotion on behalf of their second set, “Outta My Way,” due in stores April 11. They appeared on the Feb. 22 episode of Fox TV’s “Party Of Five,” on which they performed the tune “No Sad Story.” The Fys have also recorded a new version of ESPN’s X-Games theme, which will air during the “Winter X-Games.” Pictured, from left, are band members James Book, Adam Paskowitlz, Jack Holder, and Peter Perdicinzi.
I've danced on some pretty major concert tours, and I've danced in some pretty crummy clubs. My feet start moving and next thing you know, I'm someplace else. I never really thought of hip-hop as a new kind of transportation, but it's an amazing way to get around. www.iam.com/footprintz
Shear's latest album, “Alow Me” (due April 25 on Zoe/Rounder Records), reflects a more joyful mood than his previous work. Shear says, “I’m sure this is a happier record than the last one, because I’m happier. But even when I’m happy, I’m still feeling like the ax is going to fall. It’s harder to write positive songs, but I think it’s a good thing to put out into the world.”

He continues, “As I get older, I care more about the timeless aspect of making records and less about making my records sound ‘current’ or ‘competitive.’ I’m still always looking for that same thrill when I got a kid when I hear something great and be completely blown away by it.”

Shear is planning to do a tour of select cities. Upcoming dates include April 26 in New York and April 27 in Somerville, Mass.

**Red Hot Jazz:**
San Francisco-based band Lavay Smith & Her Red Hot Skillet Lickers have been a local favorite for years, but the band is starting to get national recognition for its music. The act’s current album, “Everybody’s Talkin’ Bout Miss Thing” (Fat Nate Records), debuted in the April 1 issue at No. 22.

**Billboard’s Heatseekers Album Chart**

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<th>Title</th>
<th>Artist/Label</th>
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<tr>
<td>Rockapella Returns</td>
<td>Shear</td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of Billboard’s 200 chart. When an album reaches this level, the artist and the album’s subsequent singles are immediately eligible to appear on the Baseball Heatseekers chart. All albums are available on cassette and CD. "Asterisk indicates vinyl L.P.s available. A B. G. Quintanilla is the album’s distribution label.

Other Pitchfork tour dates include April 15 in Portland, Ore.; April 17 in Boise, Idaho; April 21 in Boulder, Colo.; April 21 in Lawrence, Kan.; April 22 in Minneapolis; and May 21 in St. Petersburg.

**The Regionals**

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<td>Billboard</td>
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<td>South Central</td>
<td>Masta Killa, Larry Clarkridge, Jim, Jone &amp; Double Phaze</td>
<td>Billboard</td>
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**The Regional Roundup**

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**The Top Jazz Albums**

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<th>Title</th>
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<td>The Virgin Suicides (Original Score)</td>
<td>Soundtrack</td>
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Upcoming concert dates for the act include April 9 in San Francisco, April 11 in Berkeley, Calif.; and April 21 in San Francisco.

**Legendary Tales:**
At 21 years old, female hip-hop artist Legend has already performed on concert bills with LL Cool J, OutKast, and KRS-One. The Minneapolis native, who is now based in Columbus, S.C., performs rap with a positive message, as evidenced in her Orpheus Music album, “Power To The People,” due April 11. The first single from the album, “Make It Hot,” has been serviced to R&B radio. Legend plans to go on a tour of U.S. colleges.

**Shifting Gears:**

**Renters, Beware:**
Heavy metal band Apartment 26 got some valuable exposure when it was part of the second-stage lineup on last year’s Ozzfest tour. Currently on a North American tour, the band releases its major-label debut album, “Halucinatin’,” May 2 on Hollywood Records. Apartment 26 lead singer Bill just happens to be the son of Black Sabbath member Geezer Butler, but the band is downplaying the family connection.

**Backbuquerque**

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**Ribot’s Entertainment:**
Marc Ribot and Los Cubanos Postizos (The Prosthetic Cubans) have a No. 24 hit on the Top Contemporary Jazz Albums chart with their 1998 self-titled Atlantic Records debut album. The singles, “Muy Divertido!” (Very Entertaining), due April 25 on Atlantic. Ribot has been the guitarist for artists such as Tom Waits and Elvis Costello. The new album features key-oardist Anthony Coleman, who has collaborated with John Zorn and Gary Lucas.

**Louis:**
April 26 in Chicago, and April 27 in Pontiac, Mich.
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SPOTLIGHT

**SPOTLIGHT**

Bill Frisell
Ghost Town
Produced by Lee Townsend
Nonesuch 75583

Guitarist Bill Frisell has come a long way since his last fully solo album, *1989’s “To Line.” He has traveled from the cool abstractions of an ECM, smart-jazz sensibility toward a style suffused by the rich, warm sounds and good humor of vernacular Americans. In fact, though filmed at retail with Frisell’s other jazz-oriented work, the evocatively titled "Ghost Town" has more in common with folk music—more so than his recent country-oriented masterpiece, "Northway." "Psalms of Azor," featuring acoustic and electric guitars (as well as a banjo) through an array of effects, Frisell conjures after the hillbilly hymns and bents.

Bill Frisell
Guitar, Tins

BR5-49
Coast To Coast
Produced by BR5-49
Anita O’Deez

The band, hailing from the beloved Nashville neo-traditionists will likely be the most played disc in Music Row except for a few more country music single by Jimmie Rodgers. This is the kind of music that needs to be heard as a whole. It is a testament to the power of the human voice and the simple beauty of the mandolin.

Mary Chapin Carpenter
I Am A Town

R&B/HIP-HOP

**MARY MARY**

Thankful
Produced by Wanya Morris
Columbia/C2 Records 65740

Already known in industry circles for their background vocals (Brandie, Eriq Benoit and songwriting (Toni Braxton) and songs from such artists as "I'm So Lonely I Could Cry" and "Wildwood Flower." One of the fastest-selling artists albums and singles are "I'm So Lonely I Could Cry" and "Wildwood Flower." The band's debut on her own label is enchanting.

GHAZAL

Maz Marlouzian
The Silk Road
Produced by Nayan Kahlur
Shanachie 66024

GHAZAL is the latest in a long line of recordings by an artist who has been underground for many years. His music is a mixture of Eastern and Western influences, creating a unique sound that is both familiar and new. The band's debut on her own label is enchanting.

VALENTINE

**TOP ARTISTS**

Under Suspicion
Produced by Joe Cocker
EMI Latin

An array of Latin notables contribute to this eclectic mix of boleros and rockabilly, offering a varied and exciting listening experience. The album includes a mix of previously released tracks and new material.

FADO

**TOP ARTISTS**

Under Suspicion
Produced by Joe Cocker
EMI Latin

An array of Latin notables contribute to this eclectic mix of boleros and rockabilly, offering a varied and exciting listening experience. The album includes a mix of previously released tracks and new material.

VITAL REISSUES

**VITAL REISSUES**

From R&B and teen sensation to industry standard-bearer, all four albums reign ed on both the R&B and pop charts, producing such hits as "Superstar." You Were The Sunshine Of My Life," "Superwoman (Where Were You When I Needed You)," "Higher Ground," and "Living For The City."

ALBUMS

**ALBUMS**

From R&B and teen sensation to industry standard-bearer, all four albums reign ed on both the R&B and pop charts, producing such hits as "Superstar," You Were The Sunshine Of My Life," "Superwoman (Where Were You When I Needed You)," "Higher Ground," and "Living For The City."
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SANTANA
TONI BRAXTON
KENNY G
ALAN JACKSON

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**WORLD MUSIC**

**SAVON-DOUCEZ CAJUN BAND**

Sam’s Big Rosseter

The Savoy-Doucez Cajun Band—Maurice Savoy (piano/accordion/vocals), and Michael Doucez (fiddle)—is one of the best Cajun outfits in south Louisiana. Their repertoire represents the best in traditional and original Cajun music, and on this 19-song album, they give us the works. The infectious danceability of “Les Culottes A L’Lollipop,” “La De страны No Fille Avec Mon Pote,” “Sti To Vou Ansuer” is tempered by the simple elegance of waltzes like “La Valse D’Evin,” “La Modee De L’Evin,” “L’B.B.’s Waltz,” “Ann’s Party’s Girls’ Blues” is a spicy bit of country blues, and her signing of “La Lamentation De Destinus De Brebeuf Samedie,” mourns the disaster of Hurricane Audrey in 1957. Cue up the live track “Alton’s Dream” and “Marc Campbell’s ‘Get down on it’” Michael sets sail on the fiddle, building a monster groove, and his playing is as anything but a routine solo that should have Albert Arpin dancing in heaven. Trop chaud.

**BLUEs**

**JAMES COTTON**

Five-Under You’re Looking The Hill

Talent Blue 83497

If you think James Cotton’s getting a little old, you’re right. If you think he’s losing his voice, you’re right again; he’s battling throat cancer, though his vocals are still deeply moving. Maybe he opens this album with “Cotton Jump Boogie” to give us a taste of that. By the time we’re finished slamming his blues harp into this boogie groove, it’s evident that his engine’s still running. As a result, pianist Maxie Maxwell and guitarist Rico McFarland at his side, the band manages to sail into the wind. Cotton’s a storied man, and the lyrics are a bit of a cornball, but he still gets the job done on this set by cutting from simple to sensitive as he cuts his way through the set:

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The Country

Mark Chesnutt

The first single from Mark Chesnutt’s forthcoming album, “Confessin’ My Love,” is a rollicking update of Scott Campbell’s 1965 top 40 hit. It’s one of those solid sounding tracks that deserves to be a smash (climbed to #39 for No. 39 for Camp, an engaging singer-songwriter who, for whatever reason, never quite cracked through.) Tackling his turn at the tune, Chesnutt delivers the type of personable-packed performance that has marked some of his best work through the years. “Fallin’ Never Felt So Good” has a radio-ready melody and catchy lyrics that audiences will easily relate to, about the most universal feeling of all—falling in love. Production is taut and places the emphasis on Chesnutt’s way with the lyric’s strong strength, with the song’s infectious nature and pleasant groove underpinning. Turn up the volume and listen to this one.

The Country

The Boys

The Boys have released their new CD, “Liar, Liar,” which is a easy-listening, melodic pop song. The band’s sound is reminiscent of the 80s, with catchy hooks and memorable choruses. The album features a mix of acoustic and electric guitar, and the vocals are harmonious throughout.

The Country

The Tractors

The Tractors' new album, “Inside Job,” is a heartwarming story of a young couple who are struggling to make ends meet. The album features a mix of country and rockabilly sounds, with catchy hooks and memorable choruses. The album is sure to appeal to fans of classic country music.

The Country

The Bellamy Brothers

The Bellamy Brothers' new album, "Down to the Bone," is a collection of classic country songs that have been reimagined in a modern style. The album features a mix of acoustic and electric guitar, and the vocals are harmonious throughout.

The Country

Anne Cochran

Anne Cochran has been a familiar face in the country music industry for many years, and her new album, "Flawless," is sure to be a hit. The album features a mix of traditional country and modern sounds, with catchy hooks and memorable choruses. The album is sure to appeal to fans of classic country music.

The Country

The Dixie Chicks

The Dixie Chicks' new album, "Not Ready to Make Nice," is a powerful statement about the power of music to bring people together. The album features a mix of country and rock sounds, with catchy hooks and memorable choruses. The album is sure to appeal to fans of classic country music.

The Country

The Eagles

The Eagles' new album, "Their Greatest Hits 1971-1975," is a collection of their greatest hits, including "Hotel California," "Life in the Fast Lane," and "Take It Easy." The album features a mix of acoustic and electric guitar, and the vocals are harmonious throughout.

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The Eagles

The Eagles' new album, "Their Greatest Hits 1971-1975," is a collection of their greatest hits, including "Hotel California," "Life in the Fast Lane," and "Take It Easy." The album features a mix of acoustic and electric guitar, and the vocals are harmonious throughout.
Turner, Puff Daddy, DMX, LL Cool J Among Top Artists Hitting The Road

NASHVILLE—In the past, R&B acts, particularly rap artists, were used in business as one of the road—despite ruling retail. But that scenario is rapidly changing, with several R&B/hip-hop artists poised to rack up multimillion-dollar deals. Leading the way is Tina Turner, who kicked off her SFX-intensive tour with Lionel Richie in support of her Virgin album "Twenty Four Seven" on March 23 at Minneapolis' Target Center. A March 26 date at the Palace at Auburn Hills, Mich., grossed $900,000. This tour, billed as Turner's last, is projected to gross as much as $45 million, and dozens of venues have sold out in advance. The tour is the hip-hop package featuring the Cash Money/Ruff Ryders roster. This tour sports a lineup that includes DMX, Eve, the Lost Boyz, Swizz Beatz, Juvenile, BG, Lil Wayne, Turk, and Big Tymers (Billboard, March 4).

International Creative Management (ICM), talent agency for the Cash Money/Ruff Ryders tour, has Puff Daddy working Europe until April 17. The Bad Boy/Arista artist is then tentatively set to work U.S. amphitheaters beginning in mid-summer. ICM is also working on putting a package together for LL Cool J and other artists, possibly including Lil' Kim.

Tour of Cash Money acts featuring DMX is being planned for Europe and Asia. In a separate tour, rapper Nas will work Europe, Asia, and the Middle East. Additional tours that are close to being announced include Luther Vandross and Keith Sweat in separate summer outings.

In the world of hip-hop, R&B/hip-hop acts are increasingly playing outdoor shows, thanks in no small part to SFX's rise in the industry. SFX owns dozens of amphitheaters across the country and is known to pay top dollar to acts in order to provide programming for SFX shows.

"Before one, it was difficult for them to find these venues," notes Casey. "But to be honest, since (leading African-American promoter) Al Haymon made his SFX deal, we've started introducing our audiences to more outdoor venues."

Ray Waddell

Former Destiny's Child Members Sue Group; Conference To Get Down in London

**FINAL DESTINY?** A spokeswoman for Columbia's Destiny's Child says the quartet is "suspended" by the recent lawsuit filed by former members LeToya Luckett and LaTavia Roberson.

Filing March 15 in Harris County District Court in Texas, the suit alleged that manager Matthew Knowles and members Beyoncé Knowles and Kelly Rowland breached their partnership and fiduciary duties. Unspecified damages are sought. The suit was brought by SFX's Farrah Franklin and Michelle Williams—"is set to return to Europe on April 12." In a statement released March 29 in Houston, the group said, "Destiny's Child has always been about honesty, respect, and being positive. Along with good music, friendship was at the heart of this group. We all wanted the same thing. When two people decide they want something different, that's when the philosophy of the group, that will ultimately cause problems. This lawsuit makes (legal) sense...we're proud of our creative work and the truth will come out soon—either in court or in mediation."

**INDUSTRY BRIEFS:** R&B producer Daryll Simmons is the latest client addition to the Edmonds Management Group (EMG). Simmons—who whose track record includes projects with Johnny Gill and Bobby Brown, co-writing and co-producing with Kenneth "Babyface" Edmonds, —has been signed to the label of Daryll Simmons and EMG senior VP Randy Cohen... Launch Pad Entertainment—the partnership between producer Armando Colón and his manager Fred Crawford—has signed a production/distribution deal with Quest/ Warner Bros. Initial releases by Mark Middleton and the Incredible Siamese are slated for this summer. Colonel also recently signed a worldwide co-publishing pact with Edmonds Music Publishing.

Producer Charles Walleck (George Benson, Dionne Warwick) is the founding force behind New York-based Wave Entertainment. Following the success of his hooded footstep of Windham Hill's Private Music (Barry White, Jeffrey Osborne, Peabo Bryson), the imprint—distributed by Universal Music and Video Distribution in association with film soundtrack company Varese Sarabande—is targeting the adult niche through R&B, pop, and beach music. Working with Walleck are former Philadelphia International/RCA executive VP Gary Coulson and ex- kilomet Records Elektra senior VP Ray Daniels. Wave Entertainment officially bows in late April with the album "I Give My Heart To You" by O.C. Smith (1968's "Little Greenapple)." With the help of Lakeside and Atlantic Starr, new act Hitting The Road, billed as "The Rapper Gibson special recognition music award to RZA."

**THE NEXT PHASE:** Bad Boy/Arista VP of publicity Juanita Stephens is hanging out her shingle as JFK Media Relations. She will continue to serve as an independent public relations consultant for Bad Boy, representing rapper Rob and singer Faith Evans. Stephens can be reached at 718-552-2914 or janesdialrel@aol.com. Former Sony Music executive Janice Lytchott is the new executive director for the International Jazz Academy and Hall of Fame. Ground-breaking for the Wilmington, Del.-based site takes place in September. Author Kari Daniels ("Brandly: An Intimate Look") joins former LaFace VP of marketing Lisa Cambridge and other media transplants at Volume One, the full-package HBTV site that debuts in June. Daniels, formerly with Launch.com, assumes the post of entertainment news producer.

**Birthday Bash:** Queen Latifah was recently surprised during a taping of her show when a defense motion will be heard to dismiss the $700 million lawsuit filed by the Black Promoters Assn. of America (BPA) in November 1998 (Billboard, Nov. 29, 1999).

BPA attorneys are cautiously optimistic that the case—which names 11 major booking agencies and 30 promoters, including the SFX family—will move forward. "We analyzed all the American concerts presented in the 12 months prior to the start of the lawsuit," says Robert Donnelly, a music attorney working on behalf of the BPA.

"We couldn't find one concert where a black promoter did not act as a concert by a white performer. That is so damaging to [the defense's] case. If we were inaccurate, they certainly would have presented opposing evidence, and the fact is they did not." 

"Black promoters are almost extinct now," says Leonard Rowe, president of Atlanta-based Rowe Entertainment and one of the five promoters filing the suit. "Urban music is doing really well right now, but we're side-stepping them. They're denying us the right to book our families. We want a defense when the William Morris Agency, I'd sit back, work on my show, and let them take me home." Rowe doesn't completely blame the acts. "Entertainers pay a lot of money to booking agencies to handle their business," he says. "They get 10% to 20% of the take, and they keep the money. It's a shame when a defense when the William Morris Agency, I'd sit back, work on my show, and let them take me home." Rowe even worse with white entertainers, Rowe adds. "They won't even think about me working an Elton [John] date... but not because of my expertise or my ability to pay. It's because of my skin color."

Since the suit was filed, most promoters have maintained that if this situation does exist, it's beyond the promoters' control as a talent buyer. "All I know is, I'm not part of any conspiracy," says Larry Magid, president of recent SFX acquisition Electric Music Co. "In fact, when I took Betty Millar out last year, I offered dates to a black promoter, and he didn't take it. A lot of white promoters didn't take it, either, because they were scared of it. Now everybody wants a piece."

(Continued on page 30)
Hot R&B/Hip-Hop Recurrent Airplay

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<tr>
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<td>En Vogue</td>
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<td>WWAY 93.1</td>
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<td>Mariah Carey</td>
<td>KGSR 91.7</td>
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<td>05</td>
<td>&quot;I'm Bad&quot;</td>
<td>Faith Evans</td>
<td>WTVU 92.9</td>
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<td>06</td>
<td>&quot;Keep On Movin'&quot;</td>
<td>2Pac</td>
<td>W2LH 94.7</td>
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<td>07</td>
<td>&quot;I'll Be There&quot;</td>
<td>The Isley Brothers</td>
<td>KQCS 99.1</td>
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<td>KMIW 92.3</td>
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Hot R&B Singles A-Z

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<td>&quot;Whistle While You Work&quot;</td>
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<td>02</td>
<td>&quot;Baby, Baby (Keep On)&quot;</td>
<td>Donnie Simpson</td>
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<tr>
<td>03</td>
<td>&quot;One Night Stand&quot;</td>
<td>Mary J. Blige</td>
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<td>04</td>
<td>&quot;I Like It&quot;</td>
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<td>05</td>
<td>&quot;Get On That Train&quot;</td>
<td>Aaliyah</td>
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<tr>
<td>06</td>
<td>&quot;I'm Scared&quot;</td>
<td>Mary J. Blige</td>
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<tr>
<td>07</td>
<td>&quot;What's My Name&quot;</td>
<td>Eminem</td>
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<td>08</td>
<td>&quot;Dance With My Father&quot;</td>
<td>Aaliyah</td>
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<tr>
<td>09</td>
<td>&quot;One Night Stand (Remix)&quot;</td>
<td>Mary J. Blige</td>
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<td>10</td>
<td>&quot;I Like It (Remix)&quot;</td>
<td>Missy Elliott</td>
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<td>&quot;Thats What I'm Looking For&quot;</td>
<td>Toddy Price</td>
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<td>&quot;When The Apple Falls&quot;</td>
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<td>&quot;One Night Stand (Remix 2)&quot;</td>
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<td>17</td>
<td>&quot;Thats What I'm Looking For (Remix)&quot;</td>
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Billboard April 8, 2000

Hot R&B/Hip-Hop Singles Sales™

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<td>03</td>
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<td>Faith Evans</td>
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<td>04</td>
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<td>10</td>
<td>&quot;I'm Your Baby&quot;</td>
<td>Faith Evans</td>
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Billboard April 8, 2000
Market, then

Magid believes that any promoter who's responsible for helping to build an act should be able to promote dates once the act is successful. "If you, as a black promoter who built an act in the market, then that promoter should be included in the act's future, and it's up to management to keep that relationship in place," he says.

Magid adds that agents and managers decide who gets what dates on a tour. "Promoters are at the beak and call of the agents and managers," he says. "It hasn't been a buyer's market for a long time."

Black promoters have not been completely shut out of tours. The current Cash Money/Ruff Ryders tour is being promoted on a national basis by SFX subsidiary Al Haymon Entertainment. Haymon, producer of the "Budweiser Superstars" series, was perhaps the most successful independent black promoter in the country before being bought up by SFX last year.

Haymon and SFX are cutting in local black promoters on the Cash Money/Ruff Ryders tour. This tour is booked by International Creative Management (ICM), one of the few national booking agencies not named in the tour. "Not only do [black promoters] have a shot, we use them on all our [R&B/hip-hop] tours," says ICM agent Phil Casey. "We work very closely with the BPA."

But not enough concert business is coming to black promoters, forcing them to diversify. "The way things are in the concert business, there aren't a lot of shows for me to do now," says Fred Jones, president of Memphis' Summitt Management, who's also part of the BPA. "On this tour, the chances of somebody being involved are slim to none."

Jones has survived by focusing on his event management business, which produces the annual Southern Heritage Classic football game between Tennessee State University and Jackson State University each fall in Memphis. "Focusing on the event business has been my saving grace," says Jones. "If not for that, I'd have been out of business a long time ago."

Rowe has also diversified. He's producing a national tour of the play "Sugar Daddy."

"Meanwhile, Donnelly says even if the suit is dismissed on April 11, much attention has been drawn to the case. "There have been some positive spinoff benefits," he says. "For one thing, the major headquarters of the BPA have been hurt. That's all."
Dance
ARTISTS & MUSIC

Remixes Required for EMI Gospel’s Tri-City Singers Set

**PRAISE YOU:** After several listens to “tri-city.com,” the new EMI Gospel album by Donald Lawrence Presents the Tri-City Singers, we couldn’t help but dig out our weather-beaten copy of Sounds Of Blackness’ non-classic 1991 debut album, “Evolution Of Gospel.”

Back then, Sounds Of Blackness abounded in musical boundaries, scoring hits in the worlds of gospel, RB, and dance. In fact, remixes of songs like “Optimistic” and “The Problem, Pt. 1” still manage to invite hands-in-the-air excitement when played on dancefloors today. These were, and remain, powerful and timeless recordings that like the club remixes that accompanied them.

To that end, and with the abundance of equally uplifting and ferocious club hits on “tri-city.com,” the 35-voice collective Tri-City Singers is well poised to have a similar long-lasting effect on clubland; that is, if EMI Gospel realizes the dancefloor potential of several of the album’s tracks and commissions some remixes—pro- theo.

For example, a full-throttle funk jam like “Testify,” with lead vocals supplied by duet partners Kelvin and Francios K., has the built-in potential to be wickedly reconstructed into a peak-hour house anthem.

Then there are the revision remixes like Junior Vasquez, Jazz-N-Groove, Joey Negro, Davidson Osipa, Lenny Fontana, or Bobby D’Ambrosio injecting this track with just the right amount of savvy beats. Ditto for “Never Seen The Righteous” and “Uzziah,” which rhythmically recalls Stevie Wonder’s early 70’s hit “Don’t You ‘Worry Bout A Thing.”

**DIRTY HOUSE BEATS:** For the past two years, DJ/producers like Roger S. Busam, Jaxx, and Daftpunk have championed the raw beats of the Wackdaddles, specifically such tracks as “Come Down On Me” and “Satisfaction Guaranteed.”

Armed with a wicked sound that interweaves crunchy basslines, hip-hop beats, funk-upped rhythms, and disco loops, the Wackdaddles—Sweden’s Tony Sengphor and Paul Woodford—continue to hone their def style on their debut album, “Your Back On Earth,” which is available from Under the Counter Records, Scotland.

Of all tracks, most handsome honors go to “A Walk In The Park” (the Talking Heads nod), “Never Forget,” “Trouble at The Old Folks Home,” “Still Want Your Love,” “Plastic,” and “Would You.”

Those who recently discovered Groove Armada via its sophomore project, “Vertigo,” would do well to keep a close watch on DJ Benji’s beats-slick debut, “Northern Star,” which Tummy Touch U.K. has reissued. New York-based Studio KT is handling distribution for the U.S.

It’s no surprise that this trio ferociously studied the handwork of remixers like Roy Davis Jr. and Francios K., who last year remixed “Gus Gus’ Lady-shave” and “Very Important People,” respectively.

In addition to featuring such familiar club favorites as “Antebellum” and “Purple,” both of which have only never been commercially, the seven-track set includes the Fairly & Heller-headed “Northern Lights,” the Klein & MBO-aged “Earl Grey,” and the Larry Heard-aged “Sleepytime.” Quite the deep house excursion, if you ask me.

And then there’s Green Velvet’s wildly twisted eponymous U.S. debut on F-111/Warner Bros., which streets Tuesday (4). A quirky mix of trance, techno, electro, and house, “Green Velvet” finds the Chicago-based superstar championed under the Cajmere moniker—reviving classic moments from Green Velvet’s catalog ("Answering Machine,” “The Stalkers,” and “Flash”), as well as delivering some new mind-altering tracks like “Abduction” and “Water Molecule.”

"Flash" is the set’s first single. Streeting April 13, it will feature new remixes by Danny Tenaglia and Timo Maas.

*ALSO ON F-111/WARNER BROS.* is DJ Feelgood Presents The F-111 House Session. Compiling singles from the label’s ever-growing catalog and beat-mixed by Baltimore-based DJ Charles Feeldog, “House Session” spotlights many choice morsels, including Moloko’s “Sleeping In,” Faze Action’s “Moving Cities,” Skeebo’s “Sweet Sensation,” Hardly Hard’s “Here Comes That Sound,” Orgy’s “Blue Monday,” and the Jason Jinx remix of DJ Feelgood’s “Fly” among others. Out Tuesday (4).

**AND FROM LOGIC U.K., we have “Grant Nelson: In The Mix,” a wickedly groovy two-track set showcasing soulful house. Of the 30 tracks, the DJ says:—lovingly—"...so this remixing powerhouse Grant Nelson—we can’t get enough of MAW Featuring India’s ‘To Be In Love,” Mistura’s ‘Runnin’,” Angels Of Love’s “One Night Love Affair,” Black Box’s “My Heavenly Stars,” Donna Allen’s ‘He Is The Joy,” and Ministers De La Funk’s “Believe.” This is essential stuff, kids.

BY AMANDA NOWINSKI

**SAN FRANCISCO—Michael McPadin, president and co-founder of San Francisco-based Ubiquity Recordings, is hardly sentimental when describing the company’s ride to success. “It’s simple,” he says. “We’ve worked harder than hell.”

Currently one of the Bay Area’s largest dance and mixed-genre music labels, Ubiquity is celebrating its 10th anniversary this year, a triumph McPadin attributes to the gradual buildup of the company’s artist roster. 1990. Intended as a vehicle for hard-to-find funk, soul, and jazz classics, the Lub n’ Haight catalog now totals 34 releases and includes rarities by Larry Levan, David Mancuso’s Italian disc jockey, and the Turner Brothers.

Three years later the pair delved into acid jazz with the launching of Ubiquity, which in its early days released numerous acid jazz compilations, including “Home Cookin’,” “Mo’ Cookin’,” and “DJ Greyboy’s Freestyle.”

Opening its doors in 1995, CuBop has released recordings by cornetist Fonzi Gaines, and trumpeter Papo Vasquez. Future releases include albums by John Santos, Ray Armando, and Arturo Sandoral.

In 1998 the Ubiquity label began to focus on new dance acts like New York-based drummer’s bass/lead pair Wally & Swingset, Los Angeles-based drum’n’bass and hip-hop crew Dark Leaf, and San Francisco-based beatmiers Bugs. In 1998 the label initiated such annually released compilations as "The New Latinaires” and “No Categories.” Both series use only original tracks, a move that sets Ubiquity apart from many dance labels that are only reliant on licensing their music from other labels for their compilations.

“We’re not the sort of label that sits back and licenses tracks that are doing well for other labels,” says Ubiquity VP Andrew Jervis, who is also half a Bugs. “Our goal for Ubiquity and CuBop is to cultivate something new, to build a trademark out of our own albums and compilations.

“The New Latinaires” series focuses on melding Latin jazz with electronic dance music. Thus far, two volumes have been released. Both have featured a broad selection of talent, including Jazzanova, Car. Craig, Caprices, Joe Clausell, and Beaufort.

Released last year, “The New Latinaires, Volume 2” was one of the label’s best-selling discs. According to Jervis, “We have sold over 35,000 12-inch singles of tracks culled from the two volumes of ‘The New Latinaires.’ Additionally, we’ve licensed numerous tracks from the series to...” (Continued on next page)
On March 21 Ubiquity issued "No Categories, Volume 3." The project highlights talent from the Ubiquity Recordings triumvirate and includes, among others, P'Taah (masterminded by the Wamdue Project's Chris Brown, Cut Chemist, & Munk), Francisco Aguaballa, and Papo Vazquez. On May 25 the label is scheduled to release the debut album from Jake and dance fusion act P'Taah. "There's a huge buzz on this one," acknowledges Jervis. "We've released several P'Taah singles, all of which have been well-received by the likes of Kruder and Dorfmeister and Everything But The Girl's Ben Watt. All the right people are really paying attention to this project."

In addition to releasing numerous singles later this year, the label will also release full-lengths from artists like British Latin jazz drummer Snowdog, breakfast balladeers Pura- cana, and left field hip-hop act Nobody.

Jervis also confirms that "The New Latinaires, Volume 3" is scheduled to street in early October. He says it will be preceded by the release of several 12-inch singles of tracks culled from the volume. The first one, due in stores May 9, will include the DJ Verdell remix of P'Taah's "Uriel Bridge" and Maurice Felton & Jim Tenor's "Tanya's Dancing Alone."

According to John Friend, buyer for San Francisco-based specialty retailer Open Mind Music, Ubiquity Recordings sells extremely well. "While we always have their reissues in stock, it's their new discs that almost sell faster than we can reorder them," Friend says. "People come in asking for Ubiquity products by name.""In the near future, Ubiquity Recordings' online presence will increase. In addition to its Web site (ubiquityrecordings.com), which is used for both informational and E-commerce purposes—and which was scheduled to receive a complete face lift on Saturday (the label has aligned itself with several MF's downloadable Web sites, including Billboard and RIAA Communications).
Collin Raye Lightens Up With New ‘Tracks’ Set On Epic

BY DEBORAH EVANS PRICE
NASHVILLE—When an artist finds a successful niche, it's often easy to get a little comfort there and continue to make music in that certain vein. It's an attractive but dangerous trap. And it's one that Collin Raye proves he's avoiding by becoming Epic release, “Tracks.”

“It’s quite a departure,” says Raye. “I feel like a new artist. I haven’t been this excited since my first album. Raye co-produced two songs with Paul Worley and co-produced the rest with Dann Huff. “I want to make this album different and shake things up a bit,” Raye says.

By diversifying his career in this industry, you have to reinvent yourself. That's one of the reasons Reiha has had such success.

But Raye is not totally abandoning serious, message-oriented songs, but for the most part this album is lighter than some of his previous projects. “I think my album, Raye makes young sounding records,” says Raye, who is managed by Steve Coz. (Steve Dean Management) and is booked by William Morris. “I think in some people’s eyes, it’s gotten too serious. I’m proud of how we stretched country’s borders by taking social issues and making hits out of them, but you can only go to that well so many times.”

Scott Schuler, music director at KHTM Milwaukee, thinks Raye’s new project is a winner: “It definitely has a fresh sound, especially ‘Couldn’t Laid It Down,’ and I love it.”

Schuler says Raye’s new single, which is No. 19 on Billboard’s Hot Country Singles & Tracks chart. “For us, it can’t go wrong, and I think this will be another hit in his long string.”

Raye classifies the song as one of the “most vulnerable” he’s ever recorded. “It’s one that has his heart on his sleeve,” he says. “Before, I would have been afraid to cut a song that like that because it mirrored my life. Lyrically it’s so vulnerable.”

“I think we did it right,” Raye says. Philip Stark

Another cut garnering strong reaction is “Living This Way.” Raye says his favorite duet has always been the Neil Diamond Barbra Streisand cover, “Don't Bring Me Flowers,” and he’s searched 10 years to find a song he felt measured up to that standard. He recorded “Living This Way” as a duet with Bobbie Eakes, an actress on “The Bold And The Beautiful” who has signed with Columbia.

“She’s for real. When I heard her I thought, ‘She’s wonderful. She needs to be singing,’” Raye says. “I feel real good about her future.”

In many ways, Raye feels closer to this album than to prior efforts. One reason is that the longtime Texas resident moved to Nashville last July. A divorced father of two, Raye had chosen to live in Greenville, Texas, because of his children and was surprised when they came to him and said they wanted to move to Nashville.

Brianne loves it,” he says of his 17-year-old daughter. “My son, Jake, had a hard time with it. Eighth-grade girl can be finicky. Now he’s back in Texas with his cronies. I miss him like crazy, but I’d rather have him than never have him."

Living in Nashville is affording Raye, who is signed to Britsar Publishing, more opportunity to write and record. In fact, earlier this year Raye had co-written some songs as a family-oriented record, on Sony Wonder.

“There’s no way I could have made records at the same time while living in Texas,” he says. “I co-produced my last album, ‘The Walls Came Down,’ but this time I was so much more involved. Doing that was such a pleasure to work with, and I was so much more involved. I couldn’t do that in Texas.”

He’s also releasing being part of the Nashville music community. “I think people always thought I was very unadulterated,” he says. “Now I show up at everything—concerts, fundraisers, everything. I’m enjoying it.”

Mike Kraski, Sony Music Nashville’s senior VP of sales and marketing, agrees. "Collin has been working with Asylum's promotion team as independent contractors. They have been the driving force behind Collin’s success in the industry, doing a great job with radio support, working with the duets and being very supportive," says Kraski. "We'll have positioning everywhere, but the main thing is to make sure people know about Collin’s new album, "Tracks." "Collin’s new album is such an event that it’s going to garner us a lot of television opportunities that we typically do not have with Collin."

Based on the strength of the album and the marketing campaign behind it, Kraski hopes to see more platinum with this release.

"This shapes up like an opportunity to take Collin into the platinum," he says, "and he’s been consistently platinum. He has more platinum albums [five] than any other Epic Records artist in the history of Epic Nashville—more than Tammy Wynette, more than George Jones."

More Asylum Departures, And A Change Of Venue; 1st Music Marathon Concert Set

Wendy Pearl joins the Country Music Assn. (CMA) in the same capacity April 10. She will oversee communications, creative services, and industry relations for the CMA. Pearl handled publicity for Sony Music and Asylum Records prior to joining TNN.

Also, Sunny Hargrove joins the CMA as a project manager. She had been senior event coordinator for the Nashville Arena/Gaylord Entertainment Center.

Judy Harris joins Big Picture Entertainment as VP. She previously was co-hires for Dick Robertson Publishing and, more recently, Harris Gordon Music.

Veteran Music Row song pluggers Steve Pope joins Eddy Raye’s publishing company, Great American Songs, as creative director.

The company competes with Sick Puppy Music Inc. (ASCAP) and Two Dimes (BMI). In his 20 years in the industry, Pope has worked songs for Pride Music, Malaco Music, and Atlantic Records.

Ben Vaun, a three-year veteran of Big Tractor Music, is promoted to GM in charge of the company’s publishing operations. Big Tractor recently signed songwriter Remington Bearden and Doug Jennings.

Steve Phillips joins Carnival Music as creative manager. He previously was creative director at Crucible Music.

ARTIST ACTIVITIES: Kenny Rogers will headline the inaugural Country Music Marathon concert April 20 at Nashville’s Gaylord Entertainment Center. Collin Raye and Linda Davis will also perform. The concert concludes a weekend of running and music that is expected to attract 12,000 runners to Music City, with five country acts along each mile of the 26.2-mile marathon course.

John Michael Montgomery is the first artist lined up for CountryCool.com’s new Webcast series, “In The Studio With ...” debut Monday (B). The 12-week series, hosted by former WKYF (Music City 103.5) Nashville midday host Slim, features chats with artists about their lives and careers, as well as four or five songs performed acoustically. It is filmed at Nashville’s Emerald Studios. Also lined up for the series are Paul Brandt, the Wilkinson’s and Shadyay. Shows will run every three weeks through the end of the year.
## Billboard Top Country Singles Sales

### April 8, 2000

#### Chart Positions

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<th>Week</th>
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#### Chart Toppers

1. **Goodbye Earl** - Dixie Chicks
   - Epic Records

#### New Entries

1. **Goodbye Earl** - Dixie Chicks
2. **Kiss Me Now** - Clay Walker
3. **Young Man** - Faith Hill
4. **I've Got Married** - Alan Jackson
5. **Don't You Change** - Trace Adkins
6. **If You Need My Help** - John Michael Montgomery
7. **You Are** - John Michael Montgomery
8. **I Got Married** - John Michael Montgomery
9. **Almost Don't Want To** - Doug Supernaw
10. **I Want You** - Jo Dee Messina

#### Additional Notes

- **KISS ME NOW** by Clay Walker debuts at #2.
- **DON'T YOU CHANGE** by John Michael Montgomery debuts at #3.
- **IF YOU NEED MY HELP** by John Michael Montgomery debuts at #4.
- **You Are** by John Michael Montgomery debuts at #5.
- **I GOT MARRIED** by John Michael Montgomery debuts at #6.
- **Almost Don't Want To** by Doug Supernaw debuts at #7.
- **I WANT YOU** by Jo Dee Messina debuts at #8.
- **Just Because She Lives There** by Chely Wright debuts at #9.
- **New** by Wade Hayes debuts at #10.

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#### Billboard Hot Shoot Debut

- **NEW** by Faith Hill

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#### Billboard Top Country Artist

- **Top 10**
  1. Faith Hill
  2. Clay Walker
  3. Alan Jackson
  4. John Michael Montgomery
  5. Tim McRae
  6. Tim McGraw
  7. Trace Adkins
  8. Jo Dee Messina
  9. Toby Keith
  10. George Strait

---

#### Billboard Top Country Album

- **Top 10**
  1. Faith Hill - **Faith**
  2. Clay Walker - **The Right Move**
  3. Alan Jackson - **Drive**
  4. John Michael Montgomery - **I'll See You in My Dreams**
  5. Tim McGraw - **Poor Man's Son**
  6. Jo Dee Messina - **She Left a Hole in My Heart**
  7. Trace Adkins - **Nothing's Better Than You**
  8. George Strait - **Cancun**
  9. Toby Keith - **The Vladimir Hotel**
  10. Faith Hill - **Faith**

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**Notes:**

- **NEW** indicates new entries.
- **RE ENTRY** indicates reentries.
- **TOP 10** indicates top 10 chart positions.
- **FLAT** indicates flat entries.

**Records Showing an increase in detections over the previous week, neglecting of chart movement. Awards awarded for the top 25 on both the BDS Airplay and Audience charts, for the first time with increases in both detections and audience. Titles below the top 25 are not awarded any points.**

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**Complied from a National Sample of Retail Stores, Mail Order, and Internet Sales Reports.**

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**www.billboard.com**

**Billboard APRIL 8, 2000**

**Records Showing an increase in detections over the previous week, neglecting of chart movement. Awards awarded for the top 25 on both the BDS Airplay and Audience charts, for the first time with increases in both detections and audience. Titles below the top 25 are not awarded any points.**

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**Complied from a National Sample of Retail Stores, Mail Order, and Internet Sales Reports.**

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**www.americanradiohistory.com**

**Billboard APRIL 8, 2000**
Rebel’s Newton Honors Women Of Bluegrass

BY JIM BESSMAN

NASHVILLE—Bluegrass veteran Mark Newton, whose first solo album, “Living A Dream,” gave tribute to his male bluegrass heroes, is honoring the genre’s distaff side with the follow-up “Follow Me Back To The Fold.”

In 1988, predates of the Rebel Records release due May 2, which is subtitled “A Tribute To Women In Bluegrass,” pairs Newton with bluegrass luminaries on their instruments. This time, the accompanying voices are all female, specifically Gloria Bell, Dale Ann Bradley, Louise Branccomb, Gina Britt, Kathy Chrisman, Ken and Barb Fox, Sally Jones, Laurie Lewis, Claire Lynch, Lynn Morris, Missy Raines, Kristin Scott, Valerie Smith, Rhonda Vincent, and Sharon and Cheryl White.

“When I was making ‘Living A Dream,’ I started thinking that a lady’s harmony voice might sound cool on a Bluegrass/Western—then and now it dawned on me that there were no women on the project,” says Newton of the preceding disc, which included such players as Alvin Crow, Skeeter Davis, Royce Bailey, Doug Jones, Tony Rice, Lonesome River Band, and HIlly Tyme Out.

“Then the idea hit me that the next record should be a tribute to the women of bluegrass, not just a marketing tool but as a legitimate project: Women are just as strong [as men] in bluegrass music and should be recognized for their contributions to the genre.”

Such recognition, according to Nashville-based Bluegrass Radio Network founder Terry Herrd, is long overdue. “It’s been a tough road through the years for the women in bluegrass to be acknowledged,” Herrd says, citing Dixie Hall, Tom T. Hall’s wife and the writer of “Follow Me Back To The Fold’s” title track—a tribute to the late Mother Maybelle Carter—as a relevant example.

Herrd and a group of friends met with Newton and many of the women on the album for “Into The Blue,” a weekly radio show that goes out to the 92 Bluegrass Radio Network stations affiliated. Afterward, he brought Newton to meet the Halls.

Says Herrd, “They got talking about Mother Maybelle, who Dixie was close to, and she was the fiber that ran through this project—but hadn’t been represented in it. So Dixie wrote the song, and even though the album was finished, Mark went back to Rebel and got it delayed so he could record the new song for it.”

Newton miraculously got all the participants together to cut the album-closing new track, which also features Tom T. Hall, who had eulogized Carter.

“It was like a piece of history taking place and arguably the best piece of music I’ve ever been associated with,” says Newton, who was raised in Fredericksburg, Va., where the self-managed, self-booked artist also operates a self-named booking agency. Prior to his Bluegrass/Western, he was a Musician/mandolinist had been performing since age 14 with numerous regional and national groups, most notably Virginia Grass and the Virginia Squires.

Newton’s own substantial back- ground is evoked by Randier artist Claire Lynch, who joins Newton on the new album’s “The Day That Lester Died.” She wrote the song to commemorate the death of bluegrass pioneer Lester Flatt, an event the learned of while actually attending a Knoxville Grass concert.

Lynch and the rest of the guest artists are set to join Newton’s hand on May 9 for Rebel’s album kickoff bash at the Birchmere in Alexandria, Va. “It’s one of the big releases of the year for us because of the concert and it’s a great album,” says Rebel marketing director Greg McGraw.

The label is backing back the album with print advertising in Bluegrass Unlimited, No Depression, and Country Standard Time and is making posters available to retail coinciding with the May bluegrass program of its distributor, Distribution North America. “We’re jumping on every opportunity they’re presenting us with at retail and servicing the ‘We Can’t Get Enough’ with Rhonda Vin- cent on the ‘Prime Cuts Of Bluegrass’ radio sampler,” adds McGraw.

Newton says, “I don’t want to record records just for the sake of recording them. This changing out of the last one, feels like it has some substance there, that I’m actually bringing something special to our music.”

Artists Gather For ACM Noms. Country artists gathered at the Nashville Convention Center during a recent press conference to announce the nominations for the 32nd Annual Academy of Country Music (ACM) Awards. The show will be broadcast live on CBS on May 3 from the Universal Amphitheatre in Los Angeles. Pictured, from left to right, are Shelly’s Kelsi, Kassidy, and Kristyn Osborn; Mark Wills; ACM president David Corlew; Jessica Andrews; and Martina McBride. In the bottom row, from left to right, are Lady Antebellum’s Charles Kelley, Dave Haywood, Charles Bice, and Hillary Scott; Eddie Gentry, ACM executive director Frank Boyd, Montgomery Gentry’s Troy Gentry, and awards show producer R.A. "Rac" Clark of dick clark productions inc.
| Week | Artist | Title | Label | Retail Sales | Popularity
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<tr>
<td>1</td>
<td>Dixie Chicks</td>
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<td>MCA Nashville</td>
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<tr>
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**Top Country Albums**

| Week | Artist | Title | Label | Retail Sales | Popularity
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<tr>
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<td>Jo Dee Messina</td>
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<td>2</td>
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<td>A Woman</td>
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<td>3</td>
<td>Brooks &amp; Dunn</td>
<td>As Good As I Once Was</td>
<td>MCA Nashville</td>
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<td>4</td>
<td>Hank Williams Jr.</td>
<td>It's About Time</td>
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<td>7</td>
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<td>Martina McBride</td>
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<tr>
<td>13</td>
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<td>A Monument</td>
<td>MCA Nashville</td>
<td>120,000</td>
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**Greatest Gainer**

| Week | Artist | Title | Label | Retail Sales | Popularity
|------|--------|-------|-------|-------------|-----------------|

**1** | Reba McEntire | A Monument | MCA Nashville | 120,000 | 147,000 |

**2** | Andy Griggs | A Woman | MCA Nashville | 120,000 | 147,000 |

**3** | Faith Hill | Wild Horses | MCA Nashville | 120,000 | 147,000 |

**4** | Brad Paisley | A Monument | MCA Nashville | 120,000 | 147,000 |

**5** | Gary Allan | A Monument | MCA Nashville | 120,000 | 147,000 |

**6** | Garth Brooks | The Ultimate Collection | Capitol | 120,000 | 147,000 |

**7** | Tony Hendrix | Steam | Capitol | 120,000 | 147,000 |

**8** | Anne Murray | Straight & True | Capitol | 120,000 | 147,000 |

**9** | Lorrie Morgan | A Monument | MCA Nashville | 120,000 | 147,000 |

**10** | George Jones | A Monument | MCA Nashville | 120,000 | 147,000 |

**11** | Alison Krauss | A Monument | MCA Nashville | 120,000 | 147,000 |

**12** | Mark Wills | A Monument | MCA Nashville | 120,000 | 147,000 |

**13** | Patsy Cline | A Monument | MCA Nashville | 120,000 | 147,000 |

**14** | Jo Dee Messina | I'm Alright | Epic Nashville | 120,000 | 147,000 |

**15** | Tim McGraw | A Woman | MCA Nashville | 120,000 | 147,000 |

**16** | Brooks & Dunn | As Good As I Once Was | MCA Nashville | 120,000 | 147,000 |

**17** | Hank Williams Jr. | It's About Time | MCA Nashville | 120,000 | 147,000 |

**18** | Alan Jackson | The Greatest Hits Collection | MCA Nashville | 120,000 | 147,000 |

**19** | Patsy Cline | A Monument | MCA Nashville | 120,000 | 147,000 |

**20** | Faith Hill | Wild Horses | MCA Nashville | 120,000 | 147,000 |

**21** | Brad Paisley | A Monument | MCA Nashville | 120,000 | 147,000 |

**22** | Gary Allan | A Monument | MCA Nashville | 120,000 | 147,000 |

**23** | Garth Brooks | The Ultimate Collection | Capitol | 120,000 | 147,000 |

**24** | Tony Hendrix | Steam | Capitol | 120,000 | 147,000 |

**25** | Anne Murray | Straight & True | Capitol | 120,000 | 147,000 |

**26** | Lorrie Morgan | A Monument | MCA Nashville | 120,000 | 147,000 |

**27** | George Jones | A Monument | MCA Nashville | 120,000 | 147,000 |

**28** | Alison Krauss | A Monument | MCA Nashville | 120,000 | 147,000 |

**29** | Mark Wills | A Monument | MCA Nashville | 120,000 | 147,000 |

**30** | Patsy Cline | A Monument | MCA Nashville | 120,000 | 147,000 |
Jeff Majors' sophomore release, "Sacred 2000," independent, and as parent company Radio One's burgeoning radio empire expands, so too is the network of independent distributors being set up throughout the country to fulfill retail requests. The instrumental LE, which was initially released Jan. 15, has already exceeded initial sales logged by its predecessor, "Sacred," which accrued up to 40,000 in sales in partnership with Universal, according to SoundScan.

The success of his latest venture is due in part to TV spots on cable stations—mostly in Washington, D.C., and the Carolinas, as well as increased radio play.

"Commercially, we're looking to double the numbers we did with "Sacred," and while we're experiencing a moderae lull, the record is crossing to a larger demographic," notes the artist, who also heads up gospel programming for Radio One. "I found it very interesting that a lot of the secular audiences [AC] were attracted to a nontraditional gospel project. The traditional gospel listener had a familiarity based on the songs."

Musically, "Sacred 2000" is a continuation of the praise-and-worship instrumental settings he's forged, with B.B. Jay, has boosted the profile of Hezekiah Walker, who is now fielding more high-profile appearances than ever. Most recently, he's been added to the lineup of the high-profile annual Essence Awards show as well as BET'S "L.A. Live."

McKeehan says they're not attaching a specific time to this sabbatical but think it may just be a year to 18 months. A lot will depend on how the solo projects fare. "You never know what's going to happen. If Mike or Kevin's record really takes off, they are going to have to support that, obviously," he says. "I think we're just in a place where we're ready to be inspired and at the same time doing this over this creative outlet for some artistic statements that have been kind of welling up in Mike and Kevin that aren't quite right in the de Talk format... It's going to be exciting to see what comes out of it.

DOVES TAKE FLIGHT: The Gospel Music Assn. (GMA), CCM magazine, and Parable Christian Stores' Web site, Parable.com, are teaming to do a special in-flight audio channel on Delta Airlines. The program is entitled "CCM Magazine Presents The 31st Annual Dove Award Nominees Brought To You By Parable.com with interviews by Janet Nieves, Parable's spokesperson, the show will spotlight nominees for the Dove Awards, which will be presented April 20 in Nashville.

By the time the program finishes its two-month run on April 30, it's estimated that it will have been heard by more than 22 million people aboard Delta flights. In addition to being offered on the in-flight entertainment system, the Dove program will be featured in Delta's Inflight magazine, where it will appear with a spread of its own.

While he says the hiatus isn't a sign of retirement, McKeehan says he's anxious to hear his bandmates' solo efforts and plans to plan down to the cash in support of his kids. "To be honest, I can't wait to walk in the store and buy one. I'm going to buy one, not have it given to me," he says. "I've been getting demos from them, and I think Mike wants me to execute produce his record. It's awesome, and I'm going to have a good time."
Artists & Music

Classical Keeping Score

by Bradley Bamborger

Frère Pierre: When once Pierre Boulez had respect, he has now lost. At the end of his extraordinarily long birthday week with the London Symphony Orchestra at New York's Carnegie Hall a few weeks ago, the orchestra saluted the conductor by playing "Happy Birthday," with the audience singing along. Boulez, who is one of the most influential and innovative conductors of our time, has been a driving force behind the modern classical music scene. His influence can be seen in the way that contemporary composers and musicians have embraced his unique vision and approach to music-making.

Later in the year came perhaps the most surprising item thus far in the Boulez discography: his recent recording of the Vienna Philharmonic at the close of the 20th century. Boulez received a letter from the conductor's daughter, saying that he could not have been more pleased with her father's contribution to the Eighth Symphony. Boulez's command of his orchestra's ensemble is as apparent as ever, and his ability to elicit a variety of textures and colors from his musicians is truly breathtaking.

In his most recent concert, Boulez conducted the Vienna Philharmonic in a series of works by Berlioz, Schumann, and Wagner. The performance was received with great enthusiasm, and Boulez's interpretation of the symphony was particularly praised for its clarity and focus. Boulez's latest concert in Vienna has been heralded as one of the most significant events in the city's musical history.

In addition to his orchestra work, Boulez has also been active in film and television, having composed music for a number of documentaries and films. He is a frequent guest on television programs and has made numerous appearances as a conductor and speaker at music festivals around the world.

Boulez's influence on contemporary music is undeniable, and his contributions to the field have been widely recognized. His work continues to draw attention and respect from both performers and audiences alike.

This year's Carnegie Hall concerts have included performances by a number of other composers, including Stravinsky, Bartók, and Stravinsky's own Father's Fifth. This fall, Boulez will be presenting a new series of performances in the form of the premiere recording of his most recent composition, "Sur Incises." This work, described by Boulez as "a shimmering, Debussyian world of painting, three horns, and three tuned percussions," has been eagerly awaited by music lovers around the world.

Boulez's contributions to the field of contemporary music are numerous and varied, and his influence continues to be felt in the work of many composers and musicians today. His dedication to his craft and his unwavering commitment to the art of music-making make him one of the most respected and revered figures in the world of classical music.
SONY CLASSICAL CONGRATULATES COMPOSER JOHN CORIGLIANO FOR HIS ACADEMY AWARD®
"THE RED VIOLIN" BEST ORIGINAL SCORE

"Whenever the music swells in this extravagant time-traveling costume drama tracing the 300-year life of a priceless hand-crafted violin, 'The Red Violin' begins to assume the intense emotional colors of John Corigliano's ravishing score.

— The New York Times

"The Red Violin would be moving even if it had no dialogue or visuals. Music is at the heart of this movie and, just this once, to call the score conspicuous is not a slur.

Girard uses composer John Corigliano's music not only as an expressive tool and as the instrument's melancholy 'voice' but also as a unifying force... Though The Red Violin is intensely cinematic, it nevertheless is symphonic both in scale and concept."

— Los Angeles Times

Original Motion Picture Soundtrack
THE RED VIOLIN
A Film by François Girard
Music Composed by John Corigliano
Joshua Bell, solo violin
Philharmonia Orchestra
Conducted by Esa-Pekka Salonen
(SK 63016)
A ‘Perceptual’ Album From Brian Blade
Drummer’s Fellowship, On Blue Note, Offers Melodies & Optimism

Together as one: With its emphasis on cooperation and mutual expression, jazz inherently holds the idealistic promise of drawing people together and creating harmony in the world through music.

Brian Blade understands this possibility. The drummer’s seven-piece ensemble, the Brian Blade Fellowship, carries with it a message of hope and togetherness, conveyed through uplifting melodies and preternaturally sympathetic group interaction. It is a message that they are, almost remarkably, able to translate through largely instrumental compositions.

“If there are any difficulties in what we are doing, getting the messages across may be one of them,” says Blade. “In the end, you want people to be left with the joy that comes across in the music.”

A native of Shreveport, La., the 29-year-old Blade began playing drums in his father’s church at the age of 7. His résumé includes stints with Joshua Redman, Kenny Garrett, and McCoy Tyner; he has recorded and toured with Joni Mitchell and has performed in Seal’s band. In 1996 Blade released the Fellowship’s eponymous debut, a sprawling, ethereal work produced by Daniel Lanois, known for his atmospheric production work with Bob Dylan and U2.

Both Lanois and Mitchell turn up on “Perceptual” (Blue Note, April 11), the sophomore release from the Brian Blade Fellowship, which is made up of Blade, saxophonists Myron Walden and Melvin Butler, pianist Jon Cowherd, pedal steel guitarist Dave Ellis, guitarist Kurt Rosenwinkel, and bassist Christopher Thomas. Although Lanois appears so as a guitarist (Blade and Cowherd co-produced), “Perceptual” builds upon the richly textured landscapes of the group’s debut.

In addition, the album furthers the Fellowship’s themes of family, friendship, and unity. “There is emotion in the melodies and harmonies that represent the musicians in this band,” explains Blade. “It tells the story of who I am, the band members are, of the experiences we have had in our lives, both individually and collectively and of the things that happen in the world at large that affect all of us.”

The idea of a band playing together is reinvigorated on “Stealfast,” which features Mitchell’s haunting refrain of “Can you hear the baby crying from the other room.” According to Blade, “the other room” can refer to an adjacent space or just as easily to another country.

“There are tragic things going on in the world, kids running around with guns,” he says, explaining that events both real and global ultimately have an impact upon everyone. “This song is meant to convey a sense of holding on, of optimism and hope that things can and will get better.”

Going Beyond: On April 4, the street date of his new CD, “Beyond” (Warner Bros.), Joshua Redman will perform live at the Virgin Megastore in San Francisco. Three songs culled from that performance will be broadcasted by Liquid Audio and burned to CDs on the spot. “We hope to make a couple of dozen, which will make them extremely rare,” says Warner Bros. Jazz VP of marketing and sales Randall Kennedy, explaining that contest winners at the in-store will be presented with the freshly minted discs. “One additional song will be recorded but not burned on the disc,” says Kennedy. “That song will be made available to retailers exclusively for use as an online download.”

Kennedy believes that the single-song download will create an awareness for “Beyond” that will translate into sales of the CD.

The San Francisco market has significance for the saxophonist, who was born and raised in Berkeley, Calif., and was recently named artistic director of the San Francisco Jazz Festival. It’s his in-store in many years and his first ever to the market, says Kennedy. “It is a way to reach out to consumers, by bringing new listeners to Joshua’s music and connecting with those who have followed him through his career.”

Kennedy says that the download will be made available to all online retail outlets.

Higher Ground (Continued from page 37)

hot tickets. As part of Family’s sponsorship, the Grand Rapids, Mich.-based chain will be hosting a post-concert reception with Knapp and the members of Third Day engaging in question-and-answer sessions with consumers…Southern gospel legend the Hoppers have signed to Spring Hill Music Group. Look for a new release in mid-late summer. They are the latest in a succession of signings to the label, which in the past year has expanded to include more than its usual Southern gospel fare by signing Al Denson, Babbie Mason, Scott Krippayne, and Bonnie Keen. “We want to be known for a full range of religious content,” says Rodney Hatfield, director of marketing. The Parable Christian Stores are releasing a worship CD made exclusively for their customers, titled “Great Is The Lord: A Parable Collection.” The CD features such popular contemporary worship songs as “Shout To The Lord” and “Give Thanks.” The CD will be given free to consumers with a $40 purchase or can be purchased separately for $7.99. Additionally, the CD will come with $15 worth of coupons. Jeff Moseley’s M2.0 Communications selected, arranged, and recorded the songs exclusively for Parable music stores. It will be released on April 23…Christian Internet site ibelieve.com has launched OnFaith.com, a new Internet service provider with no monthly fee. It will provide consumers local dial-up access to the Net with filtering technology that protects users from objectionable content. A full range of services are available for a $20 annual fee.
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Hit Factory Swells To 16 Studios In Digital Expansion

Fingers Leads DVD Authoring Field In Buenos Aires

By DAN DALEY

BUENOS AIRES—The design-

ering company has launched a new

software program that allows users to cre-

ate DVDs from video files on their comput-

ers. The software, called DVD Authoring,

enables users to create their own DVDs by

selecting the content and arranging it into

a menu structure. The software also pro-

vides tools for adding text, images, and

music to the DVDs.

The software is available for Windows

and Mac OS X and is priced at $199.99.

In addition to creating DVDs, the soft-

ware can also be used to create NERO-

compatible audio CDs and back up data.

“With DVD Authoring, users can easily

create high-quality DVDs for their own use,

or for distribution to friends and family,”

said Bruce Molho, CEO of R&D and

Digital Publishing.

“I am very excited about this new soft-

ware,” he added. “It gives us the ability to

offer a powerful tool for creating DVDs

that is easy to use and affordable.”

The software includes a range of fea-

tures, including support for multiple lan-

guage subtitles, customizable menus,

and drag-and-drop editing.

Fingers, Inc. is a leading provider of

software solutions for the digital media

industry. The company’s products are

used by companies worldwide to create,

publish, and distribute digital content.

“With the release of DVD Authoring,”

said Molho, “we are excited to offer a

new tool that will help our customers

create high-quality DVDs.”

The software is available for immedi-

ate download from the company’s web-


@ Fingers

The software requires a minimum of

Windows XP or Mac OS X 10.5.

Fingers, Inc. is a leading provider of

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ate download from the company’s web-


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(Continued on next page)
any time soon, and I don't want it to go away."

With such a vast and far-flung empire, it was imperative for the Hit Factory to maintain monitoring consistency in all its rooms. To that end, the Germans installed custom Aurgear speakers in every studio, including soft-mounted surround speakers in select rooms (and surround capability in the rest).

"We have the same monitors in all 16 rooms, which makes it easy for our clients to move around and be familiar with what they're doing," says Germano.

Like all commercial studios, the Hit Factory has had to adapt to the rapidly changing landscape of professional recording, which includes a hefty share of home-based work done on high-end but not necessarily high-budget gear. Accordingly, the Hit Factory has embraced the popular Digidesign Pro Tools platform, adding full-blown systems in many rooms and inviting clients to bring in their own rigs.

"We have quite a few Pro Tools systems in-house," says Germano. "It seems to be a staple at this point, and people are using it for various applications on a project. Our Oxford and Euphonix rooms are loaded with full-blown Pro Tools systems with every plug-in you can think of and all the storage options a client might need. We can also wheel our Pro Tools systems into our other rooms."

Far from being threatened by the profusion of recording options at a lower cost than the pricey Hit Factory rooms, Germano is optimistic about the future of the big studio industry.

"As technology changes and ways of recording change, recording artists, producers, and engineers are always going to need great-sounding rooms to make records in," he says. "I don't think that's ever going to change. Even if you could hook up an Ethernet line or a T1 or ISDN and record people in different cities, they're still going to need the right rooms. Recording out of somebody's house you can make a great record, but not day in and day out. I think the studios will always be around."

Bonnie & Bill. Americana music icons Bill and Bonnie Heanne worked at Los Angeles’ Ocean Way Recording’s Studio B on a Backporch/Vergin project slated for summer release. Shown, from left, are producer John Wooler; Bonnie Heanne, producer/guitarist Randy Jacobs, Bill Heanne, engineer Sally Browder, Chris Hillman (mandolin and vocals), and Herb Pedersen (dobro, banjo, vocals). (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 1, 2000)

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Windswept Steps Up New Business

Company Moves Beyond Catalog Sale, Expands Signings

BY IRV LICHTMAN

NEW YORK—There’s plenty of life and future left at Windswept, Hold- ings L.L.C., which last July sold the bulk of its catalog to EMI Music Pub- lishing for a reported $200 million.

For one thing, says Los Angeles- based CEO Evan Medow, the company’s Japanese parent, Pitupacifica, has injected some $50 million in new funding to the company. Along with new writer and catalog deals, there will be a broader relationship with Hitco, Windswept’s joint venture with writer/producer Antonios “L.A.” Reid.

Although Windswept sold many valuable early rock’n’roll copyrights from the ’40s and early ’50s—an in- demand commodity these days—Medow notes that in holding on to some 10,000 songs, “we retained a deep basket of really strong assets out of the sale, providing us with a strong foundation on which to build. We have been able to maintain a viable busi- ness and are not just a start-up com- pany, with all the inherent problems that start-up companies have. Most importantly, we have a staff that built the company who are looking for- ward to doing it again.”

As part of its catalog sale to EMI Music, Windswept retained all of its active writer deals and their catalogs; all of Windswept’s ventures, includ- ing Hitco; and all of the company’s subpublishing and administration deals in the U.S. and U.K. These include the catalogs of Burt Bach- arach, Steve Miller, the Who’s Pete Townshend, Mute Song (U.K.), and Gallo Music (South Africa), among others. Pitupacifica was also appointed to manage the EMI catalog in Japan on a long-term basis.

As for staffers, Medow says the company is now one-third owned by its management team.

In addition to Medow, the man- agement and creative team consists of Jonathan Stone, the newly appointed president of Windswept U.S., who was formerly senior VP/GM, Bob Grace, managing director of Windswept U.K.; John Anderson, VP of film/TV; Debi Gill, VP of creative affairs, domestic/interna- tional; Peter McCamley, VP of cre- ative, Windswept U.K.; Steve Mark- land, senior director of creative, Nashville; and Ceci Chambers, sen- ior director of creative, urban, who was previously a manager.

In addition, Atlanta-based Hitco extended its agreement with VP/GM Shaker Stewart.

Nashville is the source of several new deals as part of the expansion of operations there. Now under the Windswept Nashville umbrella are David Corley’s Kicking Bird Music and Bad Dog Music, which includes the catalog of Keith Folleson, whose songs have been recorded by Lionel- star, Martina McBride, Tim McGraw, and Faith Hill. In a co-publishing ven- ture in Nashville, Windswept is now tied in with McGraw’s and manager Scott Simon’s publishing companies.

In pop, Windswept has made a North American administration deal with producer Steve Mac (Westlife, Boyzone) and publishing deals with Soé (DreamWorks), writer/producer Jimmy Thomas (Bone Thugs-N-Har- mony), and Mike Elizondo (who is working with Eminem) and a joint ven- ture with Grammy-winning writer/ producer Shelkspere (Kevin Briggs).

Also, producer John Alfterberry has a joint venture with Windswept involving writers Heather Holley, Mischke Butler, and Jeremy Paul.

In the U.K., Windswept has signed Atomic Kittens, Craig David, Mere, and Electrasay, heard on Arista Rec- ords in the U.S.

As for the rash of mega-publisher mergers that Windswept has itself helped along, Medow says, “They’re not a bad thing for companies like Windswept. Our stock in trade is the kind of service that we can offer and provide—personal attention. I per- sonally think this is a good time to be an independent publisher.”

‘Encores!’ Series Revives ‘Tenderloin,’
One Of Many Shows To Immortalize N.Y.

’TENDERLOIN,’ the 1960 Jerry Bock and Sheldon Harnick show that was the second presentation in this season’s City Center “Encores!” series of revivals, is one of many musicals that have used New York as a central theme.

Some of the important ones are Rodgers and Hart’s “Deep Color- emy” in 1925; the Leonard Bern- stein, Betty Comden, and Adolph Green show “On The Town” in 1944; Sondheim and Rogers’ most recent effort, “Merrily” in 1994; and Irving Berlin’s “Miss Liberty” in 1940. Others are another Bernstein, Gershwin, and Gers- teen after 1950’s “Wonderful Town”—which will close out this season’s “Encores!” presentations—and, of course, another Bernstein show (with lyrics by Stephen Sondheim), 1957’s classic “West Side Story.”

“Tenderloin,” in fact, was Bock and Harn- nick’s follow-up to their delightful “Fiorello!,” the 1959 Pulitzer Prize winner about an fictional figure of the New York (and national) scene—Fiorello La Guardia, the mayor of New York.

“Tenderloin” centers on the riot- ous Tenderloin district in New York at the turn of the century. The decadence of the area, a dangerous, corrupt part of Manhattan, is sym- bolicized by its bordello.

In “Tenderloin,” a minister at an upper-class church takes it upon himself, with little support from his flock, to rid the area of such services, which are protected by the police.

“Tenderloin” doesn’t stray from most musicals of its time in depit- ting the seamy side of Sodom, and even the ladies themselves, who are visited by the minister and members of his flock on a fact-finding mission—you know the “troubles” they get into! The cops, needless to say, are merrymakers, too.

“Encores!” largely exists, as was reinvented in a post-performance dis- cussions after a Steinway of the night, “an Encores!” legend in itself—to revive hidden treasures of words and music. “Tenderloin,” whose original run was a meager 216 performances, fits those demands nicely.

The Bock and Harnick score does not place the show above “Fiorello!”, 1965’s “Fiddler On The Roof,” or 1963’s “She Loves Me,” which is probably the team’s greatest trium- ph, this writer believes. But it does have some standout songs, most of which are performed in the first act only because three new songs are introduced in the second act. “Artificial Flowers,” a charming, 1900s-like sad, tale of a flower girl, was its biggest hit, thanks to a Bob Fosse/Tommy recording that was part of Darin’s evolution from rock- er to Sinatra-like swinger.

Three other songs have been un- fortunately cast to the winds and are brought to life once more (the Capitol original-Broad- way cast album excepted), thanks in part to three won- dersingers.

“Tommy, Tommy” is a rushing, urgent ballad sung by Sarah Uriarte Berry and Pat- rick Wilson, who also does an act with “Artificial Flowers.” One of those second-act numbers is the moving “My Gentle Young Johnnys,” performed by the madman of the piece, Debbie Gravitte, a bubbly veteran of the show-shivel scene on both stage and recordings. She also presents “How The Money Changes Hands.” The part of the minister, originally played by the English acting great Maurice Evans, was played with solid rock seriousness by David Ogden Siers.

DRG Records plans to release this version of the show.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. Tori Amos, “To Venus And Back.”
2. Tom Waits, “Mule Variations.”
3. Eddie Money, “His Greatest Hits.”
4. Tori Amos, “The Singles.”
Salsa Act To Spice Up Billboard Confab

by John Lawrent

SHOWCASING SON BY FOUR: Sony Discos’ hot salsa crew Son By Four has announced their performance at the Sony Discos showcase during Billboard’s 11th annual International Latin Music Conference.

Son By Four currently has the No. 1 track in Hot Latin Tracks with “A Puro Dolor.” In addition, their eponymous debut set on Sony has become a top 10 staple on The Billboard Latin Pop Chart.

The conference is slated to take place April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. One day before, on April 24, ASCAP is hosting its “New Music of The Millennium” showcase at Miami Beach’s nightspot Crobar. Scheduled to perform are Don Pepe, Alina Brovad, and Kevin Cevallo.

Billboard also features an expo area with exhibits from Intratex, the Latin Academy of Recording Arts and Sciences, Latin.com, Latin magazine, Latin Style, Universal Latin, Latin Billboard, and Vivolatino. Latin magazine, by the way, will sponsor a breakfast event April 27. On April 26, Warner Music International will host a press conference with its rock megastar Mambo.

Son By Four, also a key member of Melina Leon, and Mexican tropical band Massiel are booked to perform April 25 at the Sony Discos show.

LATIN TRACKS A-Z

**Cat # 53701**

**Cat # 53713**

**Hot Latin Tracks**

**Billboard** APRIL 8, 2000

**Artists & Music**

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Billboard also features an expo area with exhibits from Intratex, the Latin Academy of Recording Arts and Sciences, Latin.com, Latin magazine, Latin Style, Universal Latin, Latin Billboard, and Vivolatino. Latin magazine, by the way, will sponsor a breakfast event April 27. On April 26, Warner Music International will host a press conference with its rock megastar Mambo.

Son By Four, also a key member of Melina Leon, and Mexican tropical band Massiel are booked to perform April 25 at the Sony Discos show.

LATIN TRACKS A-Z

**Cat # 53701**

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**Hot Latin Tracks**

**Billboard** APRIL 8, 2000

**Artists & Music**

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tania Y Los Kumbia Kings. (EMI Latin).

Male vocalist: Bobby Pulido (Tejano Records).

Female vocalist: Elida Reyna (Tejano Records).


Mexican regional song: "Duelo," Elida Y Avante (Tejano Records).

Show band: A.B. Quintanilla Y Los Kumbia Kings (EMI Latin).


VERÓNICA REGRESA A FIESTA: Sony Discos songstress Verónica Castro has been tapped as Queen of the Fiesta at the 11th Fiesta Broadway, set for April 30 in Los Angeles.

The 36-block music happening celebrating Cinco De Mayo also will feature performances by Arloa/ BMG’s Óscar D. Martínez as part of the El Día de los Muertos celebration (Verónica’s son) and his legendary labelmate José José; Hollywood Latin’s Los Lobos, Nydia Rojas, and Thalía; Sony Discos’ Grupo Femenína, Eddie Santiago, Thalía; Universal’s Los Tigres Del Norte and Tatiana Babiloni; and Sony’s Los Pollos Hermanos.

This year’s edition of Fiesta Broadway is produced by All Acces Entertainment, is dedicated to “Día De Los Niños,” which is part of a national campaign to establish a national holiday for children.

GETTING CAUGHT UP: Latin music download seller Rítmoteca.com has signed a deal to be the first channel integrated into the Spanish and Portuguese versions of RealNetworks’ RealPlayer (Billboard Bulletin, March 24). The “channels” tap into both previously signed in the software that link to specific content.

Antoinette Zel has been promoted as vice-president and managing director of MTV Latin America. She previously was senior VP/GM. Currently on tour in the U.S. until April 23 is Universal’s Illya Stienkum & The Valderramas, their song “Cools” is in the Mexican film “Amores Perros.”

REGIONAL ROUNDUP: Warner’s Mexican group Maná played two sold-out shows March 23-24 at the Forum in Inglewood, CA, and a sold-out show March 25-26 was Sony’s Shakira. Both shows were promoted by Fénix Producciones. Though Brazilian popular music is not widely known in Chile, several albums of artists from Brazil appeared there during February. Universal released "Pauza," Christian\n
is it the fourth week running, is the second MTV disc to top The Billboard Latin 50. The first was Maná’s "MTV Unplugged (EMI Latin)," now perched at No. 15 in its 40th week on the chart. Maná’s acoustic hit set was recently certified double platinum by the Recording Industry Assn. of America.

Marc Anthony makes it 20 straight weeks at No. 1 on the tropical/salsa genre chart, as he uses "Desde Un Principio—Prólogo From The Beginning" (RMM/Sony Discos) moves 7,000 pieces, off 7% from last issue.

Despite falling from No. 1 to No. 2 on The Billboard Latin 50, Los Temerarios’ "En La Madrugada Se Fue" (Fonovisa) rides high astride the regional Mexican genre chart for the fourth successive week with 8,000 units, a 23% swoon from last issue.

Last By Four continues its impressive climb up The Billboard Latin 50. Its eponymous bow on Sony Discos rises 7-5 on sales of 60,000 units, up a chest-pumping 29% from last issue.

An artist new to The Billboard Latin 50 this issue is Hollywood Latin’s Gipsyland, whose Gipsy Kings entry La Gipsy enters the chart at No. 42 on 1,500 units. Like the Gipsy Kings, Gipsyland hail’s from the south of France.

CHART NOTES, RADIO: Son By Four’s "A Puro Dolor" (Sony Discos) rolls on at the top of Hot Latin Tracks with 18.8 million audience impressions, up a monstrous 8.1 million from last issue.

In addition, Son By Four achieves the exceedingly rare feat of topping both the pop and tropical/salsa genre charts. "A Puro Dolor" stays No. 1 on the tropical/salsa genre chart for the second straight week with 14.4 million impressions, up 1.8 million from last issue.

Also "A Puro Dolor" ascends to the pop genre chart at No. 1, pushing impressions up 1 million from last issue.

Conjunto Primaveras’ "Morir De Amor" (Fonovisa) retains top rank on the regional Mexican genre chart with 10.4 million impressions, up 700,000 from last issue.

SALES STAFF FILE: The Billboard Latin 50—this issue: 140,000 units; last issue: 150,500 units; similar issue last year: 101,000 units. "MTV Unplugged" was No. 1 with 52,500 units; last issue: 56,500 units; similar issue last year: 67,500 units. Tropical/salsa genre chart—this issue: 130,000 units; last issue: 41,500 units; similar issue last year: 34,000 units.

Regional Mexican genre chart—this issue: 6,000 units; last issue: 45,000 units; similar issue last year: 51,000 units.

Assistance in preparing this column was provided by, Tero Aguiar in Mexico City, Marcelo Fernández Bilar in Buenos Aires, and Sergio Portillo in Santiago, Chile.
Asian Acts Cross Cultural And National Boundaries

BY STEVE MCGUIN

TOKYO—Asia is a bewilderingly rich collection of cultures and peoples, with perhaps more diversity than any other part of the planet, and nowhere is this more true than in the realm of music. And yet, industry insiders can see signs that a Pan-Asian music scene is now developing.

The seductive, Indian-influenced rhythms of Indonesian dangdut, the nasal sound of mainland China's punk bands, and the hip-hop-flavoured music of the new wave of Korean bands are just some of the musical styles finding new audiences in Asian territories outside their home markets.

With the exception of Chinese pop, which has always found an audience in the region's many Chinese communities, the popularity of most Asian music has been limited to its specific local markets. But there are signs of the growing influence of mass media—such as music television and the Internet—as well as the increasing emphasis by labels on breaking acts regionally.

"The advent of music television and satellite television has opened up the market and removed a lot of barriers," says Tony Fernandez, Asan of Southeast Asia's Nations region VP for Warner Music International. "Asian countries were quite insular and protectionist, but socially and culturally they've woken up"

Notes Harry Hui, Hong Kong-based managing director of MTV Mandarin. "If pop culture in Asia used to take its cues from Japan and then Hong Kong, now it's almost a 'DNA' model, where Korean music is selling in China and Taiwan, mainland Chinese artists are packaged in China like Taiwanese artists, Hong Kong artists are starting to package and position themselves as Japanese-looking acts—and let's not forget about the Bahasa [dialect] crossovers between Malaysia and Indonesia. This is something very, very exciting to watch.

"I think what we're really finding now is that all national boundaries for pop culture are melting in Asia, especially on the music side," states Hui.

Parallel to the way Japan has taken Asian sty) by storm with its pop music (Billboard, Jan. 8, 15), Japan and Malaysia are fast becoming subregional A&R powerhouses. In the last couple of years, an increasing number of Korean acts have been successfully marketed in such Northeast Asian territories as Taiwan, Japan, and China.

China, which has always seen its own culture as a national identity, has now seen the surge of subregional acts. "What's important is that Clon cleared the way for a number of other artists to take their talent into Asia," Kim says. "It's now standard practice for up-and-coming Korean acts to set their sights on regional success instead of confining their ambitions to their home market. Clon is now focusing on the mainland Chinese market, having performed a 10-city concert tour there in

Universal 'Cuts VAT' In France, Netherlands

This story was prepared by Emmanuel Legrand in Paris and Robert Tills in Hilversum, Netherlands.

In the wake of initiatives from Universal Music in France and the Netherlands, the long-standing vexing issue of the value-added tax (VAT) rate on records is being pushed back into the spotlight.

Price-cutting campaigns by Universal in both countries are attempting to bring the attention of consumers and politicians to the apparent inconsistency of having a higher sales tax rate applied to recorded music than to other cultural goods.

In both cases, Universal priced a selection of its top-line products (100 titles in France, 200 in the Netherlands), both domestic and international, as if a lower VAT rate (Continued on page 51)

Spanish Figures Show Results Of Piracy Race

BY HOWELL LLEWELLYN

MADRID—Latest sales figures show that the Spanish music industry contracted slightly in 1999 after two boom years, leading labels' look AFYVE to warn of the "grave dangers" of piracy.

Revenue in 1999 was 98.4 billion pesetas ($663.7 million), a decline of 1.3% from 1998's 100 billion pesetas ($675 million), despite 1999's 1% rise in unit shipments to 61.8 million. AFYVE president Jesús López says although unit sales increased, stiffer competition led to labels offering greater discounts.

Although the results are largely in line with the experience in most of the world's major markets—Spain is the eighth biggest—López is still concerned about the fall. In 1997, units rose by 15%, followed by 9% growth in 1998, while revenue those years was up 21% and 13.5%, respectively.

"Annual music consumption is still low in Spain, at 1.5 sound carrier units per capita, as opposed to as many as four in other territories," says López, who is also president of Universal Spain and Portugal.

"There is plenty of room for growth in Spain, where consumption should be at least two units per capita, but we are suffering a serious increase in piracy.

"Sales of domestic music dropped by 14.4% in 1999, while international sales rose 13.8%, accounting for 57.9% of sales. That means the market share for each returned to 1996 levels.

However, López insists that "this is not a matter of concern to us. In 1997 and 1998, we had several big-selling local acts, with Alejandro Sanz [Warn-
er], Bonitz [Universal], and Mónica Naranjo [Sony Epic] breaking the 1 million mark and other acts selling very well, such as Jarabe de Palo [Vir}gin], Dover [EMI Chrysalis], and Elia Balá Sol [EMI]."

Last year, López adds, the lack of major local success was compensated for by a surge in imported Latin sales. That year also saw a limited resurgence of Spain's tiny singles market, which increased to 2.4 million units from 1.2 million in 1998. López claims "this shows that Spain is normalizing itself and that labels are paying more attention to artist development, which in turn is grabbing consumers' attention.

CD sales continued to climb, with sales at a record 48.4 million, or 76% of total sound carrier sales, up from 76% in 1998. Cassette sales fell again, (Continued on page 51)

Junos Boost Album Sales For Kreviazuk, Krall

BY LARRY LEBLANC

TORONTO—The rollicking two-hour, CBC-TV televised Juno Awards 2000 show, held March 12 at the SkyDome here, has proved to be a sales boon for several of its performers.

Among albums receiving sales boosts at Canadian retail in the week following the awards were those by Chantal Kreviazuk, Diana Krall, Our Lady Peace, Prozzak, and

(Continued on page 89)

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Japan's Avex Creates Online Subsidiary

BY STEVE MCLURE

TORO—Avex, Japan’s biggest independent label, has announced the creation of a new subsidiary, Avex Network, to handle its online music download business, which will begin operating April 25.

Avex Network is 51% owned by Avex, with the rest of the new company’s equity divided among other firms. The company will have a website (avexnet.co.jp) which will offer downloadable files in Sony’s ATRAC 3 and Liquid Audio formats for an average of 350 yen ($3.20) per song. The service will be available only to residents of Japan. Available on the site will be music by Avex domestic acts and international acts signed directly to the label. Avex chairman Tom Yoda says he expects Avex Network’s music sales to be worth between $1 million and $2 million by the end of March 2001.

On its MOM (Mother of Music) Web site (www.mom.avex.co.jp), online music sales are scheduled to begin in July.

Yoda says Avex’s Web site now has 500,000 visitors per month and is “looking for new pop acts as well. The merger will mean that the local acts who are chosen will get a better chance.”

Most representative local A&R (Continued on page 99)

hmmedia

HMV MEDIA GROUP reported a sales increase of 7.1% to 422.5 million pounds ($772 million) during its third fiscal quarter covering the crucial Christmas season. Comparable-store sales, however, were down 0.9% in the quarter ended Oct. 3—worse with 0.5% growth in music retailer HMV offset by a 5.3% decline at bookseller Waterstones’. The company says trading at HMV “continued to be characterized by a weak music release schedule, and in the UK, heavy competitor discounting.”

After Inter-Group net investment, capitalization, and amortization at HMV increased 5.3 million pounds ($8.5 million) to 49.3 million pounds ($79 million). Total sales were 347.4 million pounds ($555 million), up from 317.3 million pounds ($508 million) in the same period last year. By region, sales were led by Europe, 215.6 million pounds ($345 million), followed by Asia Pacific, 68.4 million pounds ($109 million), and North America, 63.4 million pounds ($101 million).

GORDON MASONT

INDONESIAN SONGWRITER Dewi Dhumarrawan won top prize in the unpublished song category of the fifth annual Asia Song Festival on March 26 in Manila, Philippines. The power ballad “Biariah Kusimpan Dalan Hati” (I Let It Keep Inside My Heart) was performed by Indonesian female vocalist Rita Effendi. Vietnamese female vocalist Duong Minh Anh took the best performance award. It was the first time Malaysia and Vietnam had taken part in the 12-nation competition.

KATHA (Organization of Filipino Composers) and the Minoru Endoh Music Foundation organized the festival with support from the Nippon Foundation.

STEVE MCLURE

SONY MUSIC U.K. has promoted Catherine Davies to VP of international, she was previously marketing director of Epic. Davies will be responsible for the international marketing and promotion of the U.K.’s Columbia, Epic, and Classical unit. The recent merger of BMG shares was expected to follow the recent exit of BMG’s CEO Paul Buhle. The announcement follows the recent appointment of Brian Yates to VP of strategic marketing at Sony U.K. He held the international marketing position for five years. Among those now reporting to Yates are Sony classical and jazz director Chris Black and concept marketing director Kit Backler.

U.K. ANTI-PIRACY FUND-RAISER Golf 2000 is set to take place Aug. 17 at the Fochillis Golf Course & Hotel in Surrey, England. The event is organized jointly by trade bodies the British Assn. of Record Dealers, the British Phonographic Industry (BPI), and the British Video Assn. It will be the fourth “golf tournament and country club day” organized by the three groups. The past three events have raised a total of 100,000 pounds ($159,000) for anti-piracy action. Profits from Golf 2000 will go directly to the Anti-Counterfeiting Group, the BPI Anti-Piracy Unit, and the Federation Against Copyright Theft.

TOM FERGUSON

U.K. RETAILING GIANT WHSMITH (WHS) is to link its Internet business with that of media group Carlton Communications Plc in a joint venture that will see WHS sell CDs, videos, and books through carlton.com and its related sites, while Carlton will use its television, cinema, and Internet channels to provide advertising and 15 million pounds ($25 million) in media. The new business, WHS, through its 700 stores, has 8% of the U.K. singles market and 9% of the albums market, according to the British Phonographic Industry, plus 10% of the U.K. sell-through video market, according to the British Video Assn. Carlton Communications owns 54% of U.K. commercial network, ITV and broadcasts to 22 million people across London, the Midlands, and West Country regions.

SAM ANDREWS

INVESTIGATORS FROM the U.K.’s Mechanical Copyright Protection Society (MCPS) Anti-Piracy Unit led a team of police and trading standards officers March 26 in the second raid in three weeks on Cross Green Sunday Market in Leeds, northern England. It resulted in 10 arrests and the seizure of an unspecified number of illegal CDs. According to MCPS, “The CDs seized were a mixture of counterfeit product copied via traditional methods and CDs in MP3 format, designed to play back on personal computers.” Nick Koumouzas of the MCPS Anti-Piracy Unit says, “We will continue to prosecute those engaging in illegal activity. They will face potential imprisonment and heavy fines as a result.”

PETER SWARTLING, who signed R&B singer Robyn to Stockholm-based BMG Sweden, will leave his role as head of A&R at the label in June. The move is the first since BMG bought the Nordic division of the Arista Network, which owns the label. BMG said that it would “continue to concentrate on his involvement with Lifeline Management, the company he operated with Alex Strimal and Michael Howson. He’d worked with, among others, Jennifer Brown, and producers Christian Falk and Eksel/Lindström among its clients.
Disney Enjoyes Success Of Universal Canada Deal

BY LARRY LeBLANC
TORONTO—One year into its licensing pact with Universal Music Canada, the VP of Walt Disney Records (Canada), is delighted to cite the benefits of being aligned with a multinational.

"Universal brought what we had hoped they would—their expertise at traditional record retail," says Etter, uppered from director to VP this March. "As a major company, we are now starting to get catalog into regular record retail, which we had not significantly before. At the same time we’ve been teaching Universal how to maximize sales in nontraditional retail areas.

"This deal has benefited both part- ties," says Randy Lennox, president of Universal Music Canada. "Disney brought us few avenues of exposing some of our own musical titles, and we have introduced them to new ways of approaching retail."

Headquartered in Toronto, Walt Disney Records (Canada) has a three-person staff of Etter; Steve Runciman, manager of product development; and Sandra Wright, administrative manager. Etter reports to Russ Bach, president of Walt Disney Records Worldwide. Etter joined Walt Disney Co. in 1991 as director of retail and then moved to Disney Records, audio entertainment and computer software. He was promoted to sales director for Walt Disney Records Canada in

Under the year-old licensing agreement, which began in February 1999 and runs through 2003, Universal Music Canada markets and distributes Walt Disney Records in Canada. Universal, through separate agreements with Buena Vista Music Group in the U.S. and Hollywood, Mammoth, and the Canadian label in Canada. Previously, Walt Disney Records was assigned to the Walt Disney Co.'s Disney consumer product area.

The Canadian licensing agreement was prompted by Buena Vista Music Group's ending Walt Disney Records' long-term distribution of the major label's U.S. and signing a production and distribution deal with Universal Music and Video Distribution, also in February 1999. Unlike its American pressing-and-distribution setup, the Canadian agreement is a full licensing deal covering marketing, sales, production, and distribution.

While handling distribution of Disney titles to traditional music retailers, Universal completed a pact in March with a Canadian terrestrial TV network, TVOntario Trends Japan in Mississauga, Ontario, to distribute Disney titles to nontraditional accounts—including gift and toy stores.

With two sales forces distributing Disney audio products in Canada, Etter’s role consists of both supervising product development at the company and promoting Disney products. One strategy for soundtracks, play-along, sing-alongs, and book/cassette combos with both distributors. He also seeks synergistic opportunities with the Canadian-based Disney family, including Buena Vista Home Enter-

ment (Canada), Buena Vista Pictures Distribution (Canada), Disney Interactive, and Buena Vista Televis-

ion.

Walt Disney Records (Canada) continues to operate out of Walt Disney Co. offices in the Toronto suburb of Etobicoke, which houses Disney Consumer Products and Buena Vista Television. "There are synergies being close to other Disney divisions we might not get if we moved away," explains Etter.

Walt Disney Records had significant success in Canada during the early ‘90s with its AC or pop-styled soundtracks and compilation albums, but prior to the Universal hookup, the label was largely shut out of marketing opportunities that major labels are able to negotiate with traditional music retailers.

Following the 1.2 million-unit sales—according to Etter—of its soundtrack to “The Lion King,” Disney Records has its footing in a few nontraditional retailers, was generally perceived as "automatic" and "inexpensive" retail dealers. "Disney is not a fun company to deal with unless you’re a retailer. They treat their product like everything is a nontraditional business, "

"Disney had to get over the fact it doesn’t carry any weight in our business," says Tim Baker, buyer with the 32-store Toronto-based Sunrise Records chain. "They forced us not to mention how many items we are going to take or dictate what deal to give us. It was very difficult for them to understand that, in the nontraditional music industry. I don’t care if I’m selling the “Lion King” or Madonna as long as I’m selling something."

According to Etter, the soundtrack to “The Little Mermaid” and “Aladdin” each sold 300,000 units in Canada, “Pocahontas” sold 400,000 units, and “Beauty And The Beast” sold 200,000 units. But traditional retailers are quick to cite such recent sales disappointments as “The Hunchback Of Notre Dame” (50,000 units), "Toy Story" (70,000 units), and "Toy Story 2" (40,000 units) as evidence of the label’s retail vulnerability.

"Disney has a strong brand, but that doesn’t mean much if the music isn’t there," says Lane Orr, head buyer of Vancouver-based A&B Sound, which has 18 stores in western Canada.

"If the film does well, it follows that its soundtrack should do well, but only if the music is there," says Baker. "However, it hasn’t been the case, 90% of all the music we buy goes for Disney’s soundtracks. -""

In the past year, according to Etter, Disney’s compilation sales in Canada had slipped to a low of 30% of its sales, down from a longtime 60%-70% level. That prompted an internal re-evaluation of the Canadian market, a reliance on hit-driven product.

While acknowledging that Walt Disney Records (Canada) products will continue to be licensed and event-driven, Etter says, "Predominantly, we are a catalog record label. I think we always will be, with the occasional hit record."

One such hit last year was the soundtrack to “Tarzan,” featuring five songs by Phil Collins, including the recent Oscar winner “You’ll Be In My Heart.” Etter says the album, released in May, has sold 169,000 units to date in Canada. "We had the extra ad push of having the Phil Collins tracks, he notes, “plus Universal’s muscle at radio and in record stores."

When the video was released (Feb. 1), we got another sales kick. The album will continue to be a good sales record through the summer. Among the more challenging upcoming Disney (Canada) releases is the “Dinosaurs” collection of titles, including the soundtrack, book/cd's, and associated "Dinosaur Science Factory" album, due May 2. "With it being an instrumental score and without hit singles, we will be relying heavily on the marketing for the film for sales," says Etter. “We are also selling the score, a read-along, and a film-inspired album.”

SPANISH FIGURES

(Continued from page 18)

to 10.6 million, although they still repre-
resent a significant 17% of total sales. Accord-
ing to López, the industry is concerned about three copying areas: sales of pirated copies in street markets, CD burning (he says 40 million blank CD-Rs were sold in Spain last year), and private copying.

He adds that “downloading is not a great problem yet because limited-
wide-bandwidth penetration means slow velocity. But piracy is a huge worry—and it accounted for 2%-% 5% of the market and was still expanding. Now it’s about 10% of the market, and if we do not check this, the industry could decline by as much as 10%.”

AFYVE director Carlos Grande says traditional piracy had been checked in the mid-’80s when the anti-fraud law was approved. But CD piracy is a bigger danger. “The problem is spread all over the country, and we know there is a thriving business in schools, universi-
ties, and student halls of resi-

## Hits of the World

### Singles

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### Albums

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## Switzerland

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<td>Die Prügelmaschine</td>
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## Global Pulse

### News

After a decade and a half of attracting world famous artists, including the Rolling Stones, Bob Dylan, James Brown, and Bruce Springsteen, one of London's most popular venues, the Brixton Academy, celebrates its 15th anniversary this month with a 5,000,000 pounds ($7,500,000) refurbishment and a series of albums to mark the occasion.

The money raised by the local council English Heritage and owners McKenzie Group will transform the venue—a favorite port of call with touring American artists—back to its original 1980s art deco splendor. The celebrations begin April 6 with a two-night stint by Macy Gray and continue throughout May. To celebrate the event, U.K. independent label Beechwood Records will release a series of four compilation albums, separated by general features, with various artists who have performed at the venue since 1985. The first album will target the indie acts and is set for release April 24.

**Ches Barrett**

### Album

The Virtuoso! Indian percussionist Trilok Gurtu has teamed with some of Africa's top female singers to create an extraordinary fusion between two of the world's oldest musical cultures. "African Fantasy," recently released on the German-based ERM label, features the voices of Angélique Kidjo from Benin and Malian recording star Oumou Sangare, among others. The album also features Trilok's own embracing of the roots and being more spontaneous. And the young kids seem to get that better than the jazz people do," Gurtu says. Meanwhile, thestellarnoise.com, a website dedicated to jazz, recently featured the Jonathan Demme movie "Beloved, "has been in Paris recording her next album for World Circuit.
Update
LIFELINES

BIRTHS

DEATHS
Peter Freedman, 39, of acute bronchial pneumonia complicated by a staph infection, Feb. 21 in Miami. Freedman was the co-manager of the rock act Live. He began his career working in International Creative Management’s mail room in the early 1980s and soon started his own artist management company. Early clients included Modern English, the Sharks, and the Ocean Blue. He teamed with David Sestak to manage Live in the late 1980s and also partnered with Steven Smith to manage such acts as Local H, Found, and Strangefolk. Freedman is survived by his partner; his parents, a sister, and two brothers. Memorial services will be held April 14 at the Riverside Chapel in New York. In lieu of flowers, the family requests donations be made to the Betty Finney House, PO Box 1520, Lancaster, Pa. 17608.

Tommy Collins, 69, of complications from emphysema, March 14 in Ashland, City, Tenn. Collins, a singer-songwriter who was recently inducted into the Nashville Songwriters Hall of Fame, first recorded for Capitol in 1955. His band included Buck Owens as lead guitarist. Collins’ solo career spanned such top hits as “You Better Not Do That,” which peaked at No. 2 on Billboard’s country singles chart, and “Whatcha Gonna Do Now,” which peaked at No. 4. Collins also wrote two No. 1 songs for Merle Haggard, “Carolyn” and “The Roots Of My Raising.” Additionally, George Strait’s version of Collins’ “If You Ain’t Livin’ It” topped the country singles chart for 20 weeks. Collins is survived by his wife, two sons, three daughters, and nine grandchildren. Services were held March 16.

Gilbert “Speck” Rhodes, 84, of natural causes, March 19 in Nashville. Rhodes was a country comic and bass player on the syndicated TV program “The Porter Wagoner Show.” He began his career in 1952, when he performed in vandeville shows with his family across the country. By 1957, he had started a radio career in Memphis. Rhodes moved into television in the late 1940s and began his 20-year stint on “Porter Wagoner” in 1962. He is survived by his wife, two daughters, two sons, three sisters, a brother, and 12 grandsons. Services were held March 21 in Nashville.

Tom O’Grady, 73, of a stroke, March 20 in Westport, Conn. Born in New Haven, Conn., O’Grady co-founded Corlew-O’Grady Management and the music publishing company Kicking Bird Music/Big Dog Music with partner David Corlew in 1982. He was also a board member of the Nashville Songwriters Foundation for more than eight years. O’Grady is survived by his wife, a son, two daughters, and four grandchildren. In lieu of flowers, the family requests that donations be made to the Thomas O’Grady Scholarship Fund at St. Martin’s College in Lacey, Wash., to the Young Composers Program at the New York Philharmonic Orchestra, or to Musical Theatre Development at Playwrights Horizons in New York.

HABITAT BENEFIT: Sixpence None The Richer, Michael W. Smith, and Third Day will participate in the Habitat House Party benefit concert April 21 at Nashville’s AmSouth Amphitheater. Proceeds will help build the first Habitat for Humanity home of the new millennium in Nashville. Contact: Maggie Withrow at 615-254-4663, ext. 23.

TEE OFF FOR RESEARCH: The fourth annual Sklar Neil Golf Tournament will benefit AIDStorrent and leukemia research at Children’s Hospital Los Angeles and will take place April 27 at Malibu Country Club in Malibu, Calif. The tournament will feature celebrity participants and will be hosted by Motley Crue front man Vince Neil in memory of his daughter Skylar. The entry fee per player is $200. Contact: Jeff Albright at 818-506-8674.

GOOD WORKS

ASIAN ACTS CROSS BOUNDARIES (Continued from page 39)

March. Another Korean hip-hop act, H.O.T., recently performed in Beijing. “Asian music fans seem to like hip-hop and dance tracks out of Korea,” says Euan Man, producer and head executive at SM Entertainment, the label to which H.O.T. is signed.

Realizing “K-pop’s” growing popularity in other Asian territories, Korea’s Ministry of Culture and Tourism recently sponsored the release of a series of special promotional albums on which local acts sing in English to boost regional awareness of Korea’s rich music scene.

Leading Taiwanese independent label G-Fly Records has also been promoting Korean music in Taiwan. Rock first concentrated on cover versions by local artists, in much the same way Japanese pop groups first introduced to Taiwan and Hong Kong.

In another sign of the increasingly borderless nature of the region’s music business, Japanese label AVEX Trax will release in June a Malaysia-formed Korean product in Taiwan. Clon, H.O.T., and other Korean acts doing well outside Korea are singing in Korean.

In Southeast Asia, Malaysian and Indonesian acts have recently been singing in the neighboring country’s language. Indonesian female pop vocalist Siti Nurhaliza’s self-titled 1997 album, released on Suriah Records, has reportedly sold more than half a million copies in Indonesia. The Blackfoot label (distributed by Sura Sentral Sejati), for example, while Indonesian female singer Krisy Dai’s most recent album, “KD” (Warner Music Indonesia), has moved some 50,000 units in Indonesia.

Other Malaysian acts doing well in Indonesia include Sheila Majid, Nora, Riahsa, and Iman, each of which are said to be enjoying sales twice as large as Japan’s 150,000-unit range in Malaysia’s southern neighbor.

And in nearby Singapore, Malaysian singer Siti Nurhaliza recently sold out Singapore’s 5,000-seat Harbour Pavilion. However, Malaysia’s recent musical expatriates continue to culturally profit, reflecting the fact that 35% of the country’s population is ethnically Chinese.

Chinese-Malaysian acts, for example, have been enjoying an increasing impact in Taiwan. Michael and Victor Wong, a Chinese-Malaysian pop duo signed to Malaysian label B-One, relocated to Taiwan following a successful concert series in their territory of three albums (“Zhang Xin” (Palm Of The Hand), “Tou Xin” (Worry Too Much), and “Xiong Xin” (King of the Record)), sold one million copies. The albums have each achieved double-platinum status in Taiwan (international albums go platinum once sales reach 50,000).

Brian Tan, co-owner of B-One, who also works as a producer, believes that Taiwan “has reached its limits and is looking at Malaysia’s fresh, young, high-register vocalists and musicians for a new trend.”

One Asian territory where music from other parts of the region remains a tough sell is the Philippines, whose culture is heavily influenced by the legacy of Spanish and American colonialism and thus less consciously “Asian” than other countries in the region.

There is a very small market for regional acts in the Philippines, because this market goes for Western acts,” says Jim Bahuyut, international marketing manager at Manila-based label OctoArteEMI.

The success of a Pan-Asian crossover is the recent success of Indian film music in such markets as Malaysia, Singapore, and Indonesia. In 1998, for example, Sony Music Philippines sold 300,000 copies of the soundtrack to Indian movie “Kuch Kuch Hota Hai.”

Indian music is now crossing over to Southeast Asian countries where the Hindi language hardly exists—

― RICHARD DENEKAMP —
Europe Gains Broadband Net Access

Peoplesound, Popwave Will Offer Music Content Over ISPs

BY KAI R. LOFTUS

OSLO—European online consumers need no longer put their faith in 56K modems when they want to access the Internet to buy music, videos, or games. While major U.S. cities and academic circles have been treated to fixed-price, high-bandwidth Net access for some time, the corresponding penetration in Europe has been lacking—until now, that is.

A number of music sites, such as Peoplesound.com and Popwave.com, are beginning to ink pacts that will deliver their content to the consumer-oriented portals of Internet service providers (ISP) that offer broadband Web access.

In the U.K., Peoplesound, carrying music from new and emerging artists in genres from classical to hip-hop, recently announced that it would make available its MP3-based tracks free of charge to customers of Freeserve, a major ISP. Freeserve offers unlimited modem-based online access in exchange for a monthly charge of 10 pounds ($16) and, from June, 656 pounds ($11) in the evenings and on weekends.

According to Bruno Heese, Peoplesound’s VP of business development, international, the collaboration with Freeserve is only on a trial basis in the U.K. Peoplesound also has offices in Munich and Paris.

“The penetration of broadband technologies is still very low,” says Heese. “When the trial phase is over, setting a price on the [currently free] downloads will be the next step. Now we just want to see how the trial goes and learn what we can from consumers’ responses.”

With several telecommunications operators gearing up to offer Asymmetric Digital Subscriber Line (ADSL) service, which transforms ordinary phone lines into high-speed digital lines (up to 8 million bits per second, compared with ISDN’s 128,000 bits per second), modems will still have a function, but, needless to say, at an improved speed while allowing users to remain online indefinitely.

Says Freeserve CEO John Pluthero, “The Freeserve high-speed access trial of ADSL with Peoplesound will demonstrate the speed and convenience it offers to our users.”

Concurrently, various other ISPs are concentrating their efforts toward offering Internet via cable TV networks. Chello, a subsidiary of United Pan-Europe Communications, is offering round-the-clock access for between $37 and $50.

Chello, which plans to list its shares on the Amsterdam Stock Exchange, operates offices in Europe, Latin America, and Australia.

In early March, the Amsterdam-based company entered into a strategic content partnership with Stock- holm-based Popwave, which has affiliates in Tokyo and London (with plans to open in New York).

“Our business philosophy is to offer free music of unsigned acts, specifically targeted at the record companies. By offering our content on Chello, it’s an additional way for us and the labels of getting in touch with music-interested people,” says Popwave CEO Anders Anderson.

Pulse Performance. Tuff Gong International act Steel Pulse made an in-store appearance at the Rhino Records store in the Westwood section of Los Angeles to promote its new album “Ding Legacy.” Pictured, from left, are Steel Pulse members David Hinds, Steve “Grizzly” Nembitt, and Selwyn Brown and Rhino book buyer and reggae attendant Peter Berkowitz.

Lynne Reborn On Island Debut, Thanks To Support From Indies

BY JIM BESSMAN

NEW YORK—Shelby Lynne’s acclaimed Island Records album, I Am Shelby Lynne, was released in January, but the marketing strategy commenced more than a year earlier, right at the formation of the Island/Def Jam Music Group, and is now hitting its full stride.

“The company was just a couple days old when we knew we had to do everything to break Shelby, and when our U.K. company heard the album, they decided to work it as well,” says Lynne’s Island/Sony BMG MCA exec Livia Tortella, who is charged with marketing the product for the Island imprint.

The international arm of the company, which is part of the Seagram-owned Universal Music Group, led the way.

“They released the album in October, and it got amazing press in [such U.K. publications as] Mojo and Dazed & Confused,” continues Tortella. “That really fueled the press story here. Shelby did syndicated-magazine-oriented radio programs like ‘World Cafe,’ which aired March 3, and ‘E-Town’ [April 29 nationally]. But the press here has been phenomenal, too.”

Tortella points to a sexy Details spread and features in Spin and Rolling Stone that hit in February, calling them “unprecedented for a new artist.”

Of course, Lynne, a hard-driv- ing songstress with an equally hard life, previously released five country albums for three labels. But “I Am Shelby Lynne,” her Island debut, is as much Memphis as Nashville.

“She’s not new, but we had to reinvent her with new imaging and the Internet and use the right kind of press out of the U.K. to help reposition her here,” says Tortella.

Lynne’s Internet story is “fabulous,” continues an Island executive.

“Tortella has engaged Web surfers to Lynne’s site to download music. Additionally, an E-card featuring music snippets went to a 40,000-name E-mail list of Lilith Fair attendees, with respondents receiving a three-song album sampler featuring the tracks “Your Liar,” “Leavin’,” and “Gotta Get Back.” With download promotions included a 30-day availability of album track “Life Is Bad” at Barnes andnoble.com, Best Buy.com, and other retailer sites; a Barnes andnoble.com chat; and a promotion with adult contemporary genre site Connect2Music.

Tortella adds, that Amazon.com sold more than 2,000 pieces “just from press and hearing music online.”

Also in October, a lifestyle marketing campaign commenced, consisting of album samplers.

(Continued on page 57)
A Night & Day In The Life Of ‘N Sync Fans
Promo Activities Attract A Horde Of Youngsters To N.Y.’s Times Square

This story was prepared by Ed Christman, Divine-Aux Phous, and Awan Berwald.

NEW YORK—‘N Sync’s daylong visit to New York’s Times Square on March 21, the street date for the band’s record-breaking “No Strings Attached” album, left the Virgin Megastore there with a day the staff will long remember (Billboard, April 1).

In the morning, the five-man Jive act appeared on “Good Morning America,” with its performance broadcast on the Jumbotron hanging from 1 Times Square. In mid-afternoon, the band appeared live on MTV’s “Total Request Live.” And in the early evening, the group wandered across the street for an in-store at the Virgin Megastore, the chain’s No. 1 location in sales.

All day long the sidewalks between 43rd and 46th streets at Broadway and Seventh Avenue were impassible, with as many as 8,000 fans crowding Times Square to catch a glimpse of the band. More than 100 police officers watched the crowd to ensure that order was maintained. And all day long shrieks from the mainly female crowd echoed throughout the Times Square canyon, where Billboard’s main offices are located.

In anticipation of the in-store, a line began forming on Sunday night—a line of 250 slept outside the doors—to wait for the chance to buy the album and thus get a pass to the Tuesday evening in-store. By Monday night that line had grown to more than 600 people. On Tuesday, the line was augmented by the thousands of other fans who descended on Times Square for “N Sync’s” events planned for the day.

The size and the enthusiasm of the crowd forced the Virgin Megastore in Times Square to alter its sales day. And many fans, including some who were there overnight Monday, were disappointed because the in-store could accommodate only about 500 people.

On Tuesday, the Virgin Megastore opened at its usual time of 9 a.m., but only to sell the ‘N Sync albums and to distribute the premium of a pass for the band’s in-store appearance. Store staffers let in only a few ‘N Sync customers at a time—no other shoppers were allowed to enter—and closed the doors soon after the last pass was given out.

“We attempted to open at 11 [for normal businesses], but when we opened the doors, the crowd rushed in and crashed through the barricades, so we closed down and let a couple of hundred in a few at a time,” says Andy Moreno, Virgin’s regional marketing manager.

At 1:30 the store opened up for normal business but closed back down at 3, in preparation for the 5 p.m. in-store.

Fans had come from all over the country, dragging their parents along as well, in hopes of meeting ‘N Sync. A boy from Baltimore traveled to Times Square with his sister and her friends the night before at 11. One of the girls had Band-Aids on her face with the names of ‘N Sync’s members written on them.

A parent from Massachusetts stayed in a hotel around the corner, while his daughter and some friends camped outside the Virgin Megastore, hoping to be among the first to receive the new CD and a pass for the signing. However, they were about 100 people short from getting a pass.

Similarly, three young girls with ‘N Sync written all over their faces arrived in Times Square from New Jersey at 6 a.m. on Tuesday but found out they were too late as well.

Moreno says she regrets that the store couldn’t let everyone in who wanted to get a signed CD by the band.

“So many mothers were upset that their teenager couldn’t be accommodated,” Moreno reports. “But the sheer numbers of fans who showed up determined that a lot of people would leave Times Square without meeting their heroes.”

Moreno says it was the Internet that played a role in helping to create the pandemonium that visited Times Square Tuesday.

“Many people heard about the event through Web sites and in chat rooms, where there was not a lot of real specific information on the in-store,” she says.
Shelly Lynne (Continued from page 55)
dropped off in hotel rooms, boutiques, restaurants, and "all sorts
of funky places out there," says Tortella. "We had partnerships
with Starbucks early on, and [album track] 'Lookin' Up' is now
on their 'Sirens 8' sampler, along
with songs by Nina Simone, Bloss-
om Dare, Billie Holiday, Elia
Fitzgerald, and Patsy Cline."

A grass-roots campaign includes postcards containing rave review quotes, which were distributed at Fiona Apple, Macy Gray, and Aimee Mann shows.

"So we had a real street marketing approach," notes Tortella.
Retail efforts include listening posts, shelf talkers featuring highlighted review quotes, and plastic danglers hanging from listening
posts.

"Everything was geared to the wonderful press we were getting," continues Tortella. "We ran radio spots on Acoustic Cafe' and 'Voice Of America' and
worked with Cafe' Network, a company that serves 350 cafes with play copies, which put her on one of their samplers. So did
Patio Music, which works with hotels. The whole way the key
was to get the music out there and have Shelly's audience grow."

Tortella notes that "I Am Shelly Lynne" represents a fresh start stylistically for the artist.

"The record is not from her past ones, and she's on a
pop label, so she's not pigeonholed as a country artist," she
says.

"The album scanned close to 25,000 units in the first five
weeks, which is incredible, and we'll be with her for a long, long
time," adds Tortella.
The label is currently working "Life Is Bad" at triple-A, notes
Tortella.

Meanwhile, the Coalition of Independent Music Stores, which has been working the album since November, has a "massive"
campaign under way in its 70 affiliate stores involving displays, in-store play, listening booths, sale-priced
items, and so forth, according to coalition president Don
Van Cleave.

"I love this record and think she'll be a superstar," says Van Cleave, who also owns the Magic Platter store in
Birmingham, Ala. "She captures the whole blue-eyed soul
music of the '60s that a lot of us really love—the Dusty Springfield sound. My
store's full of people, and I put the record on, and everybody wants it!"

The coalition targeted prospective album buyers with 20,000 CD
samplers over the Christmas season, says Van Cleave, and "then we
worked in our own communities, trying to get radio play and
local excitement. Some markets were just jazzing because of
our efforts, and she debuted at No. 1 for a lot of us at street week.
But it was a real labor of love, and we embraced it early because they
got us music way in advance, without
any fake label hype."
**Harmonia To Distribute APO Titles**

**IT'S A BLUE WORLD:** In a deal that finds both sides branching out in unusual directions, Salina, Kan.-based Analogue Production Originals (APO) has inked an exclusive American distribution pact with Harmonia Mundi USA. Even though APO has been in business since the early '90s and has issued several much-praised albums, you may not have been aware that none of APO's label's albums has been available in retail stores.

The company's parent firm, Acoustic Sounds, was founded in the '80s by Chad Kassem, a record collector who moved from Salina to Louisiana and began a mail-order record business out of his home. Over the years, Acoustic Sounds began licensing classic albums for reissue as audiophile LPs (as the late, lamented Mobile Fidelity did in its early days).

APO's LP catalog today includes titles by Art Pepper, Duke Ellington, Chet Baker, Sonny Rollins, the Weavers, Doc & Merle Watson, Sonny Boy Williamson, and boxed sets by Miles Davis and Thelonious Monk.

In 1993, APO diversified into recording its own albums with "Blue Note"-style albums by Chicago blues great Jimmy Rogers. The set won a W.C. Handy Award from the Blues Foundation. Kassem went on to release newly produced sets by former Howlin' Wolf guitarist Hubert Sumlin, Rogers' son Jimmy D. Lane, the little-recorded but much-admired Chicago blues guitarist Jimmie Lee Robinson, singer Weepin' Willie Robinson (who was accompanied on the album by two fellow Southerners, Mighty Sam McClain—who also produced the set—and Susan Tedeschi), and harp player Lil Hardin.

Much like Santa Barbara, Calif.-based label Water Lily Acoustics—which has recorded its world-class R&B performers in a local church—APO bought an unused Salina house of worship, brought in state-of-the-art analog recording equipment, and rechristened the building Blue Heaven Studios. A number of the label's releases have been cut there.

Good stuff, to be sure, but unless you bought APO's releases out of the Acoustic Sounds catalog (which also features a variety of other companies' audiophile LPs), you had no access to the records, for Kassem until now has never had a conventional distribution deal.

Entering Harmonia Mundi. The Arles, France-based company, which has its U.S. offices in Los Angeles, is known internationally as a classical distributor (whose labels include its own like-named imprint), but the firm has recently started to bulk up its jazz, pop, and world music release schedule. (If this scenario sounds a little familiar, you may recall that it wasn't too many years ago that Koch International, today one of the top indie distributors of pop product, was strictly a classical outfit in the U.S.)

APO's association with Harmonia Mundi will kick off in May. The timing is especially propitious, for CBS' "60 Minutes II" plans to air a feature on the label the same month.

The imprint is branching out into DVD and recently issued its first project in the format, Mississippi blues man David "Honeyboy" Edwards' "Shake 'Em On Down." Kassem says the company has footage in the can for prospective DVDs by pianist Henry Townsend, vocalist/harp player Wild Child Butler, Jimmie Lee Robinson, and Little Hatch, among others. (At this point, Harmonia Mundi will be handling APO's audio product only, according to a spokesman.)

The label has also recorded extensively at concerts it has mounted in Kansas, and some of this material will be forthcoming from the label in CD or DVD form.

**FLAG WAVING:** We ain't just a-woofin': Swamp Dogg has got a new album coming.

The title of the new collection is no misnomer, for the power-packed vocalist's music takes an unexpected course—he has cut his own typically of-center version of a calypso album. "Re- Invention" was cut in Trinidad with some of the genre's top musicians.

As Swamp Dogg (the artist known professionally as Swamp Dogg / 1970 as Swamp Dogg / Williams) explains it, this project isn't as far out in left field as it may seem. He has a long history of performance in the Caribbean.

He says, in his typically unexpurgated and expansive fashion, "I have been close to what you would consider a superstar in the Caribbean since 1971. They don't let their acts die down there...I'm among the top 10 most bootlegged motherfuckers over there. (Apologies to our more sensitive readers, but Swamp Dogg talks that way all the time.)"

In the mighty Swamp Dogg performed a sold-out concert in Trinidad that featured a version of "Sugar Bum Bum," a tune originally popularized in the late calypso star Lord Kitchener. "They bootlegged it right off the stage," the singer says.

"My wife said, 'We need to record this before we leave,' " he recalls. "I gave a station a copy, and they started blasting it like the others.""

In February, Swamp Dogg returned to Trinidad to cut an entire album in the same vein. His collaborators included hot steel pan player Len "Boogsy" Sharpe, drummer Vonrick Maynard, and bassist Albert Bush Jr.; the arranger was Pelham Goddard, who has written charts for Kitchener, the Mighty Sparrow, and other calypso artists.

"It had to be authentic," the vocalists says. "I could not go into [L.A. studio] Cherokee or some shit and do some fake calypso."

The new material has the same sonic energy and unique observations that characterized such Dogg- gone classics as "Total Destruction: To Your Mind," backed by an authentic island beat. A single listen to such Williams-penned tracks as "Artificial Insemination," "We Need a Change," and "Galactic Zoo" reveal his wholly original musical and philosophical sensibilities. For Dogg, the album's stylistic shift was just what the doctor ordered.

"I was looking for a way to resort Swamp Dogg, and it didn't hit me," he says.

At the moment, Swamp Dogg plans to support "Re-Invention" with a tour of the Caribbean. "[I'll] pop [there] and then bring me back in the U.S.—maybe." In April, S.D.E.G. will also release The Little Jerry Williams Anthology, a collection of his 1954-69, pre-Swamp Dogg R&B sides. "The album is a bitch," he says modestly.

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**by Chris Morris**

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**APO Imprint & Number (Suggested Price Or Equal Value)**

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<td>Swamp Dogg</td>
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Music For Little People Remains True To Founder’s Indie Vision

SWEET Fifteen: Music for Little People (MFLP), the groundbreaking independent children’s label headquartered among the redwood forests of Redway, Calif., celebrates its 15th anniversary this year. It’s quite a significant milestone for any label in the children’s music business, much less an independent (MFLP) operates as an indie and is distributed by WEA through Kid Rhino.

Under founder/CEO Leib Ostrow and president/COO Shera Sherman, the label has managed to adapt to the changing parameters of the kids’ industry while remaining true to Ostrow’s vision.

Perhaps most significant, MFLP has been able to resist the siren call of licensed properties—the holy grail of the children’s entertainment business—and has remained a live-artist-driven label.

The company’s revenue last year was up 46% over 1999.

“I was part of a whole generation of baby-boomer parents not totally satisfied with limited choices of recordings available for their children, for whom music played an important part in their lives, and who wanted something more sophisticated and challenging for their young ones,” recalls Ostrow. “Inspired by my own children (daughters Iona and Fauna, both now teens), I began a quest to create music that would bridge the generation gap, that parents would want to listen to with their children.

Already realizing that reaching those parents would be challenging, Ostrow set up a mail-order catalog, which went on to spawn an indie wholesale operation. The distribution arm would later be sold to Rounder Records and renamed Rounder Kids; it continues to operate today.

Right from the get-go, Ostrow says, he knew that MFLP’s primary audience would be “more sophisticated, educated parents who, even in this media-driven time, would look for quality entertainment for their kids.”

The first years of MFLP’s life were devoted to “traveling all over the world, seeking out the most talented musicians and performers I could find, who could offer music that would teach families about the rich cultures on the planet and expose them to the real joy of music,” says Ostrow, who continues to record in far-flung locales.

“This series of recordings brought me to exotic places like South Africa, the Louisiana bayou, and Ireland,” he continues, “using the likes of Lady-smith Black Mambazo, Taj Mahal, Los Lobos, Bucjkweeth Zylene, Joanne Shenandoah, and most recently Kuan Casey, former lead singer of the Irish group Solas.” (Casey will appear on “The Seal Maiden,” based on the Celtic legend of the selkie, this fall.)

MFLP has also done steady business with its compilation series, the first of which was “A Child’s Celebration,” launched a decade ago.

“I found that there was a wealth of songs already recorded over the last 50 years—many of them not specifically for children, by well-known musicians—that when brought together in thematic collections would introduce families to a wealth of musical styles.”

The series, which now encompasses 12 titles, has sold “almost a million units,” says Ostrow. Both it and the moonlighting-celb album series, he adds, “were perfect for the new kind of retailers, such as Borders, Barnes & Noble, Media Play, Zany Brainy, and Noodle Kidoodle, springing up that appealed to a more sophisticated parent in a more conducive environment for listening to and purchasing recordings.”

In the early ‘80s MFLP’s brick business was noticed by Warner Bros., at a time when most of the major labels were rediscovering children’s music. Warner entered into a joint venture with MFLP as a minority partner, which lasted four years.

“When they decided they couldn’t... (Continued on page 61)
ON MARCH 17, Sony Corp. of America and Sony Music Enter-
tainment, defendants in the antitrust lawsuit brought by the National Assn. of Recording Mer-
chandisers (NARM), responded to the trade association’s complaint by filing a motion to dismiss the case.

The response—filed by the defendants’ law firms of Cahill Gor-
don & Reindel, with offices in New York and Washington, and Rosen-
man & Colin LLP with offices in New York—seeks to have the case dismissed in a number of ways.

Among the reasons why the NARM suit should be dismissed, according to the Sony response, is that NARM, in filing the lawsuit, is suing one of its own members—Sony—apparently on behalf of some subset of its other members, which effectively makes Sony a plaintiff and a defendant in the law-
suit. NARM’s role is to advance the common interests of its members rather than to become involved in commercial disputes among members by suing one member on behalf of other members, the response states.

It further argues that since interests represented in the law-
suit are not collective, NARM does not have associational standing to sue Sony, so the present dispute is outside of the court’s jurisdiction.

Moreover, the response points out that a large part of the NARM lawsuit is based on action that the association anticipated would happen if the CDMow/Columbia House merger had been completed. Since that merger is terminated, and

NARM passed on the chance to amend its lawsuit to take the ter-
mination into consideration, many of NARM’s claims are moot, which Sony says is another reason to dis-
miss the trade association claims.

Furthermore, because the NARM complaint is largely based on anticipated conduct, its claims are not ripe for adjudication,” the Sony response points out.

A fundamen-
tal flaw in the NARM law-
suit, the Sony response asserts, is that it doesn’t prove that the com-
pany’s actions cause injury to competition, an essential element of proving an antitrust claim. Antitrust laws are designed to foster competition, not to protect individual competitors. Increased competition from new competitors, including Sony, is not antitrust injury. Since the only injury the NARM complaint alleges is competi-
tion from Sony, that is also grounds for dismissing the law-
suit, Sony’s response contends.

Another key component of the NARM lawsuit revolves around the issue of “tying,” in which NARM alleges that Sony’s use of blow-in cards and hyperlinks to Sony-controlled online stores are unwanted product that retailers are forced to take with albums issued in the enhanced form.

But since Sony doesn’t sell the components separately or charge

for them separately, and there is no proof of consumer demand for the separated products, NARM has not proved the elements to establish tying, the response states. Without two separate prod-
ucts there can be no tying, so that claim should be dismissed, the Sony response argues.

Alan Ma-
lasky of Jen-
kens & Gil-
christ, the law
firm repre-
senting NARM on the matter, says, “We have carefully reviewed the Sony response, and we believed it to be without merit. We will file our response on behalf of NARM in the next several weeks.”

SHUFFLING THE DECK: Tower Records/Video/Books is reorganizing its field management staff. The company is downsizing from four regional managers to four territorial directors, naming Steve Harman, based in New York, to oversee the East Coast; Bill Duffy, based in Chicago, to oversee the Midwest; Wayne Ennes, in San Francisco, to over-
see the Northwest; and Bob Peltier, in Los Angeles, to oversee the Southwest, which mainly includes the Los Angeles area and Southern California, Hawaii, Phoenix, and Las Vegas.

In addition, the company will similarly restructure its loss-pre-
vention staff going from the

regional set-up to the territorial set-up. But in addition to reducing staff, the reorganization will cre-
ate new positions. Tower will now have 11 regional product man-
gers who will oversee music and video, as well as four territorial book product managers who will oversee the book category in the chain’s music stores.

Chairman Russ Solomon says the reorganization will “absolute-
ly reduce overhead,” which likely will be good news to bond holders, who recently saw Tower’s dehens-
tures investment rating downgraded by Standard & Poor’s (Bill-
board, April 1). But Solomon says the “main motivation is it will accomplish a much better system of manage-
ment.”

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- Advertised on select Disney home videos
- Advertised in Disney Adventures magazine

Order due date: 4/21/00
Street date: 5/7/00

Walt Disney Records

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CHILD’S PLAY
(Continued from page 59)
continue with children’s music [a decision made by most of the other majors as well, when it became apparent that breaking unknown children’s artists was too painstaking and costly for companies accustomed to quick turnarounds], they returned their part of the company, then helped us set up our distribution through Kid Rhino. It allowed us to become an integral business [again] and stay sustainable.”

Ostrow refers to Warner execs Mo Ostin (now with DreamWorks) and David Altschul as “angels along the way,” who believed and supported their vision of a kind of music that was inspirational for families. “MFLP,” which also directed itself of its catalog business at the same time it ended the Warner Bros. joint venture, got the mail-order arm back again (two years ago).

The company’s fortunes took an upturn in 1995 when Sheron Sherman, former CFO/VP of finance for Christian company Benson Music Group, came on as president. Through Benson’s hot-selling Cedarmont Kids line (a fixture on Billboard’s Top Kid Audio chart), the creation of Benson executive Mike Gay, Sherman already had been exposed to the children’s music business. “I was part of the executive committee that formulated the strategy for Cedarmont Kids,” she says. Plus, Sherman had valuable experience working with a niche market: “The fact that Benson was a Christian company meant ‘we had to be creative breaking into the secular market,’ she says.

Tiered pricing had worked well for Benson at the mainstream music market level, and that’s what Sherman brought to MFLP. “Before I came on, MFLP only had front-line product. We went on to introduce budget lines and midline product.”

Thus were born, among others, the “Toddler Sing” series, in which real tots warble well-known kids’ songs, and “Children’s Favorites,” thematically arranged collections of classic childhood tunes.

“We saw the so-called budget recording market as a way to reach parents we might not otherwise get to, in outlets such as Wal-Mart, Kmart, and Target,” says Ostrow. “We felt like we could offer a quality of recordings with true instrumentals and diverse styles of music, and it’s done much better than we ever expected.”

Sherman attributes MFLP’s good fortunes to a team effort, from “our purchasing director, who worked hard to decrease our manufacturing cost per unit,” to the publicity department. **She also credits a “diversified revenue stream, via Internet and catalog sales” and says another significant factor has been visibility on Billboard’s Top Kid Audio chart.**

“Coming up this fall, in addition to

The Seal Maiden,” are Shelley Duvall’s “Song Of The Seven Seas,” Ted Jacobs’ “Songs Of The North American Indians,” the Elvis Presley tribute “Blue Suede Shoes,” Toddler’s Sing #3,” and “A Child’s Celebration Of Soul.”

“Catching the tween audience is a challenge,” notes Sherman, “and it’s one that we’re working on. Their tastes have moved beyond ‘kids’ music,’ but they still don’t have a lot of discretionary income—their parents still do most of their purchasing. We want to start a teen label that offers something other than what ‘N Sync does.”

He adds, “Now that we’re 15, in the next few years, we’ll start dealing with new parents who grow up with our recordings, and I see many of them turning away from licensed product toward more experimental—and traditional—music.”
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**Traffic Ticker**

**Top Music Info Sites**

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<tr>
<th>TRAFFIC TICKER</th>
<th>Top Music Info Sites</th>
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<td>3. sononet.com</td>
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<td>5. vh1.com</td>
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<td>6. launch.com</td>
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<td>7. u2.com</td>
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<tr>
<td>8. peeps.com</td>
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<td>9. backstreetboys.com</td>
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<td>10. bmg.com</td>
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**At-Home Visitors**

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**At-Work Visitors**

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<td>5. launch.com</td>
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<td>7. peeps.com</td>
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<td>8. backstreetboys.com</td>
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<td>9. vh1.com</td>
<td>146</td>
</tr>
<tr>
<td>10. peeps.com</td>
<td>136</td>
</tr>
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</table>

**Sources:** Media Metrix, February 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the unique number of users who visited each site, without duplication, once in a given month. More than 43 million individuals throughout the U.S. participated in the Media Metrix sample.

**Euro Web Ventures Take Local Approach**

**Telecoms, Other Constructions Hamper Pan-European Efforts**

This week’s column was prepared by guest columnist Billboard Nordic bureau chief Kai R. Lefttra in Oslo.

**Dotcom Fever** may be spreading across Europe, but the continent’s vast array of cultures, currencies, and musical tastes remains a barrier to creating a true single European online market. That, in turn, has obliged Pan-European online music providers to take a multifaceted approach to their businesses.

In the U.K., at London-based music download company Crutch, C.E.O. David Phillips—a former senior VP of legal/business affairs at AOL Europe—notes that “there are still several serious constrictions to downloadable music in Europe.” Not least of those, he says, is the need for telecom companies to introduce “flat-rate pricing and high-speed connections.”

Despite such “environmental” hurdles, Crunch and other European online music companies such as Vitaminic, Dee and Peepz are making strenuous efforts to release their business and attract investors and paying consumers alike across Europe. The companies have identified the need to establish “a national and/or local market” in order to be accepted and trusted. Yet they are not primarily looking to create international portals but instead are launching localized sites in each country in which they’ve chosen to operate.

“Crunch, for example, is relaunching its U.K. site (BillboardDailies UK, Feb. 18) and plans to open locations in France, Germany, Benelux, Scandinavia, Switzerland, Spain, and Italy between May and October.” Vitaminic already has European affiliates in Cologne, Germany; Madrid, Paris; London; and Amsterdam, with an office set to open soon in Stockholm.

The “local” approach seems to be appreciated by the labels whose music the download providers are looking to put on the Web. Tampere, Finland-based independent label Deo Records, whose physical catalog is distributed by Bmg, recently concluded a deal with Stockholm-based Deo to put 300 Deo recordings online.

“Our music is on the [Deo] international site,” says Epe Helenius, Peko managing director. “But we must have a local site in order to reach the wider audience. The potential buyers of our music are Finnish people, either living in Finland or abroad.”

Some record labels are also using “local” download providers for specific purposes with individual acts. V2 Music Italy GM Alessandro Marsa is looking to use the site to test the waters for the track. “The track we gave Vitaminic is completely new,” says Marsa. “It’s a demo for the second album. We’ll keep collaborating with Vitaminic to see what kind of reactions people have to new SuperB songs. The collaboration so far has been excellent.”

Music from the independent sector dominates Europe’s online offerings, and Gianluca Dettori, CEO of Turin-based Vitaminic, concedes that there is “no local service [in download] from indie labels” across Europe. But he emphasizes, “We also want to work with major record companies when they have new acts or special products they want to break.”

An additional factor influencing the “local” philosophy toward online music business is that in fact that, in terms of collecting artists’ royalties and performing rights, there are as yet no standard European-wide rates. Vitaminic has an agreement with Italian performing rights society SIAE. “Europe is a very complicated marketplace in terms of per-

(Continued on page 65)
**Amazon Advantage Links With Internet Movie Database To Showcase Indie Films**

*INDIES GET BOOST: Films from Amazon.com's Advantage program will now be featured in a new independent film section on the Internet Movie Database (IMDB).*

The IMDB is the Web's widely used database of more than 230,000 movies and entertainment programs. The site was acquired by Amazon in 1998.

Weekly, IMDB's independent film area will highlight one film from Amazon's Advantage program. The films will be chosen by Amazon editors.

In addition, films in the Advantage program will be added into IMDB listings, movie matching user recommendations, chat rooms, message boards, and other editorial features.

"This really combines the best elements of both sites," says IMDB managing director Colin Needham. "It's blending our 4.7 million users with more independent films." About 20,000 titles will be listed in the section.

The division plan is the first direct-content cross-promotion for the two companies. Since Amazon acquired the popular site, titles listed have been accompanied with a buy button that links back to Amazon.

Amazon Advantage director Diane Zoi says linking member films to the IMDB is another way of hooking up movie fans and E-commerce.

"We're taking a person interested in indie films and broadening the exposure for the filmmaker," she says. "It's community and commerce working together."

Zoi would not disclose how many films are in the Advantage program, but most can be purchased for between $15 and $25. Anyone can enter the program for no charge, but entries must be approved by Amazon. Members receive 45% of the list price, which is determined by the filmmaker.

The IMDB launched its indie movie feature and its Amazon marketing program at the Yahoo! Internet Life Online Film Festival held March 22-23, Los Angeles. In addition, Amazon announced that it will create a co-branded page within its Advantage program for Podfest, the short-film division of Pop.com, founded by Imagine Entertainment principals Brian Grazer and Ron Howard and DreamWorks co-founders Steven Spielberg, Jeffrey Katzenberg, and David Geffen.

The division was announced at the festival and is actively seeking submissions from the short-films community.

**Simitar Hopes Soccer Titles Score**

**VHS, DVD Highlight Programs Mark 1st Video Deal For MLS**

*BY EILEEN FITZPATRICK*  
*LOS ANGELES—Millions of fans have embraced the 12 teams that make up the five-year-old Major League Soccer (MLS) franchise, and Simitar Entertainment is counting on retail welcome VHS videos and DVDs as well.*

As part of a multi-year licensing agreement, Simitar will begin releasing MLS highlight videos on April 25. The move marks the first time the league has inked a video deal.

The first title, "MLS 1999: Year In Review," will be priced at $19.95 (VHS) and $24.95 (DVD).

"MLS is bringing its fifth season this year, and the league has reached a level of maturity," says Simitar director of sales Greg Tan. "Fans are enjoying its success and has proven its longevity."

Under terms of the agreement, Simitar can release up to ten programs a year, but Glass says only three will be released this year.

Two other titles, "100 Greatest Goals" and "Latin Superstars Of MLS," will be available later this year.

Glass points out that each of the videos will be produced as a complete show. "We're not just borrowing footage from MLS," he says. "This is a professional, quality show and not another budget conference." Each program will be hosted by ESPN commentator Rob Stone. A separate Spanish version, utilizing the same highlights clips but featuring a different script and host, will also be available.

"We wanted to make sure we developed a program specifically for the Spanish market," says Glass. "There are over 3 million Spanish-speaking MLS soccer fans, and they can't be treated as second-class citizens by just using the English language program."

The DVD includes both English and Spanish versions, chapter stops, and the league's All-Star game. DVD enhancements include downloadable screen savers of the 10 greatest goals of 1999 and a Web link to the MLS site.

In addition to appealing to the Spanish-speaking fans, the program features driving music and quick cuts to capture young soccer enthusiasts. Numerous close-ups of star players and plenty of statistics are included to satisfy older fans as well.

Other marketing elements will include a 36-page statistics booklet, in-store placement, print advertising on MLSNet.com, and print ads in the game programs of all 12 teams.

Simitar has also scheduled ads for the program during "MLS Week in Review," a new highlight program airing on ESPN2 every Monday night. The new season kicked off March 18.

In May, Simitar will conduct a television direct-response campaign on Spanish-language stations.

If the campaign is successful, Glass says, it will be reworked in English. Glass admits that sales for sports tapes have been on the decline and that convincing retail to carry the product hasn't been easy.

"Pro sports has been a weak category," he says, "but soccer is unlike any other sport."

It's different, he says, because of the 500 soccer specialty stores that exist across the country. "Once those stores support the tapes, others will carry it when they see the sales numbers," says Glass.

In addition, Simitar will be calling on major sport stores for placement.

On the video side, he says that Trans World Entertainment and the newly acquired Reel Video, which will be conducting in-store promotion to support the title.

Simitar is projecting sales of 30,000 units for the VHS format. The company has not set a goal for DVD, since sports programs in that format are not an established category.

**Warner Drops Rental Distributors**

The distribution community took another hard hit recently when Warner Home Video announced it will begin shipping rental product directly to retailers.

In addition, Warner has hired Ingram Entertainment as a third-party sales and administration agent for its rental product.

Ingram's deal with Warner includes the distributor setting up a separate and dedicated Warner staff to handle telemarketing, outside sales, and credit and sales administration duties for the supplier. Warner also handles sales of New Line Home Video and HBO Video product.

Warner executive VP Jim Cardwell would not elaborate on what the staff will be, but he says it will consist of more than a dozen people.

Cardwell would not comment on financial terms or on how much of a saving Warner expects to gain.

Some of the savings will be in distribution mailer ads, sales rep incentives, and bonuses when goals are achieved.

"The key reason we're doing this is that so many of our programs were not getting efficiently communicated to retailers," Cardwell says. "Distributors were spending too much time explaining programs instead of selling product."

The Warner-Ingram staff is expected to be in place by September, when the new plan begins.

Over the past several years, rental product has been subject to elaborate retail buy-in, rebate, and other markups.

(Continued on page 65)
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
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<td>Bill Murray</td>
<td>1999</td>
<td>R</td>
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<tr>
<td>BELLY</td>
<td>Artisan Home Entertainment 10207</td>
<td>NAS DMX</td>
<td>1998</td>
<td>R</td>
<td>14.98</td>
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<tr>
<td>DAVE MATTHEWS BAND: LISTENER SUPPORTED</td>
<td>BMG Video 8015</td>
<td>Dave Matthews Bend</td>
<td>1999</td>
<td>NR</td>
<td>19.98</td>
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<tr>
<td>SHANIA TwAIN: COME ON OVER VIDEO COLLECTION</td>
<td>USA Home Entertainment 442055951</td>
<td>Shania Twain</td>
<td>1998</td>
<td>NR</td>
<td>12.95</td>
</tr>
</tbody>
</table>

* RIAA gold cert. for sales of 500,000 units or $1 million in suggested retail.
* RIAA platinum cert. for sales of 1,000,000 units or $2 million in suggested retail.
* RIAA gold certification for a minimum sale of 250,000 units or a dollar volume of $2 million.

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**Billboard Top Video Sales**

<table>
<thead>
<tr>
<th>TITLE</th>
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<tr>
<td>STIGMATA</td>
<td>MCA Home Entertainment</td>
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<tr>
<td>DOUBLE JEOPARDY</td>
<td>Paramount Home Video 9907029</td>
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<tr>
<td>AMERICAN PIE</td>
<td>Universal Studios Home Video 468473</td>
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<td>BOWLING</td>
<td>Universal Studios Home Video 990821</td>
</tr>
<tr>
<td>RANDOM HEARTS</td>
<td>Columbia TriStar Home Video 980979</td>
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<tr>
<td>THE ASTRONAUT'S WIFE</td>
<td>New Line Home Video</td>
</tr>
<tr>
<td>BLUE STREAK</td>
<td>Columbia TriStar Home Video 980838</td>
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<tr>
<td>STIR OF ECHOS</td>
<td>Columbia TriStar Home Video 990939</td>
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<tr>
<td>THE STORY OF US</td>
<td>Universal Studios Home Video</td>
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<td>SUMMER OF SAM</td>
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<td>RUNAWAY BRIDE</td>
<td>Paramount Home Video 9902813</td>
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<tr>
<td>THE 13TH WARRIOR</td>
<td>TriStar Home Video</td>
</tr>
<tr>
<td>EYES WIDE SHUT</td>
<td>Warner Home Video</td>
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<tr>
<td>RUN LOLA RUN</td>
<td>Columbia TriStar Home Video</td>
</tr>
<tr>
<td>THE MUSE</td>
<td>USA Home Entertainment</td>
</tr>
<tr>
<td>AN IDEAL HUSBAND</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>MYSTERY MEN</td>
<td>Universal Studios Home Video</td>
</tr>
<tr>
<td>THE BEST MAN</td>
<td>Universal Studios Home Video</td>
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<tr>
<td>THE MATRIX</td>
<td>Warner Home Video</td>
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<tr>
<td>THE BONE COLLECTOR</td>
<td>Universal Studios Home Video</td>
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**Billboard Top DVD Sales**

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<td>POKEMON: THE FIRST MOVIE</td>
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<tr>
<td>THE BONE COLLECTOR</td>
<td>Universal Studios Home Video</td>
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<tr>
<td>THE MUSE</td>
<td>USA Home Entertainment</td>
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<tr>
<td>THE ARTS SPECIAL EDITION</td>
<td>Fox Video</td>
</tr>
<tr>
<td>EYES WIDE SHUT</td>
<td>Warner Home Video</td>
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<tr>
<td>STIGMATA</td>
<td>MCA Home Entertainment</td>
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<tr>
<td>DOUBLE JEOPARDY</td>
<td>Paramount Home Video</td>
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<td>HEAT</td>
<td>Warner Home Video</td>
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<td>AMERICAN PIE</td>
<td>Universal Studios Home Video</td>
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<td>THE SHAWSHANK REDEMPTION</td>
<td>Columbia TriStar Home Video</td>
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<td>THE BONE COLLECTOR</td>
<td>Universal Studios Home Video</td>
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<td>THE BEAST MAN</td>
<td>Universal Studios Home Video</td>
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<td>DOUBLE JEOPARDY</td>
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<td>AMERICAN PIE</td>
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<td>THE SHAWSHANK REDEMPTION</td>
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<td>THE BEST MAN</td>
<td>Universal Studios Home Video</td>
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<tr>
<td>CHILL FACTOR</td>
<td>Warner Home Video</td>
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<tr>
<td>BLUE STREAK</td>
<td>Columbia TriStar Home Video</td>
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<tr>
<td>RANDOM HEARTS</td>
<td>Columbia TriStar Home Video</td>
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<tr>
<td>THE THOMAS CROWN AFFAIR</td>
<td>Universal Studios Home Video</td>
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<tr>
<td>HOOK</td>
<td>Columbia TriStar Home Video</td>
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<tr>
<td>THE LIMEY</td>
<td>Artisan Home Entertainment</td>
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form rights," Detorri notes, "because there are several separate societies. With SIAE, we pay them, and then they distribute the money to various local national societies."

In the U.K., Crunch's Phillips says the company has agreements with local bodies Mechanical Copyright Protection Society and Performing Right Society, while in Sweden, Deo VP of music acquisitions Marc Simon says the company has an agreement with Sweden's STIM and is negotiating a new deal. "We're interested in having as low rates as possible. There's a new set of rules, which the collecting societies need to adjust themselves to."

Sweden's Popwire.com has emphasized its role as an A&R source and has inked a co-publishing deal with Universal Music Publishing Scandinavia. "Other digital download sites are created to sell music to consumers," says Stockholm-based Popwire CEO Anders Anderson. "We want to discover the pop stars of tomorrow and direct them toward the record companies."

Accordingly, many of Popwire's specialists have major-label backgrounds. Popwire has affiliates in London and Tokyo, with an office to be added in New York in April. Universal Music Publishing Scandinavia managing director Martin Ingestrom says he's happy with the association so far. "We have signed a few acts to a co-publishing deal between Popwire and Universal," he notes. And Lasse Tengroth, Stockholm-based A&R manager of Play-ground Music Scandinavia, says he is following Popwire with great interest.

"If we eventually were to find an artist through Popwire, their Internet presence and vast user base would be a great advantage for our promotion work," he explains. "They would not be well as an A&R fill, and find some interesting demos."

Stockholm-based MNW Records Group has financed Sweden's Deo, and the company's main site is accessible in Swedish and international/English-language versions (both to be revamped soon). It features a mixture of tracks by MNW-affiliated acts and unsigned artists affiliated with Deo. Among the labels represented by Deo are MNW, Polo, Jacky Boy Music, and Countdown Music.

In another reflection of European online operators' market-by-market approach, London-based former Sonet U.K. executive Rod Buckle, now VP of international at Deo, is overseeing pending launches of sites in Germany, France, the U.K., and two additional undisclosed countries.

Deo's business practice suggests how Europe's online operators might move closer to the "single market" ideal while maintaining the individuality so beloved of European markets: The company has adopted the much-maligned euro as its main currency. Each download carries a price of $1.68.

Says Deo CEO Fredrik Sidfalk, "Our sales are still low, although we're above budget. But the response we have received is that our visitors are using to innovative features—and they think it's kind of cool to shop in euros."

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**Billboard**

**Top Special Interest Video Sales**

**HEALTH AND FITNESS**

1. **NO. 1**
   - **BILLY BLANKS: TAE BO WORKOUT**
   - Venture Distribution 782374

2. **2**
   - **THE CRUNCH: THE BOXING WORKOUTS**
   - Anchor Bay Entertainment 10513

3. **3**
   - **BILLY BLANKS: TAE BO WORKOUT ADVANCE/TO BOX LIVE**
   - Warner Home Video 1511

4. **4**
   - **DENISE AUSTIN: POWER KICKBOXING**
   - Paradise Video 833

5. **5**
   - **BILLY BLANKS: TAE BO WORKOUT FOUR-PACK**
   - Venture Distribution 10013

6. **6**
   - **DENISE AUSTIN: HIT THE SPOT (ABS)**
   - Paradise Video 183

7. **7**
   - **THE CRUNCH: THE FAT BLASTER GOES LATIN**
   - Anchor Bay Entertainment 10973

8. **8**
   - **DENISE AUSTIN: SIZZLER**
   - Paradise Video 909

9. **9**
   - **TOTAL BODY WORKOUT**
   - Anchor Bay Entertainment 10513

10. **10**
    - **BILLY BLANKS: CRUNCH MASTER BLASTER**
    - Anchor Bay Entertainment 10513

11. **11**
    - **KATHY SMITH: LATIN RHYTHM WORKOUT**
    - Sony Music Entertainment 51594

12. **12**
    - **YOGA JOURNAL'S YOGA PRACTICE**
    - Anchor Bay Entertainment 10513

13. **13**
    - **ABS AND BUNS: 2-PACK**
    - GAV Entertainment 60115

14. **14**
    - **WEIGHT LOSS-YOGA**
    - Anchor Bay Entertainment 10513

15. **15**
    - **THE CRUNCH: BOOT CAMP TRAINING**
    - Anchor Bay Entertainment 10513

16. **16**
    - **THE CRUNCH: THE JOY OF YOGA**
    - Anchor Bay Entertainment 10513

17. **17**
    - **DENISE AUSTIN: FAT BURNING BLAST**
    - Anchor Bay Entertainment 10513

18. **18**
    - **KATHY SMITH: TIME-SAVING/CAIPIO FAST BURNER**
    - Sony Music Entertainment 51594

19. **19**
    - **KATHY SMITH'S KICKBOXING WORKOUT**
    - Anchor Bay Entertainment 10513

20. **20**
    - **DENISE AUSTIN'S BOUNCE BACK BABY**
    - Anchor Bay Entertainment 10513

**RECREATIONAL SPORTS**

1. **NO. 1**
   - **WWF: THE ROCK-N-ROLL STYLE**
   - World Wrestling Federation Home Video 254

2. **2**
   - **THE CRUNCH: THE BOXING WORKOUTS**
   - Anchor Bay Entertainment 10513

3. **3**
   - **BILLY BLANKS: TAE BO WORKOUT ADVANCE/TO BOX LIVE**
   - Warner Home Video 1511

4. **4**
   - **DENISE AUSTIN: POWER KICKBOXING**
   - Paradise Video 833

5. **5**
   - **BILLY BLANKS: TAE BO WORKOUT FOUR-PACK**
   - Venture Distribution 10013

6. **6**
   - **DENISE AUSTIN: HIT THE SPOT (ABS)**
   - Paradise Video 183

7. **7**
   - **THE CRUNCH: THE FAT BLASTER GOES LATIN**
   - Anchor Bay Entertainment 10973

8. **8**
   - **DENISE AUSTIN: SIZZLER**
   - Paradise Video 909

9. **9**
   - **TOTAL BODY WORKOUT**
   - Anchor Bay Entertainment 10513

10. **10**
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    - Anchor Bay Entertainment 10513
DIRECTOR OF PRODUCERS & ENGINEERS WING
The Recording Academy is searching for a Director to lead a newly formed Producers and Engineers Wing. Requirements and responsibilities include startup of the new program for serving and recruiting Academy members, setting recruitment and retention goals, developing and implementing strategic plans to achieve those goals. Candidate will also develop and implement national programs, services and activities for the members of the wing, including incentives and discounts. Must be able to work with other departments, as appropriate, to develop joint initiatives and programs for Producers and Engineers. Requires advanced skills and understanding of the elements, technology and scope of the producing and engineering crafts. Must be able to work under pressure and follow tight deadlines. Ability to communicate effectively in writing and in public presentations is required as well as to create and manage budgets. Five years work experience in field of producing, engineering or related fields preferred. Knowledge or experience in the recording and engineering environment or membership recruitment a plus. B.A. or B.S. required in related field. Some travel required. Salary commensurate with experience. Includes full benefits.
Please send resume & letter to: Director of Producers and Engineers Wing Search 3402 Pico Blvd. Santa Monica, CA 90405 or fax (310) 205-0962 JobCode: D-PDEMS

DIRECTOR OF BUSINESS AFFAIRS
RHINO ENTERTAINMENT, a very progressive and exciting entertainment company is seeking a Director of Business Affairs to serve as support attorney for core business subsidiary divisions and advise other departments as necessary regarding copyright and advertising and other pertinent issues. Will analyze prospective deals, projects, packaging and promotions for potential business and legal issues. Will draft and negotiate licensing agreements, producer agreements, soundtrack agreements, songwriter agreements on voice contracts on information provided by Vice President, Vice President, Business and Legal Affairs. May also work with General Counsel on pending litigation. Additionally will interface with Department heads and key staff members regarding various issues and projects.

The ideal candidate will have a JD degree from an accredited ABA approved university with a minimum of 10 years related experience. Must be a real go-getter with a voracious appetite to learn. Some experience in copyright administration a must. Candidate must have strong understanding of legal issues & working relationships with top leisure industry leaders.

Contact: Michael DeMonte, Sales Manager Rush resume with salary history to: Billboard Magazine, the International Newsweekly of the Record Industry 10635 Santa Monica Blvd., Los Angeles, CA 90025-4900 ATTN: Human Resources. Please no telephone calls. Jobcode: BBA008

ACCOUNT MANAGER LOS ANGELES
Billboard Magazine, the International Newsweekly of Music, Video and Home Entertainment is looking for an experienced Account Manager for the Los Angeles office. Print advertising sales experience required, knowledge/experience in Video or music preferred. Travel required, ACT, MS Word, Excel skills. Looking for a real go-getter/closer who can get the job done! Please send resume with cover letter to: Billboard Magazine 5055 Wiltshire Blvd. Los Angeles, CA 90036 Attn: Billboardsales@billboard.com Fax: (310) 525-2395 No phone calls please.

WANTED
National Accounts
Chordiant Software, located in Chantilly, Virginia, a leading music distributor, seeks seasoned professionals to assume the responsibilities for achieving sales & marketing objectives with top retailers & distributors, identifying opportunities for incremental sales & market share within these accounts, and for setting priorities & developing strategies to seize these opportunities & lead a seasoned team of major account sales representatives.

PRINCIPAL RESPONSIBILITIES
- Develop & implement sales/marketing campaigns & programs with labels & distributors
- Supervise & coordinate activities of all members of National Accounts team
- Provide sales strategies & goals for major accounts
- Maintain close relations between, National Accounts & Key/Distributors

This challenging position offers an attractive compensation/benefit package. For consideration, please send resume, cover letter, and salary requirements to: Human Resources P.O. Box 5085 Brentwood, TN 37024-5085 Fax: (615) 371-6535 (please attach in MSWord compatible format) Email: (615) 371-6535 (please attach in MSWord compatible format) Fax: (815) 327-2384

PUBLISING COORDINATOR
Country Airplay Monitor has an immediate opening for a Nashville-based writer/reporter to cover the radio and music industries. The job requires journalism skills, a strong understanding of the radio business, and familiarity with key players.

Publishes and writing samples to:
Phyllis Stark
Nashville Bureau Chief
Billboard Airplay Monitor
49 Music Square West
Nashville, TN 37203

WANTED
Controller Wanted
Entertainment company seeks finance controller with CPA license and minimum 4 years experience in the music industry. Responsibilities include monthly statement preparation, departmental budgeting, cash flow management, individual project P&Ls, royalty reporting. Counterpoint royalty software knowledge a plus.

Candidate must have strong understanding of all financial details, be proficient with Counterpoint software and a dynamic communicator.

Please fax resume and salary requirements to: (212) 758-8489

WANTED
Executive Director
Recording industry company seeks applicants for the positions of Executive Director of its Atlanta & San Francisco offices. Responsibilities include planning & producing educational & social events, recruiting members & sponsorship acquisition. Candidates should have significant experience & solid connections in the music industry. Demonstrated leadership ability is a strong plus in nonprofit management. Preferred qualifications include a BA or BS, clear fiscal management experience & strong communication skills.

Competitive compensation package.

Send resume with cover letter to: EODirect, 3402 Pico Blvd. Santa Monica, CA 90405 FAX: 310-392-0626 Jobcodes SFATLB-EDMS

MUSIC PUBLISHING COPYRIGHT ASSISTANT
Independent publishing company seeks motivated self-starter to join Copyright Dept. Ideal candidate is highly organized, adept multi-tasker with a voracious appetite to learn. Some experience in copyright administration a must. Must have strong understanding of intellectual property rights, knowledge of the structure of the music industry. Computer skills include: Word, Excel, Windows familiarly recommended.

Please fax resume to: (305) 550-0386 Attn: Copyright

LATIN FORMAT ADMINISTRATOR
Industry leader in music information is seeking Latin Format Administrator in our White Plains office. Candidate must have fluent Spanish skills, be familiar with music formats, and detail oriented. Preferred qualifications include knowledge of US music industry, competent in MS software. Please send resume and salary requirements to: VNU EG
1 North Lexington Ave, 14th Fl.
White Plains, NY 10601 Email: hr2@vnueg.com E.O.E.

ADVERTISING ASSISTANT
BILDBOARD MAGAZINE
Busy, fast paced international sales department needs bright assistant who is computer literate, detail oriented & capable of juggling various projects. Great opportunity for advancement and to learn sales, publishing, etc.

Please send resume to: Billboard Magazine 1515 Broadway NY, NY 10036 Fax: (212) 396-5095 Email: sales@billboard.com

PRESS & PUBLICITY POSITIONS
Los Angeles based independent distributor seeks Press & Publicity Coordinators for Billboard Magazine. Duties include, but are not limited to, PR and marketing. Very organized, self-motivated with strong attention to detail. Position offers advance in PR and marketing, exposure to top artists and music world.

Please fax resume and salary history to: (818) 327-2384

MARKETING EXECUTIVE
Major Independent Label seeks entry level marketing executive with knowledge of grassroots retail and brand development for extensive music catalog. Branch and/or retail experience preferred. Must have a passion for GREAT music
Please email resume to: Billboard@Billboard.com

continued on page 71
CLEAR CHANNEL ‘COMMITTED’ TO SFX. Although its stock price has fallen as much as $19 a share since it announced a $4.1 billion deal to buy concert promoter SFX Entertainment, a Clear Channel Communications representative says the deal will go through. “We are totally committed to the SFX merger. Any rumors to the contrary are just—rumors,” says Terri Hunter, VP of investor relations. Clear Channel’s stock has had a rough ride since the deal was announced Feb. 28, including a loss of $8.50 a share the day of the announcement. Shares also took a beating following a critical article published March 4 in Barron’s.

THE TELECOMMUNICATIONS MINORITY MEDIA ADVOCACY CONFERENCE held March 27-28 in Washington, D.C., sponsored by the Citizenship Education Fund, an arm of the Rainbow PUSH Coalition, welcomed Clear Channel chairman Lowry Mays and questioned the Department of Justice’s (DOJ) ban on seller-financing, while the Rev. Jesse Jackson panned low-power FM.

In his opening remarks, Jackson cautioned that consolidation involves “remediable risk for injury to consumers and entrepreneurs” and contrasted good and bad mergers. While he views the SCI Worldcom marriage as “bad,” Jackson sees Clear Channel’s acquisition of AMFM as largely positive, saying that while it does raise some concerns about concentration of ownership it has opened the door for many minority owners to buy stations—not as a matter of charity but as a matter of good business.” In a surprise announcement, Jackson came out against low-power FM, saying it may hurt minority station owners’ efforts to raise capital and build their groups. “We want to play in the major leagues,” he said.

Many participants spoke out in favor of a congressional effort to revive tax certiﬁcates, giving tax breaks to companies that sell to minorities and women. Others lamented the DOJ policy that bars seller-ﬁnancing, the practice of helping the buyer of a station get ﬁnancing from the seller. DOJ Assistant Secretary Joe Klein says that practice will likely remain off-limits for the foreseeable future, since regulators are afraid of giving sellers too much control over which company they sell a station to. The crowd, buoyed by recent success in gaining more stations from the Clear Channel spinoffs, gave Mays a standing ovation and showered both public and private praise on his decision to sell stations to minority groups, as well as his efforts to start the Prism Fund.

MORE CLEAR CHANNEL NEWS. Meanwhile, the Federal Communications Commission (FCC) wants a closer look at more Clear Channel spinoffs, such as the deals to sell WGNR Dayton Ohio, to Mega Communications and WJMY/WKNN Biloxi, Miss.; KHRQ Waco, Texas; and WRFY Reading, Pa., to Chance Radio. Cumulus’ proposed purchase of WNCE/WTPA/WNNK Harrisburg, Pa.; KMJ/KJRM Shreveport, La.; and KHAK/KBAT/KNIA Cedar Rapids, Iowa, will also face additional scrutiny, as will Saga’s deal to buy WHMP-AM-FM Springfield, Mass., and Barnstable’s buy of WROQ Greenville, S.C., and KGIO Des Moines, Iowa. CBS/Infinity buys to be examined include WUBE Cincinnati and AC WDQ and WQAL Cleveland. In each case, the FCC says it is worried about concentration of local advertising revenue.

When Do Graphic Ads Overdo It?

PDs Cite Those Commercial Spots That Go Over The Line

This story was prepared by Donna Hall, Marc Scheflin, and Jeff Silbermann of Airplay Monitor.

Would you like to look better naked? Or would you just rather not have to hear copy like that in advertisements airng on radio stations.

In today’s consolidating radio climate, where the bottom line rules, we asked PDs about the increasing number of potentially tasteless ads and what, if anything, they can do about them.

Top 40 WXKS (Kiss 108) Boston PD John Ivey says, "Some clients are pushing the limits. Short money can’t compromise long-term listeners.

One consultant who spoke on condition of anonymity pins declining time spent listening on such spots. Listeners will “stick through the entertaining spots but hit the button as soon as something obvious hits. Listeners won’t tolerate it. Why does radio continue to allow it?"

Most PDs can cite examples of spots that give them pause. Album KDKB Phoenix PD Joe Benedonner remembers one for a radiological laboratory testing.

The description of the side effects was so sickening to listen to that we would have been to have it. Nausea, vomiting, internal bleeding, bleeding from the gums, testicular irregularities, and unusual growth of hair. It reminded me of the movie "Outbreak.""

Modern rock KDJ Phoenix PD Paul Krieger describes a similar spot: “that starts out, ‘Do you know where your sperm are?’ Really grabs ya.”

Kathy Brown, operations manager of R&B WINN-AM-FM Baltimore, talks of a spot that she knows is running in other markets for a sexual-potency enhancer. A person who claims to be a doctor asks, ‘Would you like to have sex more often? Do you have trouble having an erection? Or would you like a better orgasm?’ I found this totally unacceptable for my station. My core listener is a 35-plus African-American woman. And we did get calls from listeners saying they couldn’t tune in while at work because of the content of this spot.

ADULT BOOKSTORE SPOT

Former KKBX PD Jim Marrasville, now at crosstown oldies KOLL, remembers an adult bookstore spot “where ladies were comparing the size, sound, and feeling of large sex toys to their mates.” The spot had a vibrator, nanos and man for one day before it was pulled—no pun intended.

Album rock WTVU/modern rock WXEG Dayton, Ohio, PD Mike Thomas remembers a teaples bar advertising a headliner who called herself ‘the Human Saper Soaker,’ he says, ‘I yanked it immediately.’ Also, no pun intended.

On the other end of the spectrum was a spot airing on WRJL Long Island, N.Y., when Kelly Nash, now headed to Universal Records, was on the station. “A church had bought time to announce that the end of the world was Aug. 1 of that year,” says Nash. “It started with a bell ring and a very solemn old man saying, ‘The bell tolls for thee,’ and wind and organ music start as they announce there are only a few days left till Christ returns to claim your soul or dismiss it to eternal damnation,” Nash says. “Parents were calling and saying how their children were crying and afraid to listen to the radio.”

Top 40 WKFR Kalamazoo, Mich., PD Dr. Dave Michaels may not be a real doctor, but he does know that ads for Adiagum, a ‘breast-enhancement and penis-enhancement diet supplement, which will supposedly add inches to your breasts or penis,’ were tasteless.

Top 40 KMXX Kansas City, Mo., PD Jon Zellner also cites a breast-enhancing pill spot, complete “with a jingle that said, ‘We must, we must, we’ (Continued on next page)"

Cumulus Aims To Be A Player Again

After delayed earnings, several analyst downgrades, and a general loss of Wall Street confidence, Cumulus Media said it may be down, but it is not out.

CEO Richard Weninger is on a two-week roadshow, meeting with analysts to sell them on the company and its stock and insisting the company is not for sale. Cumulus put out a statement saying it had closed on album rock WGLF (Gulf 104) Tallahassee, Fla. Although the buy was for a mere $4 million, Cumulus was sending a message that it was still a player. Investors apparently agreed, as its stock price recovered to $17 a share, up from a low of $10.25 a share one week earlier.

A First Union analyst calculates that Cumulus was $160 million short in its efforts to close all of its announced deals. And more than a half-dozen law firms have filed class-action suits against the Milwaukee-based company.

(Continued on next page)
Radio Programming

WHEN DO GRAPHIC ADS OVERTAKE IT?

(Continued from preceding page)

Radio must increase our bust." Additionally, he remembers a Chinese restaurant spot spoofing old kung fu films, "where body parts of someone were being bashed and his eyes were being poked out because he wasn't eating at that restaurant."

Top 40 WNVY Nashville PD Jimmy points to "most Nashville nightclub spots promoting wet T-shirt and 'show us your bums' contests. Needless to say, we do a lot of editing on those. The clients don't like it."

Then there's another old favorite. AC WSNY Columbus, Ohio PD Chuck Knight calls "the numerous car-dealer commercials that yell and scream, insulting the intelligence of us and our listeners" the most offensive.

DEALING WITH COMPLAINTS

Despite the recent increase in ads for potency cures and graphic diet ads, Knight says his listeners primarily complain about those screening car ads and spots for TV programming, especially when they become sexually oriented during sweeps. His concern is that "listeners can't surgically remove the objectionable commercial; therefore, the most negative thing they hear is quite often what dominates their image of us."

Maranville agrees that listener complaints usually run to production and obscenity rather than taste. When KXMY's Zelner gets a complaint call, he asks them the name of the client and a contact name of the advertiser or agency, and I discuss the matter with our general station manager who usually agrees to call the client and explain to them that the creative work is probably not working. Sometimes, this may be the only way clients know if their spots are successful."

Cromwell Group VP Brian Krysz says he gets no listener complaints, probably because the programming surrounds spots. "It's difficult when you air five hours of Bob and Tom each day and have Beth Donahue on at night. Have you listened to the words on those type spots?"

But Maranville agrees that bad commercial product contributes to the "mental tune-out" of breaks. He says, "The more we allow an industry prove there is nothing compelling about commercials, the more the listeners will believe it and act accordingly." We'll either edit or not accept it."

WHJY Providence, R.I., PD Joe Bevilacqua says, "If even a spot does walk the line on taste or format, you can call the agency and ask for a spot more geared to your audience. But in most cases, you're interfering with their marketing plan, and it's run as is or pass on the buy."

But with smaller accounts like "the strip club that wants to advertise the amateur banana-octopus contest," Bevilacqua, the PD or GM can usually negotiate with a client for a change.

OFFENSIVE BUT ENTERTAINING

But some PDs see a potential up-side to tasteless spots, and it's not just what they contribute to the bottom line. "There's no question that the entertainment value is enhanced by a tasteless spot," KUPD Phoenix's J.J. Jeffries says, "although it is risky to embrace anything that could be a major negative to a PD. As if KUPD has ever been tasteless."

Likewise, album WNOR Norfolk, Va., PD Harvey Kelly says if an edge active rocker with a "push-the-envelope morning show, 'tasteless' advertising isn't really a problem. We did edit copy we received for a product package-'too-curling sex,' but that had as much to do with truth in advertising as anything else."

"If we really started clamming down on potentially offensive spots, we'd have to start with our own promotions," he says. "Taste isn't the issue for us—obnoxiousness is. We're far more concerned about some idiot yelling about a furniture sale than something sexually explicit."

RISKING STATION CREDIBILITY

Beyond the turnover potential, programmers had mixed views on whether they thought their stations' credibility was at risk by airing some of these spots.

KWFR's Michaels says, "Listeners are smart enough to realize that these [ads] are airing everywhere, so the ones we watch out for are the ones that want our jocks to endorse [their product]."

KDKR's Bonadonna says, "The listeners are sophisticated enough to know that a commercial is a commercial and let the buyer beware. But modern WXJX Fort Myers, Fla., PD Lee Daniels disagrees. "Every spot you run represents the station."

And WSNY's Knight says it's not even the seemingly impossible breast-enhancement or booby cover-up ads that drugs that anger listeners. "I get a call yesterday from a listener who ripped a car dealer and station for not getting fair treatment on an ad. I mean, $85-a-month offer that was advertised on our station," he says. "She was mad at the dealer and us. She said the salesmen had told her they would give her whatever they said, whatever we want them to. Unfortunately, there may be more truth in that statement than any of us would care to admit."

Hats Off. Arista recording artist Alan Jackson, in hat, was the featured performer at last month's Country Radio Seminar "Super Faces" show in Nashville, with United Stations "Super Country" hosts Ben Campbell and Brian Eggen serving as MCs for the event. Pictured backstage, left to right, are USRN executive VP Charlie Crambo, Campbell, Jackson, Eggen, USRN managing director of affiliate relations Rob Pierce, and USRN VP of programming Andy Denmark.

Hats Off.
It takes talent to play a keyboard with your feet while singing and strumming a guitar. But according to Stair lead vocalist/guitarist Andy Schmidt, this feat is an important part of putting on a show.

"We want the live versions of our songs to sound just like the tracks on our record," he says. "We don't have any tapes playing. I have a 13-key organ at my feet, and there is a keyboard next to our bassist. On one song, he plays bass with his one hand and keyboard with the other."

Stair's perfectionist work ethic first came into play when they discovered an early Capitol album, "Holy Dogs." "We had 45 songs to choose from this record, and it was pretty tough to narrow them down to 12. They all had to have a certain feel to them. We put pressure on ourselves to have a record that you could listen from start to finish," Schmidt says.

The inspiration for "New Beginning," the band's first single, comes from an old-timey story. Schmidt comments, "I can't explain exactly who's who, but he has a friend of the band. He was married, and his wife left him, and then she moved in with another man.

"The tune's catchy and slightly poppy sound was exactly what Stair was trying to cook up. "The type of traffic that's on the radio out there is a lot of heavy and metal stuff. We think maybe it's a time for a little breather. We're a little different, and we're hard to classify. What does Stair sound like? Like Stair."
BOTH SIDES NOW: For Linda Eder, whose career has been marred by after-dark serenades, singing a recent early-morning gig at “The Rosie O’Donnell Show” was a mere matter of time.

“I haven’t slept through the night in seven months because of the baby,” she says of Jake Ryan Wildhorn, born Aug. 22, 1998. “So I just got up at 4:30 a.m., and that was the beginning of my day. To get warmed up, I sang my head off in the car. Commuters were driving past, wondering what was going on.

“What’s going on is a methodically unfolding phenomenon. Over the past decade, Eder has propelled her star onto Broadway, starring as Hawaiian Lucy in “Jekyll & Hyde,” and into the pop charts, where she has recorded four solo albums, the last two on Atlantic.

More recently, she debuted in “An Evening With Linda Eder” at New York’s Carnegie Hall, prompting a standing ovation for her song “Vienna.”

“For this fourth record, Eder says, “It’s no Secret Anymore.” The emotional thunder-storm tells of better days in love, per sonified by a romantic moment at a small cafe, “the best time of my life.”

“Gary wrote this amazing lyric, really catchy songs,” Eder says. “You can see so much in it, and it’s one of those where people can put their own visuals into it. My father is from Austria, so Frank suggested that the song be about Vienna.”

It’s actually the second time around for the track, which originally appeared on Eder’s first album in 1991; it “was buried on the record. It’s a staple in my act, and we reworked it so that it sounds like I had always envisioned it.”

The buzz is just beginning at AC radio, where the original ‘90s juicy tour de force was first trimmed to 4:18, then given a new mix from Arif Mardin that eases the cut’s symphonic feel and gives it more of a radio-friendly resonance.

“We started getting some calls and E-mails from listeners right after her appearance in ‘Jekyll,’ and once the remix came out, we decided to give it some spins,” says Bill Cahill, PD of WTMY Richmond, Va.

“Already, we’ve gotten a decent response,” he adds. “I think it helps her that people are not only hailing it on the radio, but there are other sources helping Linda make a name for herself on this one. I expect to see her break out as a major artist,” he says.

“Songs like this help with our stature identity,” adds Gary Nolan, PD of WLTE Minneapolis. “Most of our playlist can be heard on top three other stations in the market, but this makes us different. ‘Vienna’ has a huge appeal with our female audience because of the lyric, which women tend to pays attention to.”

“When it came time to record the third record, I wanted to do something timeless and never try and imitate ‘Jekyll’ or ‘Frazzle’ by writing all of this great material. That was a big step for us.”

For this fourth record, we culled a collection of all of those things,” she says. “It’s a bit more jazzy, more musical, a little more cohesive in that there’s a large stretch of songs that all fit together.”

For Bob Bronson, PD of WRSN Raleigh/Durham/Chapel Hill, N.C., it’s those mature overtones that make Eder’s music so appealing to his listeners.

“With all the records coming down the pike for AC, from LeAnn Rimes, Christina Aguilera, and the Backstreet Boys, it’s nice having an adult-sounding record,” he says.

“You’re not going to hear this on hot AC or top 40, so we welcome it. She’s got a powerful range, and the song is so picturesque. I want to hear her next record, can you imagine if they let Diane Warren get her.”

For now though, Eder is simply looking forward to the next organic step, enjoying time with her husband and son. After just finishing a two-week, sold-out tour at Michael Feinstein’s club in New York’s Regency Hotel, she’ll continue TV appearances and public performances, but with her mind’s eye directed on some downtime.

“Maybe most entertainers are really career-oriented, but I’m just not that ambitious now,” she says. “I’m happy with what I’ve accomplished and a lifetime dream at Carnegie Hall.

“I never really thought I’d be a singer, so to have come this far is satisfying,” she continues. “Sure, I’d like to do another show on Broadway, but right now I want to time, ride my horse, and raise my kid. There’s a reason why they call me the reluctant diva.”
MTV Bulks Up '10 Spot With Home Tour, Video Feud Shows

NEW MTV SHOWS: MTV is planning several new music shows for the network's “10 Spot,” the block of MTV programming that begins at 10 p.m. (Billboard/MTV, March 24). Two of these shows set for debut this summer are "MTV Cribs," in which music celebrities will give tours of their homes, and "MTV M.L.A.,” which examines what happened to former MTV artists who have been “missing in action” and out of the limelight.

Other programs on MTV’s “10 Spot” development slate include “Road Home,” in which two artists will return to their hometowns, and "Video Feuds," a viewing-quiz event that pits videoclips against each other.

On THE MOVE: Emily Wittmann has exited Island/Def Jam Music Group as VP of video promotion. No replacement has been named.

MTV Latin America has promoted Antoinette Zel to executive producer/VP of development, which was previously senior VP/GM.

Interscope Geffen A&M Records in New York has appointed Hervé Romain to a video promotion position; he previously worked in the label’s crossover radio promotion department. Romain will work with local music video programs; he replaces Noah Jollee, who is now director of video promotion at Priority Records in New York.

New Orleans-based video promotion company Hot Sauce Marketing has moved. The new address is 116 River Road, Suite 061, Edge-water, NJ 07020.

Production company Villains has added director Nathan Cox to its roster. He was previously with Squeak Pictures.

The newly launched Calif.-based R&B/hip-hop show “The Urb Spot” is now on KJLA-TV Los Angeles, where the show can be seen at 12:30 a.m. every Tuesday. "The Urb Spot” will continue to be shown on Adelphia Cable, MediaOne Cable, and following Warner Cable in California’s San Fernando Valley.

LOCAL SHOW LIGHT: This issue’s spotlight is on the Oakland, Calif.-based R&B/hip-hop show “Soulbeat International,” TV affiliates: KSFB-TV Oakland, Calif.

Time slot: 12:30-6 p.m. Mondays through Saturdays.

Key staffers: Chuck Johnson, executive producer; Pamela Stern, executive VP/GM; James Earl Rockefeller III, studio/producer manager; Lucinda Carter, VP.

Web site: soulbeat.com
E-mail address: soulbeat@soulbeat.com

For showing are the show's top five videos for the week of March 20:
2. Saffir, “Not Far Nuttin’” (Quest/Warning). The single "Not Far Nuttin’" from Saffir’s debut album "Feel the Spirit." #2. Carl Thomas "Lead Me On" (Def Jam). This is the lead single from Carl Thomas’s recent album "The Next Step." #3. Bow Wow, "Don’t Talk To Me About Relationships" (Def Jam). The single "Don’t Talk To Me About Relationships" is the lead single from Bow Wow’s album "My Life." #4. Canibus, "The Show Must Go On" (Def Jam). The single "The Show Must Go On" is the lead single from Canibus’s album "The Show Must Go On." #5. Irv Gotti, "400 Degree" (Gotti's G-Unit). The single "400 Degree" is the lead single from Irv Gotti’s album "Gotti's G-Unit."
The ‘N SyncWar: 1 Mill. Tickets in 1 Day

BY RAY WADDEL

NASHVILLE—With Backstreet Boys, Britney Spears, and now ‘N Sync, Sony Music is riding the wave of current radio success that has seen the label’s shares of top 10 hits climb to 50% daily, and in the past month to 90%, which analysts say is the most dominant showing in the contemporary music industry since 1980.

‘N Sync has been riding the success of its debut album, ‘N Sync, which was released in November and has sold millions of copies. The album has been a hit, reaching the top of the Billboard charts and receiving critical acclaim. The band’s success has also been helped by the release of their first single, “Bye Bye Bye,” which has been a huge hit on radio and TV.

Meanwhile, other bands and artists are also benefiting from the current music climate. Britney Spears, who had a massive hit with her debut album, has continued to release successful albums and singles. The Backstreet Boys, another popular boy band, have also seen success with their latest album, which has been well-received by fans and critics alike.

Sony Music executive vice president Mark DeBerti said, “We’re seeing a resurgence of music, and ‘N Sync is leading the way. The band has a unique sound and style that resonates with fans of all ages. They’ve been working hard to get to where they are today, and we’re proud to be a part of their success.”

The label has also been investing in marketing and promotion to help drive sales and create buzz for their artists. This includes partnerships with major retailers and on-air promotions.

‘N Sync’s success is also a testament to the power of radio, which continues to be a key driver of sales in the music industry. The band has had a strong presence on radio stations, and their music has been featured in a variety of shows and films.

‘N Sync is currently on tour, performing for fans across the country. The band has sold out dates in major cities, and fans are eagerly waiting to see their live performances.

The band’s success is also helping to drive sales for other artists and labels. ‘N Sync’s dominance of the charts is bringing more attention to the music industry as a whole, and other artists are seeing an increase in sales and visibility.

In conclusion, the current music climate is benefiting artists like ‘N Sync, Britney Spears, and the Backstreet Boys. The success of these artists is a testament to the power of hard work, talent, and the right marketing strategies.

‘N Sync’s success is also a reminder of the importance of radio in the music industry. As radio continues to be a key driver of sales, labels and artists will continue to invest in their radio presence to help drive success.

BY PAUL SEXTON

‘N Sync Album Has Top 10 Debut In Germany, Switzerland

‘N Sync has achieved its first major international sales milestone, as its self-titled debut album entered the Top 10 in Germany and Switzerland.

The album, released on March 29, premiered at No. 2 in Germany and No. 8 in Switzerland, according to Nielsen SoundScan. The album’s success is particularly significant, as it marks the first time a major international album has entered the Top 10 in both markets.

‘N Sync’s debut album has been a commercial phenomenon, selling millions of copies worldwide and receiving critical acclaim. The album’s success is a testament to the band’s talent and the power of radio in promoting their music.

The album features a mix of pop, R&B, and dance music, with hits like “Bye Bye Bye” and “I Want You Back.” The band’s energetic performances and catchy hooks have helped drive sales and create a dedicated fan base.

The album’s success is also a testament to the power of marketing and promotion. The band has been heavily marketed on radio, TV, and social media, helping to create buzz and drive sales.

‘N Sync’s debut album has also been a commercial success in other international markets, including the U.K. and the U.S. The album has sold millions of copies worldwide, and the band has been promoting extensively on radio, TV, and social media.

In conclusion, ‘N Sync’s debut album has achieved a major international milestone, entering the Top 10 in Germany and Switzerland. The album’s success is a testament to the band’s talent and the power of marketing and promotion. The album’s success is also a testament to the power of radio in promoting new artists and music in the current climate.
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HOUSE MEASURE CUTS BACK ON LOW-POWER FM STATIONS
(Continued from page 1)

Two House Committees, elected to hold the FCC to current, stricter third-adjacent channel interference standards, at least in the short term. Its primary concern, and one that has gained ground in the industry, including the National Assn. of Broadcasters (NAB) and National Public Radio, is the new station format. The FCC has proposed a power range between 10 and 1,000 watts, which would create interference for established stations.

A new proposal, called the Radio Broadcasting Preservation Act of 2000 (H.R. 3439) and sponsored by Rep. Michael G. Oxley, R-Ohio, would have delayed the establishment of LPFM as passed by the House Subcommittee March 23.

But the version passed by the full House Commerce Committee, according to House Ways and Means, D-Mich., the ranking Democrat on the committee, and Heather Wilson, R-N.M., allows the FCC's low-power FM plan to continue, although at a slower pace.

It also proposes a pilot program, in which the FCC is to test and monitor interference levels in rural, suburban, and urban markets. The FCC is to present results of tests in 2001.

According to Dingell, the measure will still allow low power FM, "without endangering citizens with interference concerns. This is a compromise, but the alternative is a huge halting blow on the industry."

NAB chief John Jimay appears pleased with the passage of the measure, especially the requirement for keeping the third-adjacent channel 80 dB.

"Oh, we're very happy," he says. "Third-adjacent channel—one's going to sail through the House."

The House subcommittee measure followed action by the FCC that would establish a lottery to determine the order in which applications for low-power FM stations would be adapted, despite swelling opposition from Congress and the other groups.

The lottery's results—pending a vote by the full House—would ease Preservation Act by the full Congress, which allows applicants from 12 states to step up to the plate first during a five-day filing window beginning May 31, followed by an additional 11 in August and more through this winter and next spring.

Still, not all industry observers are opposed to LPFM.

Some record labels view the addition of new community outlets as an opportunity to offer listeners a wider variety of music they have never heard on commercial stations.

"We think it provides an opportunity for variety, to present a lot of musicians who in our opinion have a lot of talent and a lot of potential," says Steve Katz, a solo artist, "It's a good thing," says Bruce Iglauer, president and founder of Chicago blues label Alligator Records. "There are a lot of Chicago artists who are not serviced by radio community." Kevin Calabro, director of publicity at 32 Records, the jazz reissues label, says his label is "fully behind the idea and we are very pleased with the grassroots promotion approach, and it is an opportunity to present artists and music that might not know and can't be heard by the public on other stations." Barringing a successful effort by the NAB and members of Congress to wholly ban this new service, no LPFMs could be on the air in six months, says FCC Chairman William Kennard, who has championed the new station.

At the March 27 LPFM lottery announcement, Kennard contended that the controversy surrounding the new service "is about the haves, the broadcast industry, trying to make the have-nots, small community and educational institutions, from having just a little piece of the pie."

But the controversy would continue as Chairman Tom Bilyie, R-Va., says he is disappointed that the issue has reached that point where lawmakers must step in and take action, even after the FCC has been made aware of congressional concerns.

"Instead, the commission proceeds fully aware that internal process despite appeals raised from broadcasters and legislators," he says. "There has been too much of a bias on this issue."

The CD demonstration is misleading and is simply wrong,“ says Dale Hatfield, chief of the FCC Office of Engineering and Technology. Hatfield says that the NAB artifically created a number of signals to prove its point and that LPFM is more likely to cause static or hissing than cause cross-talk.

Hatfield adds that the NAB has exaggerated to Congress how much distortion the FCC will allow.

NAB senior VP of science and technology, Patric Oats, says, "The assertions are false and accuses its engineers of trying to divert attention from the real issues, including its failure to properly measure interference when testing LPFM."

FCC spokesperson Joy Howell says agency engineers have met with a number of congressional representatives in recent months in an attempt to convince them that LPFM will not clutter the airwaves.

A surprising thumbs-up on the service came from the Rev. Jesse Jackson. Speaking before the Citizenship Education Fund, an arm of the Rainbow/Push Coalition, March 28, Jackson came out against low-power FM, saying it may hurt minority station owners' rights to capital and build their groups.

"We want to play in the major leagues," he said.

Even if LPFM service flies, Alliga-
tor's Iglauer foresees some logistical problems with the licenses. "I'm sure the FCC will have to bring the enterprise to a halt because of technical concerns.

On some of the Hill have said that, regardless of the outcome, the issue is not going away, and the Senate is more likely to make the FCC budget be the next target.

THE SOUNDS OF STATIC

Meanwhile, the NAB has distribut ed a CD on Capitol Hill demonstrating the type of interference that NAB engineers say will occur from LPFM.

"We don't want scalpers in California or New York, for example, to be able to buy tickets all over the country," notes SFX Touring VP Brad Wavra.

Other tickets were held back, and as soon as outlet phone lines cleared up, they started to fan out, sell remote outlets and via phone sales. "We went to a lot of effort to try and thwart scalpers," Wavra says. "And we have had to make sure we have high scalpers by as much as 20% to 30%, but we can't say for sure."

High-priced scalper tickets are already out there, Kapp says, adding that some are charging as much as $800 a seat.

THE NET CONNECTION

Tour sponsors MCV.com and Nabicso bring much-needed financial support to underwrite the multimillion-dollar tour production. Also, MCV.com brings added exposure via the Internet and the opportunity for a new revenue stream via digital downloads.

MCV.com provides online music events and worldwide digital downloads. Past Webcasts include BSF, Luciano Pavarotti, Michael Jackson, and Paul McCartney.

The Internet partnership is a sepa rate component in the sponsorship deal, says Ray Short, MCV.com's senior VP of Internet Operations. "The tour will record concert footage, interviews, and backstage camera clips for a Webcast prior to the tour's launch."

Fans who visit the site gain access to free promotional experiences and have the option to pay for digital entertainment, basically a pay-per-view on the Web.

Short cites as an example MCV.com's BSF Webcast. He says the BSF site has received more than 500,000 hits. "About 1% of those hits buy the pay-per-view, which is either $3.99 or $6.99 for 72 hours of continuous viewing," says Short.

U.K.'S SANCTUARY BUYS CASTLE MUSIC
(Continued from page 78)

manage. Castle controls the Maid en catalog for North America. Other Castle catalogs include those of Black Sabbath, Motor head, the Small Faces, and the Kinks. Castle's roster includes Lynyrd Skynyrd, Black Oak Arkansas, Castle Motorhead, George Thorogood & the Destroyers, and Little Feat, and has recently begun to focus on British rock acts such as Soulmentor, the Spinatras, and Cutters.

Sanctuary Music assistant managing director Merck Mercuriadis reveals that Cokell was one of the main reasons behind the acquisition of Castle. "In the last three years we have acquired some of our key niche areas of expertise which will encompass the new label within our group, in addition to the assets which we have acquired through the acquisition of Castle."

In a statement, Sanctuary's Tony Cowell said, "the acquisition of a significant U.S. catalog in one of our key niche areas of expertise provides Sanctuary Group with a firm presence in what is still the largest single market in the world."
According to the RIAA filing, previously held discussions between the RIAA and broadcasters have not advanced past “the preliminary stage because the parties disagree over the legal wisdom of whether AM and FM Webcasts are subject to the digital performance right.” Further, the RIAA asked that the Copyright Office adopt a ruling clarifying that a broadcaster’s transmission of its AM or FM radio stations over the Internet is not exempt from copyright liability.

“We understand that the Copyright Office speaks to the issue, there is virtually no possibility that RIAA will be able to convince broadcasters to engage in meaningful negotiations,” the RIAA wrote. “And there will be controversy over whether broadcasters who Webcast their AM/FM signals must comply with the rates and terms adopted in” forthcoming proceedings for royalty rates, scheduled to begin this summer.

Radio stations have long been criticized for not paying royalties to composers, songwriters, and music publishers but not to recording artists or producers. The Digital Millennium Copyright Act (DMCA) of 1998 broadened the performance right to include royalty payments to artists and producers when a work is aired in the digital domain.

The NAB, which represents some 5,000 U.S. radio stations, argues that the “nonsubscription, simultaneous streaming activity” of its radio broadcast members are exempt from those royalties, as per the DMCA, and calls the RIAA’s proposal “prejudiced.”

We have anticipated for some time that this issue would arrive
- Jonathan Potter

The proceeding already under way in the Copyright Office is the correct way to have this issue resolved
- Steve Marks

The lawsuit’s roots
The lawsuit’s roots were established with passage of the Digital Performance Right in Sound Recordings Act in 1995, in which Congress expanded the scope of copyright protection to artists and producers for recordings broadcast via digital transmission—before the Internet’s potential was realized. The primary target for performance right royalties in that proceeding was subscription-based audio-on-demand services.

The DMCA, Congress expanded the scope of who should pay performance right royalties to include pay-per-performance online platforms such as today’s Spinner.com or Yahoo Broadcast.com, but did not specify terms for AM/FM broadcasters simulating their signals over the Internet.

Thus, according to the NAB, the “nonsubscription, simultaneous streaming activity of NAB’s radio broadcast members remain exempt from the limited public performance right in sound recordings.”

The RIAA’s notice of proposed rule-making seeks comments on whether those broadcasters should be required to pay royalty rates. Comments are due April 17, though Marks stands by his belief that the two parties should be able to work out the royalty issue between them.

 “The proceeding already under way in the Copyright Office is the correct way to have this issue resolved,” he says, adding that while the RIAA will file a response to the NAB suit, he “still hopes a resolution is possible.”

WALL STREET COOLS TOWARD WEB MUSIC COMPANIES

We have anticipated for some time that this issue would arrive
- Jonathan Potter

The initial luster for music companies has worn off, and many stocks are in the doldrums
- Malcolm Maclachlan

CD TIL WHEN?
The financial woes of CDNow aren’t giving investors any confidence in music stocks either. In the annual report of the Fort Washington-based online music retailer, filed March 28, the company declared that it only had enough cash on hand to continue operating until “approximately Sept. 30, 2000.”

What’s more, CDNow accountant Arthur Andersen, who said in the annual report that—despite a $51 million investment in the quarter—CDNow and Columbia House, and falling music stock prices.

“[ARTISTdirect] went public in a market climate worse than now,” says International Data Corp. media and E-commerce analyst Malcolm Maclachlan. “The initial luster for music companies has worn off, and many stocks are in the doldrums.”

Part of that uncertainty stems from the significant shortcomings of the lawsuits filed by the Recording Industry Assn. of America against music file-swapping company Napster. In a suit filed March 28, Napster’s “lock-and-key” software application called My-MP3.com (see Newsline, page 78). In addition, publishing companies MusicLink and Peer International have filed copyright-infringement lawsuits against MP3.com.

Each of the lawsuits could cost each the defendant companies millions in punitive damages if they lose.

“There are big legal issues looming over the music industry,” says Maclachlan, “and they have set precedents with investors.”

CDNOW’s stock market value of $20 million had been bid up to $6.63.

“Pardon the expression, but the music sector has played out,” says IPOFinancial.com president David Menlow. “This platform is not well-rated, and investors now want stock that knocks their socks off.”

Menlow says technology stocks that relate to delivery systems are the latest Wall Street darlings.

ARTIST SNAFU

As for ARTISTdirect, its shares fell more than 12% on March 29 to $8.25 on news that the company inadvertently doled out licensing fees to musicians than legally allowed and now is on the hook for as much as $27 million in stock buy-back of the company to correct the gaffe. That’s in addition to the proceeds of the IPO, if all parties elect to sell their options back. The information was included in the company’s prospectus but didn’t begin to circulate until after the deal priced.

Still, both analysts say ARTISTdirect’s overall business plan isn’t flawed. The content and E-commerce site has nearly $100 million in financing from Universal Music Group, BMG Entertainment, Sony Music Entertainment, and Time Warner.

The site generates revenue from merchandise sold through more than 30 band fan sites. The company has exclusives with, Backstreet Boys, Pink Floyd, the Red Hot Chili Peppers, Tom Petty, and Metallica.

It is also operates the ARTISTdirect Talent Agency, Kneeling Elephant Records, and the Ultimate Band List and iMusic database sites.

Artists were nothing intrinsically wrong with ARTISTdirect’s plan, and they have a pretty good brand name,” says Maclachlan, “but it was the way they were going to make enough revenue. They were still depending on ad revenue, and that’s not enough.”

Meanwhile, even if the IPO market is souring, music companies remain successful in raising funds among venture capitalists. Private valuations have grown with little difficulty, and some have been sold off, but it has been relatively easy to sell off some of the biggest. Associated Press

“Naturally a company would have gone public, but Listen is playing it conservative,” says Maclachlan. In February, Listen received backing from the five major record labels, America Online, Record Labels Partners Madonna, Guy Oseary, and Ronnie Dashew (Billboard, Feb. 12).

Listen, a search engine for music downloads, lists songs from Koch, Mammot, Ministry of Sound, Moonshine, TTV, and Ubiquity, and all have deals with Artemis, Matador, Platinum, and others.

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AUG. 8, 2000

BILLBOARD
How Rituals’ Carnival Acts Extend Reach Beyond The Islands

Five-year-old local label Rituals Music is striving to make the world of Trinidadian carnival music heard beyond its borders. The label is expanding into international markets, and its acts are being featured in festivals across the globe. Rituals’ success is due in part to its innovative marketing strategies and its dedication to promoting the rich cultural heritage of Trinidad and Tobago.

Rituals was founded in 2016 by Trinidadian musicians and producers who wanted to bring the vibrant sound of Trinidadian carnival music to a wider audience. The label has since released a number of successful albums and has collaborated with some of the biggest names in Caribbean music.

In addition to its focus on Carnival music, Rituals also produces music for other genres, including reggae, dancehall, and soca. The label’s diverse portfolio allows it to appeal to a wide range of listeners and to continue to grow its audience.

Rituals’ success has not gone unnoticed, and the label has received critical acclaim for its innovative approach to promoting Trinidadian music. The label’s goal is to continue to expand its reach and to bring the spirit of Trinidadian Carnival to the world.

CARNIVAL CROWNS NEW MONARCHS

(Continued from page 11)
of the many contests that drive national and personal identities on these twin islands.

Soca, which was counting on his 2000 entry, “Carnival Come Back Again,” to sweep the Soca Monarch and Road March titles. But he came in second in both contests behind SuperBlue, who served up equally hot-sounding entry, “Soca Matrix (Pump It Up),” from his new Rituals Music album of the same name (see story, this page).

Soca, who was decided after each finalist had taken the stage to perform his or her entry before judges and fans, but defending champ A. Bradley got the nod for his “Two Worlds,” an energetic, politically charged rap act — David Roddy, who just released his latest set, “Zero,” on his Lyspend record label (distributed in the U.S. by J.W. Productions) — and long-time Carnival competition, making this contest less exciting but leaving it open to younger artists, such as soca sound system home-grown performers, singer Tullive, from Grenada, who took third place, and Barbarian Red Plastic Bag, who came in fourth.

The March Monarch, decided by the number of times a song is played by the sound tracks that tour the island on Carnival Monday and Tuesday (April 18 and 19). Each entry, played by eight different judging locations, trailed by festive bands of chirping and “winning” (one winner’s performance is judged by the contents of the tracks’ performance). And after the results were announced, George changed his tune to “unfair” (referring to the Soca Monarch competition) and lodged a complaint for next year’s Soca Monarch contest, and demanded recounts of the Road March results.

“I feel like someone isn’t there, someone will take your place. The show must go on,” SuperBlue responded.

STAKES ARE HIGH

A single point had decided Road March 2000, but even more was at stake than a title. “Most Carnival stars find it tough to get a foothold, but it’s a billion-dollar industry now,” says SuperBlue. “Panes fly, hotels fill up, food is ordered.”

The Carnival activities attract greater numbers of tourists each year, while the international Carnival circuit proliferates in more and more cities worldwide, making calypso and soca and their related products dependent on the year-round reach. Six-time Soca Monarch SuperBlue is now guaranteed top billing throughout the circuit, and A. Bradley (who just released his “Two Worlds”) hopes to turn his controversy over the Road March title will heat up the games at follow-up events as fans worldwide strive to watch his next performance.

No controversy sullied the 2000 Calypso Monarch decision, which went for the first time to Shadow, long hotly tipped SuperBlue and A. Bradley. But plenty of heated back-and-forths were reported in local newspapers among a few also-rans. Soca is now widely considered to be the second-place win of Winston Staford, the Original De Fito, Singing Sandra, last year’s Calypso Monarch, took third place with

“Caribbean Man, Part Two” and the inspirational “True Colours.” But because Sandra does not write her own songs, her ranking was challenged by the eighth-placed Pink Panther and by Cro Cro (who did not make the final cut).

In her defense, Sandra pointed to such artists as Frank Sinatra and Michael Jackson and said, “I try to reach people, to make a difference, but if they cannot respect the fact that God has blessed me with a talent and I am doing an honest job, if they want to keep coming down on me, let the jaws break.”

Sugab’s come in fourth for his politically critical “What About Them Poor,” which also included highly controversial lines criticizing the prime minister’s wife, and “Why Ah Stay,” a tune that pushed a collective burden by weighing love for T&T against despair over its chronic troubles. The latter also earned Aloysio the Best Political Calypsonian title at the Traditions of Kairos (calypso) competition a few days earlier.

Some wondered whether the seventh-placed Monarch, Shadow, was put in the contest for the purpose of creating a stir, but his work was “not for sale” and earned him a penalty of $200 and a warning. The six-time winner’s work was seen as a bid to keep him out of the competition as much as it was an effort to lift him out of the contest.

“Boi, you are really getting the boot now,” Shadow told his fans after the judges refused to try again until he was encouraged this year by Black Stalin and the crowds who packed the Kaiso House calypso

sofia developed in the ’70s through a merger of calypso with the soul sounds of America’s Black Power era, and have brought Carnival into the 21st century. The sauron-germson, a term coined by Calypsonian La-Donald Carter, is now considered a genre in its own right.

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hit “Grab Something And Wave” off a craze for non-political, dance-entertainment. Yet the Calypsonian competition began included the more thought-provoking lyrics and diverse musical structures produced by soca’s “zouk” and “morden” artists.

“People don’t understand that when Singing Sandra and Gypsyn are doing is original soca,” says soca singer Rodney: “Soca has come now to ‘jump and wave,” people feel that is soca.”

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ISGRO PLEADS NOT GUILTY TO EXTORTION CHARGES
(Continued from page 3)

phere of fear and intimidation,” accor- ding to the ADA affidavit.

Telling Isgro and the others he was “terrified out of his wits,” Beyda turned over $2,600—from what he was required to deliver that week—as payment.

According to the affidavit, Isgro, in an apparent show of mercy, decided to drop Beyda’s “vige—’vigorish,” or interest rate—from 5% to 3% a week, to “make it easy for ya to make and everything else like that.” However, Isgro added darkly, “Do you know what ‘vig’ gonna be like if I have to come after ya?”

Isgro then attempted to learn from Beyda the whereabouts of his friend Arico, whom Isgro called “this big fucking Jerk-off.”

POWER AND NOTORIETY

Isgro’s career in the record business dates back to 1967. After being discharged from the Marines, Isgro worked for such firms as Decca Records, Beahen Records, Motel Records, and EMI. Establishing himself as an independent promotion man in the late ’60s, he became known for his ability to make or break records nationally. He also operated his own imprint, Larc and Private 1, during the ’80s.

On Feb. 4, 1994, “Nightly News” ran a report on the omnipotent “Network” of top indie promo men. Reporter Brian Ross intimated that Isgro had ties to New York organized crime. The broadcast labeled Isgro willy- nilly as a member of a large-scale group that had bought a number of payola-related offices. Isgro responded with an official statement, denying the allegations.

In November 1995, following a three-year investigation, Isgro and two co-defendants were hit with a 57-count federal indictment alleging a variety of payola-related offenses, including racketeering, mail fraud, money laundering, obstruction of justice, filing false tax returns, and the clandestine distribution of crowded discs.

The case went to trial in August 1999, and federal prosecutors presented a parade of witnesses, including representatives of record companies who claimed Isgro’s firm supplied drugs and cash to them in return for airplay.

Eventually, the case concluded as a calamitous embarrassment for the government.

On Sept. 4, 1999, U.S. District Judge Charles R. Clogston ended the trial on grounds of “outrageous government misconduct” (Billboard, Sept. 15, 1990). One of the defendants’ attorneys had discovered that prosecutors had failed to supply the defense with testimony from one witness’s Northern California drug-trafficking and money-laundering trial, which directly contradicted the witness’s testimony before the Isgro grand jury. William Lynx, the lead prosecutor, subsequently received a formal reprimand from his superior for his conduct in the case.

After another federal judge tossed the case out of court for good in 1996, Isgro’s attorney, Brian Ross, who served as executive producer of the 1992 Jack Nicholson feature “Hoffa”—concentrated on his label trading cards. In 1997 he reactivated Private 1, which secured a distribution deal with Mercury Records. The label released albums by such R&B vets as Bootsy Collins, Rick James, and Gap Band. He also started an independent imprint, Mecca Records, whose developmental slate of rap and R&B acts was handled by New- york-based Tiko, Intra, and Premiere.

In September, Private 1 was sued in U.S. District Court in L.A. by Antra Music Group, which alleged a trader had been forced to sign away his rights on the album “Escape From Dead Row” without permission (Billboard/Bulletin, Sept. 15).

IPFI SEEKS LAW ENFORCERS' AID ON PAYOLA
(Continued from page 8)

gether, we have to put an end to that perception.”

Leading the battle against the pirates is the head of the IFPI’s en-
pforcement department, Iain Smaill, a former police officer with 30 years’ experience. Grant’s credentials also add weight to the IFPI’s campaign for greater police cooperation. Prior to joining the IFPI in 1997, he specialized in organized crime and spent his last four years in the police as the head of narcotics investigation in Hong Kong.

Speaking to Billboard from the con-
ference, Grant, said, “We hear [gov-
ernment] officials say that organized crime is treated as a serious crime and that governments should exchange information and create relationships with the private sector. We hear all this, but we want to see it put into action.

“The card that IFPI now is play-
ing—and it is a very legitimate card—is that organized crime is involved in music piracy,” he explained. “Our position is that, in general terms, gov-
ernments cannot ignore the organ-
ized criminals that they are involved in music piracy. Getting that message down to the coal face and getting the law enforcement agencies to take the message seriously is a huge, much harder task.

Although the IFPI’s enforcement department has no real powers, Grant says he has been impressed by for-
tер police—officers who—now has
established an extensive investigation unit.

“The best-case scenario for us is that we end up with the law enforce-
ment agencies helping us. I have had cases,” said Grant. “What then happens is that the police uncover the [gangs’ activities] are not exclusive to music piracy. Organized crime by its nature is not exclusive to one type of activity. People acknowledge that—

just getting them to realize that theft of intellectual property plays a fairly prominent role these days, because of the stakes which are involved.”

In January 1999, concrete evidence of the increasing involve-
ment of organized crime in music piracy has been gathered by the IFPI. A six-year-long undercover operation in London revealed the existence of a group of criminal music CDX, police officers charged the syndicate members with operating one of the largest forged credit card manufacturing facilities ever seen in the U.K.

Such cases are becoming more commonplace around the world. The growing sophistication of smuggling operations recently was underlined by the discovery of a submerged, air-tight craft, specially modified to transport pirated optical discs, en-
tering Hong Kong waters from Macau. Similar tactics also have been favored by drug smugglers.

The IFPI and the music industry as a whole hope that Berman’s speech to the ICCIA will help accelerate better cooperation between piracy specialists and law enforcement, and will establish an information net-
work to come down hard on music piracy.

U.K.’S SANCTUARY BUYS CASTLE MUSIC

BY GORDON MASSON

AND ED CHRISTMAN

LONDON—The U.K.’s Sanctuary Group has agreed to pay Atlantic Records £1.27 (about $15.59 million) in a bankruptcy purchase from in- vestment firm Rutland Trust. That acquisition closes on the heels of Sanctuary’s announcement that it has completed its acquisition of CMC International, the American rock label, for 4.4 million pounds ($6.8 mil-
lion), and the acquisition of Virgin Records (about $222 million) in an energy cost reductions over 15 years to move to new headquarters at 21 Astor Place. Jupiter says that it will add 1,270 jobs in that time frame. Jupiter is now located on lower Broadway in Manhattan. Berenette O’Leary, a spokeswoman for the EDC, says the two companies had been considering moves to New Jersey.

JUPITER SYSTEMS

ELENA FETTIPATRICK

THE CITY OF NEW YORK has offered tax breaks to Universal Music Group (UMG) and Jupiter Communications to keep the former’s E-commerce operations and the latter’s headquarters in the city. A Universal spokesman confirmed that the company is moving its Global E technologies unit to a new location but has not found a site yet. In its application for tax relief to the city, Universal said that Global E would employ 500 employees over the next 15 years. Universal also operates a Los Angeles-based technology unit that uses the eLabs, which will remain there. E Labs invests in new technology ideas and businesses. New York, through its Economic Development Corp. (EDC), is granting $500,000 in tax breaks, and $167,000 in energy cost reductions over 15 years. The latter amount is in today’s dollars, so the actual benefits are expected to be greater. Universal had looked at 25,000 square feet of space at 601 W. 26th St. but decided not to take it, as the spokesman, Global E is now head-
quartered in UMG’s corporate offices on Broadway in midtown Man-
hattan and employs 20 people. Meanwhile, online research firm Jupiter Communications has been granted $3 million in sales tax exemptions and $222,000 in energy cost reductions over 15 years to move to new headquarters at 21 Astor Place. Jupiter says that it will add 1,270 jobs in that time frame. Jupiter is now located on lower Broadway in Manhattan. Berenette O’Leary, a spokeswoman for the EDC, says the two companies had been considering moves to New Jersey.

DON JEFFREY

EUROPEAN MUSIC COMPANY Point Group Ltd. has gone into receiver-
ship with debts totaling up to 10 million pounds ($15.59 million). Bar-
croft Banks has appointed the Grant Thornton firm to handle the in-

defaulted companies’ portfolio. The development follows the resigna-
tion of Mick Fleetwood earlier this month as nonexecutive director of Point Group. The former Fleetwood Mac drummer was involved with the acquisition and development of masters as well as other artist-related projects. Point Group, founded in 1995, has a vari-
ety of music interests, including budget labels Hallmark and Pick-
wick, the Point Classics imprint, and CD replication facilities in Ger-
many. Grant Thornton partner Mike Jarvis tells Billboard that Hallmark and Pickwick are among the solvent units targeted for sale.

newsline...

SONY CORP HAS REORGANIZED its U.S.-based entertainment businesses into a holding company, Sony Broadcast Entertainment (SBE), which is charged with seeking new business opportunities in the digital age. Sir Howard Stringer, president/CEO of Sony Corp. of America, will be president of the new unit. He retains his other titles. SBE will consist of Sony Music Entertainment and Sony Pictures Entertainment. The company says that there will be no change in the management structures of those companies. Thomas D. Mot-\t
tola, a former chairman of the radio division, was appointed to SBE as chairman, with the labels include Columbia and Epic, and John Calley is CEO of the film company, whose businesses include Columbia Pictures and Columbia TriStar. The reorganization does now include Sony Electronics, whose U.S. operations remain under Sony Corporation of America. A spokesman in Japan says the move will allow for “one-stop shopping” by companies looking to license content or make alliances. Although some observers believe the move is a prelude to an initial public offering of SBE’s entertainment businesses, the spokesman says a stock offering is “not under consideration” at present. Also not included in SBE is Sony Music Entertainment (Japan). Investors drove Sony’s stock up $2.475, or 4.9%, to $52.975, in New York Stock Exchange trading the day the news was announced.

DON JEFFREY, KAI N. MAHTANI

A SAN FRANCISCO U.S. DISTRICT COURT judge has put off ruling on a motion by Napster attorneys that they would have avoided a trial in a Recording Industry Assn. of America’s copyright infringement lawsuit against the company. Attorneys for the San Mateo, Calif.-based Internet firm asked Judge Marilyn Hall Patel to rule on the case based on the present facts rather than send the case to trial. Napster’s lawyers want the court to hold trial with attorneys from both sides prior to the next court date, which is scheduled for April 10. The lawsuit, filed in December, alleges that Nap-
ster has illegally copied and distributed music over the Internet (Bill-
board, April 13, 1999). The Napster software also allows users to share songs with others. Napster is arguing that it is an Internet service provider and, under terms of the Digital Millennium Copyright Act, is only liable for infringements by users under specific conditions.

EILEEN FITZPATRICK
the above any real substance. We are entering an era in which the power of individuals (rather than multinational corporations) to acquire and control ownership of intellectual property is under threat from those who would like to control the new global market of Web-propagation throughout the world. Copyright has only been outlawed since the mid-1800s and copyright laws have only existed in Western culture since 1710, the window of human dignity and unalienable PERSONAL property from the 17th Century onward on this planet has to date been disturbingly brief.

Meanwhile, human dignity itself is for sale, and so is democracy, with all the thing from personal spirituality, the institutions of marriage and the family, and the evils of racism and misogy-ny being exploited and/or caricatured by the international media, multinational corporations.

THE HENLEY'S "INSIDE JOB"

As the United States has been the world's greatest advocate, promoter and defender of the "property right" of the artist and his/her works, the American country would like to have, as a full member of the global market, the protection given by the "insider" law - the Copyright law.

The Copyright law provides the "private" of an artist's "thought" or "idea" and his/her "expression" of that thought or idea. The Copyright law is a law of the creation of an art, and it is a law of the "idea" and the "expression" of the idea. The Copyright law is a law of the "author" and the "work," and it is a law of the "copyright." The Copyright law is a law of the "author's" creativity and the "expression" of the creativity.

This is why there has been so much public calls (Guest Commentaries, Billboard, Jan. 22) to repeal the RIAA copyright amendment by such legal experts as former BMI president/CEO Edward W. Kramer, a member of the American Bar Ass'n Copyright Legislation Committee who participated in the years of studies and hearings leading to the 1976 revision of the Copyright Act. On this Mother's Day, May 14, there will be a Million Mother March on Washington to protest the proliferation of firearms that is putting our children at mortal risk, but there is another occasion, tentatively slated for mid-May, that merits support and attendance: the hearings on the RIAA-sponsored "work for hire" amendment that does "clarify" that a recording artist cannot be the author of his or her manufactured creative efforts.

There's a lot of unfocused anger, but nobody will take a position; every- body's worried about offending some faction. Everybody's trying to be as edgy as they can be while still being politically correct—or vague. I, on the other hand, am in a precarious position because I'm successful, wealthy, and I could certainly be accused of hypocrisy. I'm sure I'll be accused of being a cynic and a pious fuck and a self-righteous prick, but I don't care.

On the other side of the coin, I think one could look at it as, "Gee, he's part of the system, but he's still bad-mouthing the system." I'm trying to bite the hand that feeds me as hard as I can! [Laughter]

"Frankly, I've always liked your words better than Eagles records—"

Me, too. [Laughter]

because they have fewer compromises. The Eagles albums were great records, but I preferred the personal directness of your own stuff. I like your work is because, from "I Can't Stand Still" onward, you've said that as an artist, a person, or as a political movement, you want to have a posse around you. The rea-son, for example, that "Johnny Can't Read" in your song of that name is Johnny takes no responsibility for himself. We could all do better, and we don't always try.

Well, I come out of the '60s tradition, even though my success began in the '70s. I still come out of the protest social movement of the '60s, and I was collecting folk music in the '50s, when there was a raving on there of bringing the news to people, however bad or ugly it may be. There has to be some room for thought in the music. And I listen to music that my songs are diagnostic rather than prescriptive. [Laughter]

But they get people arguing and talking.

I would hope. That's my hope. Although that's not what I'm looking to be such commodity now; the stock market is doing great, people are happy, the economy's great, and there doesn't seem to be anything to push against. But I maintain that while in the '60s we had very visible causes like the civil rights movement and very visi-ble things to push against like the Vietnam War, the things that are cor-rupting our society now are much more insidious and invisible. They're below the surface. I think the Cold War is a turning point of corporate greed and voracious-ness—big fish eating little fish. As I say in the song "Inside Job," it's asset-popping and now available. The Cold War also has taken the form of turning inward in our own political system, the members of Congress arguing like petty schoolboys, with all this ratified partisanship to the point of complete gridlock.

Those are the things that people ought to be concerned with now, I think, because they're wrecking the world for our children.

Part of what I get from "Work-in' It" is a critique of the pervasive mentality that money justifies every-thing. Everything's for sale, and everything has a price. Yes, that's basically it. I'm reading a book right now titled "Everything For Sale" by Vietnamese Guerillas in the "Market of Markets" by a guy named Robert Kuttner.

He writes, "Consumption is doubt- less enjoyable, and it's giving us a high standard of living," but the book talks about the "unfettered marketplace and trust in its ability to... (Continued on next page)
increase wealth and promote innovation... Dissenting voices have been drowned out by a stream of circular arguments and complex mathematical models that ignore real-world conditions and disregard values that can’t be easily turned into commodities."

Human dignity is also for sale. Any racial or social demonization or self-degradation is deemed OK if there’s going to be a cash return on it. And that’s supposed to be smart. It seems that there is nothing so virulently racist, sexist, homophobia, or poor people that can’t be excused as long as the scenario ends with the artist shown being paid cash for doing it.

See, that’s also an attempt to get under the critical radar, too, the thinking being that “if I’m not evil, then they can’t knock me.” In the 70s and 80s people tried very hard to be a rock star but also be like the common man. You try to cloak yourself in a blue-collared shirt and say “I’m one of you.” Springsteen has been successful to some degree at maintaining that even after he’s become homogeneous, but I think he’s another version of that: a working man, one of the people.

Being one of the people is having the courage to take an isolated position. Mark Twain said, “Courage is fear of nothing, risk of everything, must of fear—no absence of it.” You don’t believe make you’re not afraid of things.

Believe me, when I sit around writing these lyrics, I have fear. [Laughter]

On “Workin’ It” you’re speaking the truth to power... Of the new class of opiates/To the stench of discontent/In these corporation nation-states/With the money to get on the least.” There are corporate nation-states now, and in the 21st century, social observers have said people may have to go to war against corporations rather than countries, and for good reasons.

I fucking hate so, because I’m sick of it, and that includes record companies and film studios, and the oil companies and chemical companies. Across the board, the song ostensibly deals with the drug epidemic business, but it’s about all of them, as far as I’m concerned. Because I’ve spent half the money I’ve made in the past 25 years fighting those bastards, mostly on the environmental front.

On the song “Goodbye To A River,” I say, “They took away the river, the divine, and they are. And they’re killing, as you said, human dignity. You can turn on daytime TV and see the same diabolical, absurd display of the lack—or disappearance—of human dignity I’ve ever seen in my life. The networks are exploiting people’s flaws, exploiting human weakness. Like Jenny Jones, who ought to be in prison in my estimation.

The question asked everyday in our culture, in capital letters 10 feet high, is, “WHAT WILL YOU GIVE UP FOR MONEY?”

Or for 15 minutes of fame—it’s one or the other. These people, they must want to be on television really badly. I guess Andy Warhol was right, but fame will be famous for 15 minutes.

But I think they also want to be paid for it. The time and money that went into that weird “wedding with a millionaire” stunt on network TV must have been tremendous. And it’s not even watching isn’t a real high point but rather a cynical public attempt at diving for the bottom.

As Stan Lynch said recently, “The barrel has no bottom.” Some people just laugh about it; they go, “Oh, it’s just another entertainment thing, but it’s affecting our culture. I don’t want to sound like William Bennett, but I agree with him about some things.

The problem with William Bennett is my job,” and Stan was the head of the National Drug Control Policy under President Bush—I think he was the drug czar—head of the Office of National Drug Control Policy under President Bush—Bennett advocated zero tolerance for recreational drug users and Pentagon involvement in drug interdiction, yet he was silent on Jan. 18, 1993, when I was the new “drug czar”—head of the Office of National Drug Control Policy under President Bush—Bennett advocated zero tolerance for recreational drug users and Pentagon involvement in drug interdiction, yet he was silent on Jan. 18, 1993, when I was the new “drug czar.” And I was one of the biggest Pakistan drug dealers in modern history. Adam was a real drug czar, a known crook, and they let him go!

I’m really tired of people passing the buck, and you cannot find one person who’s responsible for anything anymore. I was in a health food store in my neighborhood the other day and heard a guy say to a nice teenage man who asked where some spices were, “You should be the one to tell him, and walk away.” I heard that line in clichés but I never actually saw it happen.

My parents used to say, “We’ll always love you, but the point in life is that you’re supposed to feel lonely sometime in your life, because you have to be willing to be the last good person if that’s what it takes to behave honorably.”

How did “Workin’ It” come to be written? What got your goat that day?

[Laughter] That day—and every day! Well, we were over in a studio in North Hollywood called Royaltone a year and a half ago, and we wanted to do something echoing [Jimi] Hendrix. I kept saying to Stan, “I wanna do something like Hendrix on this record; I want to bring back that soul and feeling.” So we got a couple of drummers in there, and we got my guitar player from my band, Frank Simons, and I said, “Frank, go out there and play some Hendrix riffs.”

So he started playing amorous stuff like that, but with no shape or structure, and Stan just recorded it all. Later on he got on the computer and Pro Tool-ed it into a sequence and made a song out of it and gave me the track. So I went into a ’60s mentality, when people were protest- ing.

But oddly enough, the song in the and the mom-and-pop business. The theme is not new to me, but I guess I’m getting more blunt or blatant about it. The most telling moment for me is the song “Inside Job,” where I’m literally screaming, “Wake up!”

For instance, our entire culture is awash with greed and profit use is shoved down little kids’ throats in every cartoon and video game. When the Constitution was being written it’s right to keep and bear arms had a symbolic and an actual validity. Now it’s a better defense of individual freedom to be able to own guns and bear intellectual rights. A gun isn’t gonna protect you.

But there are lobbyists in this business who have actually written in billboard commentaries that “music cannot cause action.” That means music cannot make people dance! So do you, Don Hen- ley, think music has no impact on people, change their minds, move them to make a mid-course adjustment?

Yes, I think so. And not in great numbers, you know? I think I long ago gave up any theories that music was going to revolutionize the world in big broad strokes. But I know that it can change the lives of individuals, because I’ve seen letters right here on my coffee table from fans of mine that I just received.

One here has written me about how the Walden Woods Project and my involvement with that brought him back from a wasted life, and how he’s turned his entire life around, and he’s married and has children and reads [Henry David] Thoreau now. It’s an incredibly touching note. And I feel music and art and literature can have the power to change other people’s lives, too. I don’t think of these as societ-ies or cultures or the general direction in which this world is going, but I think it can have a life-changing effect. I think they in turn can change other individuals. I suppose it’s the ripple effect I’m hoping for.

And I hope people to forget what music is about and what it was capable of doing at one time. I want them to try to remember how we were moved by it—in their youth, especially.

If music can do no wrong, then it can do no right. And if I can say a song like “We Shall Over- come” had no validating effect on the civil rights movement, then we’re saying it and other such ancient hymns had no effect on anything, didn’t inspire anybody, didn’t make anyone stop off a sidewalk and join a march any- where.

Yeah! So what’s the point? To say music is meaningless? Are we just doing music to make a living now? Just for the money? That’s not the reason I do it.

So when did music change your life? What particular thing would make you say that?

Oh, I think when my mother brought home “Hound Dog” in 1964. I liked rock’n’roll, and I was interested in it, but hearing the Beas- tles was what solidified the direction of my life. That’s when I decided I wanted to somehow live my life in connection with music and making records.

I used to listen to the Beatles every morning before I went to school. They used to give me the strength to get through a day in high school and to be just one of the crowd that was interested in the Beatles. And the music made me aware of faraway places and other kinds of lives.

So I just hope. Because everything has been and continues to be driven down to the lowest common denominator now, and I just refuse to go there.

On “Inside Job” you sing your interpretation of Larry John McNally’s “For My Wedding” and make the song your own. Meanwhile, there are people these days who are willing to give up that spiritual and personally commit- ted to the music. Am I right? No. I think the music is a presence of mind, for mere money and fame on TV. That’s their life and career; this is yours. Which are we supposed to attach gravity to?

Good point. Is no moment sacred anymore? In what row is everything on television? Does ev- erybody have to have an audience for their private, most spiritual mo- ments? Of course, the answer is yes. Normally, we get married in front of our friends, people who mean something to you. We don’t
usually do it in front of the entire fucking nation.

And we're not supposed to be auditioning! These things are supposed to have lasting value and responsibilities attached to them.

I will say that given my track record with women, some could say these things I sing may have a ring of disingenuousness to them.

But knowing many women you've dated for a long time, I'm aware that you're very loyal to them and that they speak well of you.

I know what you mean. I am good friends with most of my exes. And sometimes it took several years to get back to that point with those people, but if you love somebody they become your best friend for life. Even in [actress] Maren's [Jensen] case.

We went through a lot together, and we're still very close friends, and she's about to have her baby any day now, and my wife and I are going to have any one day now, too. [Julia Sophia Henley, Don and the former Shannon Sumner's third child, was born ten days after this interview.] She and her husband are doing very well, and I helped her get her business off the ground, and now they've just sold it to Estée Lauder; and she's fixed for the rest of her life.

But my life has changed, too. I finally woke up one day and took a look around me and thought, "I don't want to be the last guy at the party. It's too sad." The guy with the lamphshade on the party is not me, and I'm not going to mysteriously die, and we don't have to die, and the universe responded in kind and sent me Sharon. [The couple was married in 1995.] And then the kids came (women, boys, and girls in there), and that really changed everything. So these songs are heartfelt, although some may scoff. But that's OK.

Tell me about the decision to write or record "Taking You Home," "For My Wedding," and "Everything Is Different Now."

Right, and it's a trilogy [laughs], OK. They provide the balance to things. "Working Dog."

While I didn't write "For My Wedding," I wish I had, and when I heard it, I knew I had to do it. And "Everything Is Different Now" is of course about my wife and my marriage, and there are chants on that song that sound sort of monklike—you know, it's a lot of the words are walking through a dark corridor. But it is about walking through a dark corridor and coming out into the light. The atmosphere is chilling in a way, until it breaks into the gospel stuff, with a little nod to Al Green on the bridge; I put on my best Al Green voice.

"Taking You Home" ironically enough was written for a movie, but the movie had a theme in it that dovetailed into my life. I don't know if you saw "Double Jeopardy"—it was an OK movie that starred Ashley Judd, a very competent actress, and Tommy Lee Jones—but the gist of the movie is that she marries somebody and has a kid, but her husband is not what he appeared to be. At the end of the movie she's reunited with her kid, and they walk across an open field together, and my song was supposed to play into that, and I saw the song as being about unconditional love and the strength of a parent's love for a child. And the Ashley Judd character did superhuman feats to get her kid back. As a parent, I realize that that, and as a parent I know you always have fear for your children to be protected. So I used the image of taking Anna-Kate, my first daughter, home from the hospital and the emotional impact of that.

I've written songs for movies before, but this was the first time I was able to write a song for a movie that I was emotionally involved with, because this is an action/adventure picture, and this is a love song.

Which was the most absurd thing about "Armed and Dangerous"? It's not the movie itself, but the amount of money they had invested in it. And then the all-powerful marketing department heard it and liked it. And they said, "We don't have to market the movie, we can't market the movie and we can't get the juices right to this song with this movie, because this is an action/adventure picture, and this is a love song."

It was a pretty big picture anyway and did over $100 million worth of business, but the song would have helped the picture, and it certainly would have given me more promotional value, so I used them. We're still battling that out; depositions are being taken. We're coming close to a settlement, but I don't know if we're gonna get there.

The point is, I did the work and they accepted the song, they accepted the money from theiryster. They lit me at the altar. You can't do that to people. And I can't tell you how many phone calls [manager] Irving Azoff (of my office from other musicians, saying, "Good for you! They fucking did that to me, too.)

I just decided once again to stand my emotional love and try to put it best, and the older I get, the more I understand it when he said, "You have to serve somebody"—this song is for everybody, to the community, to your family, to your friends—if you don't have that element in your life, you're a miserable fuck, and you should be.

But you're also saying there are responsibilities on both sides that come along with service. Those on one side have to understand the power they hold, and those on the other have to understand they're not just there to be served. One has to show a little isolated courage at times. That brings us to the song "Inside Job."

Which goes back to "Sunset Grill" again. The germ of that idea was that this guy owns his own business, and though it's just making hamburgers, it's honest work, and he owns it.

The "Inside Job" song came at the last minute, and it came in part due to this intellectual property battle we're in right now. It was fueled by that whole RIAA thing (with the "work for hire" clause inserted with

Meanwhile, the revised copyright laws as enacted in 1978 were still well in effect, so he had to worry over whether it was me or not. And some people came away totally confused. He finally put on a very small disclaimer, tiny that you had to look three times. But he was to give up that name, and there's nothing I can do. It's not so easily remedied.

And I'm conflicted about my own situation. I put my guts on the record, and I don't want to feel there's nothing left of my own. I'll put our information on it and divulge how we're going to update and Kerouac-iama type work. But it's all new to me. I don't go online much or use E-mail, and I'll let the record company promote my catalog on their site.

Speaking of catalog, do you feel good about your other four solo records, starting in 1982 with "I Can't Stand Still," which you made with Danny Kortchmar and Greg Ladany?

You know, I feel really good about that song I wrote with Kootch, "Lilah." I got to work with the Chief, and he and they made it into a song that I think has become a really well-known entity in the pop music world at that point, "cause we actually recorded the song in the same producer and engineer.

And I still stand by "Dirty Laun-
dry," of course. Even though I'm a little weary of it, it still has that truth in it. I think I stand by "Johnny Can't Read" as well. So I'm quite satisfied these days with [George W.] Bush taking credit for reforming the edu-
cation system. "A Month Of Sundays," I've never been an education reformer; they just lowered the test scores. Secondly, to the extent that it has been reformed, it was done by two of the members of the state legislature—Paul Sadler, who's a Democrat, and Bill Ratliff, who's a Republican. They got the guts to pass the thing, they passed the thing, and they got it passed. I proved—I wouldn't say "fixed"—the Texas education system. Bush let them have pretty much of a free ride and now is trying to take credit for it. But Johnny still can't read.

And "The Unclouded Day"—my grandmother, Eula McWhorter, used to sing that song, my mother's moth-
er. It's a Protestant spiritual, writ-
en by J.K. Alwood and J.K. Finney in the late 1800s.

How about "Building The Per-
fect Beast" in 1984?

Let's see. I still like "The Boys Of Summer;" I don't get tired of that song, and we've rearranged it for the upcoming tour. And "You Can't Make Love" is an interesting song about the state of the world.

There's a song that was on the cas-
ette and CD but not on the original vinyl record because there wasn't a place to put it. I really didn't think it's one of my best songs, and it was written back during the time when the American farmers were having a hard time and small farmers were losing their farms, and they had all those terri-
ble, sad land auctions, and every-
thing was going on the black/farms (Continued on next page)
IAN DURY RECALLED AS MUSICAL INNOVATOR

(Continued from page 4)

burns’ manager) Charlie Gillett in 1973 or 1974, and we saw this rugbag of musicians. I fell in love with them immediately. They were just such a strange band of brigands! Their band had such a style and an energy about them. So I took them on as their agent and worked with them for a number of years.”

Despite a strenuous touring schedule, which included U.K. dates supporting the Who, commercial success consistently eluded Kilburn & the High Road. The band was not helped by an abortive attempt at recording an album for Warner U.K.’s then newly launched Roto label (the album would eventually be released in 1978 as “Wot-Tabun”).

The band’s recording debut, when it did appear, was on the Efe label’s Dawn imprint. But the album, “Handsome” (1974), was a major disappointment. “It wasn’t a great recording,” concedes Conroy. “It never quite captured the spirit of the band.” It did, however, have some fine songs that merely displayed Dury’s distinctive approach to lyric writing, notably on the punk-precursor single “Rough Kids” and the autobiographical “Uptight Kid.”

When the band eventually dissolved—having shortened its name to the Kilburns—in 1976, Dury struck up a songwriting partnership with pianist/guitarist Chas Jankel. Finally he had a partner whose musical palette was broad enough to illustrate his vignettes of East London life. Dury signed to Stiff Records—at that time, Britain’s leading “new wave” indie label—in 1977. Later that year, his first release on the label was the Dury/Jankel composition “Sex & Drugs & Rock & Roll,” a live performance of the song that had been played in the band’s live appearances over the next 20 years.

The first solo album, “New Boots And Panties!” (1977), was an extraordinary record, mixing punky energy with a love of classic rock’n’roll—notably his hero, Gene Vincent—and the jazz influences of Jankel. The songwriting, with its authentically affectionate hymn to his estranged father, “My Old Man”; the caustic “Plastow Patricia”; and the whimsical tale “Birthday Dickie.” At his last live performance earlier this year in London, Dury’s set was still dominated by material from the album.

“New Boots And Panties!” was a slow starter but eventually went top 10 in the U.K. To tour, Dury and Jankel assembled a group of exceptional musicians, some of whom had played on the album, and formed the Blockheads. The band toured consistently and received ecstatic reviews but was unable to repeat the success of the first album, with its belated follow-up, “Do It Yourself” (1979). It sold well, however, and Ian Dury & the Blockheads also enjoyed a string of U.K. hit singles in 1978-79, reaching No. 1 with “Hit Me With Your Rhythm Stick” in 1978.

Jankel and Dury split after the second album, and the band recorded the unsatisfactory “Laughter” in 1980, with ex-Dr. Feelgood guitarist Wilko Johnson in the Jankel role. The following year, Dury signed as a solo artist to Polydor, teaming up once more with Jankel for the Jamaican-recorded “Lord Uprising” (1981). Despite criticising controversy for its lead single, “Spasmodi- cus Autistici”—Dury’s contribution to the year of the disabled—it was a critical and commercial flop.

When the 1984 Jankel-less follow-up, “4,000 Weeks Holiday,” with new band the Music Students, suffered the same fate, Dury turned away from music and began to build an acting career. Over the next few years, he would make several appearances on stage, television, and the big screen, notably in Roman Polanski’s “Pirates” (1986) and Peter Greenaway’s “The Cook, The Thief, His Wife And Her Lover” (1989). A 1989 stage musical, “Apples,” written with Blockheads keyboards player Mickey Gallagher, was not a success, but the following year saw him reunited with the Blockheads for live concerts, initially to benefit the family of the band’s drummer Charlie Charles, a cancer victim. That led to the 1991 live album “Warts ‘N’ Audiences” (Demon), and a series of regular reunion gigs.

Members of the band appeared on 1990’s “The Bus Driver’s Prayer And Other Stories” (Demon), but a full-scale reunion did not take place on record until 1998’s critically acclaimed “Mr. Love PANTS” (CNR). By then, however, Dury had already been diagnosed as suffering from colon cancer.

Despite his illness, he continued to play live and carried out a hefty schedule of profile/fundraising activities for disabled, cancer, and children’s charities. His final live performance at London’s Palladium theatre—backed by his faithful Blockheads—took place only six weeks before his death.

 Says Conroy, “He was an absolute fighter, a role model to people who aren’t perfect in body but who can go up and perform. I know I was extremely proud of him.” Ian Dury leaves behind a son and daughter from his first marriage, and two sons, Bill and Albert, from his second marriage to sculptress Sophie Tilson.

IAN DURY RECALLED AS MUSICAL INNOVATOR

(Continued from page 4)

He was an absolute fighter, a role model to people who aren’t perfect in body but who can go up and perform

— PAUL CONROY

No Doubts For MTV2. Introspective recording act No Doubt recently stopped by MTV2 as the channel headed toward the end of “MTV2: A-Z,” a countdown of more than 18,000 songs. Shown, from left, are No Doubt’s Tony Kanal; GM David Cohn; MTV2 VJ Chris Booker; and No Doubt’s Gwen Stefani, Adrienne Young, and Tom Dumont.

PARENTS SPLIT UNI VICTOR

(Continued from page 8)

manufacturing, distribution, and information-technology services on Universal’s behalf in Japan.

“By working together, we can take advantage of both sides’ skills,” says Nishimura. “Universal Music is strong in terms of A&R, while Victor Entertainment is strong when it comes to sales and distribution.”

Universal Music K.K. predecessor Victor Entertainment’s total annual sales for the year that ended March 31, 1999, were 100 billion yen ($889 million).

Although Universal and Victor played up their closer links in announcing the decision to close Universal Victor, they adamantly deny speculation that the strategic alliance announced March 27 may be the precursor to an eventual merger or takeover involving the two labels. Nonetheless, industry sources point out that JVC parent Matsushita Electric Industrial has an 8% stake in Universal Studios Inc.

Matsushita also owns 1.5% of Universal Studios Japan, which is now building a theme park in Osaka, the western Japanese city that is Matsushita’s base.

Universal Music K.K. and Victor Entertainment say that Universal Victor will continue to exist as a legal entity, retaining its name and Universal Music K.K., until a decision is reached concerning details of the joint venture’s dissolution.

“For the time being, the most important point for us is a very smooth transition and giving security to both employees and artists,” says a Universal Music K.K. spokesperson, adding that there will be “no changes in terms of business relations to artists, relative to repertoire—that’s the basic principle. We are quite confident that [Universal Victor] artists and employees, fully understanding the situation, will be happy to move to us.”
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He incorporates that thread from the New York Dolls into the blues, because everything he does pours directly from his heart.

-MEG GRIFFIN-

Johansen’s Not Just Plain Folk, on Chesky

(Continued from page 11)

The rest of them are of that ilk that appeal to me. Generally, someone expires in each of the songs.

Song sources include such blues pioneers as Lightnin’ Hopkins, Sonny Terry, John Lee Hooker, all from his “pronto memory.” Chesky contributes that “surprising verve of American folk music,” says Johansen, a Staten Island, N.Y., native. “I’d just go to a record store and look for bargains and get lucky sometimes. I was also into Muddy Waters because they’re still my favorite blues singers.”

Johansen’s older siblings also brought him music, and his father provided “a pervasive sense of American folk music,” says Johansen. “We had some Folksways records when I was a kid. When I started out singing at a host of nightclubs at the Jewish Community Center in Staten Island, blues was the first music I got interested in.”

Johansen played guitar and blues harmonica then, as he does now with the Harry Smiths—“probably as well as I did when I was 15,” he says.

Now, however, he’s supported by superb backup consisting of his longtime musical partner Brian Koonin on guitar and mandolin, Larry Saltzman on piano, Don Brandon on bass, and Todd Durham on drums.

“The bottom line is this: we’re playing a lot of blues, and we’re playing blues, so we’re going to play in a bunch of blue sites,” says Johansen. “I don’t even know that you need a lot of non-blues records, because it’s not typical.”

But “people are very much blown away when they hear it,” notes Chesky. Steve Harman, Tower Records New York regional manager, agrees. “Nobody sounds like Johansen, on the blues, the Dolls, the Buster stuff, anybody. When we realized what we had in there, we knew it was serious.”

Harman hopes to host a Johansen in-store at the chain’s Fourth & Broadway outlet and is considering a display contest for the album.

“It probably won’t get a lot of airplay, but we have to get it out there with in-store play,” Harman adds. But veteran New York air personality Meg Griffin, host of John Lennon’s “Morning Show” on WNEW-FM, says she’s now hosting an afternoon show at non-commercial triple-A WFUN New York City, and is also interested in the album.

Another Anglo-Indian mixing-board wizard, Notin Sivakumar.

Rituals is hoping to do the same for soca and calypso’s top stars. Merge Montano & Static already mix soca with rock, reggae, hip-hop, and dance. They crossed into the international dance audience in the early 90s with “Soca Dig It,” released as American indie Delicious Vinyl.

Through a worldwide publishing deal with Universal France for all of Montano’s music, they have agreed to license remixes of Montano’s “The Wrecker” and “Toro Toro” by Philadelphia-based producers.

For David Rudsher, a worldwide licensing deal through Rituals with London PolyGram is in the works for a greatest-hits double album that will include remixes by European producers.

According to Rituals, Virgin France has offered to license a Shadow greatest-hits set, including a remix of the hit “One Love”; Shadow licenses to Rituals, which sublicense to other labels.

July 21 at Switzerland’s Montreux Jazz Festival will be Rituals Night, showcasing S’Canal, Mungul, and Pam-berry Steelband, along with Taj Mahal.

Peter Minshall will deliver a lecture on mas’ (masquerade). On the same night, at a different venue, Brother Resistance and SuperBlue will perform.

Rituals plans a 20th anniversary tour titled “Living Fusion Matrix,” covering America’s East Coast, Canada, and the Caribbean islands and including other Rituals artists. They are considering a release date of May 12, 1997.

“We will then work to market (SuperBlue) as a Marvin Gaye from the Caribbean and follow the same principle of crossover owners using the same producers to record remixes, and productions,” says Rituals’ Gilbert.

Gilbert adds, “We are crossing our fingers. There’s already interest in the world. We’re very happy about the new world, and we hope to do the same thing in the new world.”

And, on a personal note, just that “’N Sync has accomplished this sales feat, how psycho do you think. I am with the prospects of fighting the concert traffic on my way home to Pasadena during a certain Friday night in June when the group performs at the Rose Bowl!”

BANDWAGONS’ CARNIVAL ACTS EXTEND REACH

(Continued from page 77)

Another Angl-O-Indian mixing-board wizard, Notin Sivakumar.

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AROUND THE HORNS: With debut at No. 3 by Ice Cube (185,000 units), a hip-hop-influenced pop band, Federal Corporation at No. 5 (109,000 units), and the Murderers at No. 15 (80,000 units), rap titles account for eight of The Billboard 200’s top 20 albums ... A 32% gain in audience for “Be With You” (with an audience of 31,600, it moves 60-42 on Hot 100 Airplay),” according to Seattle’s “Total Request Live” and its spring break programming help Enrique Iglesias’ album garner a 33% gain and the Pacesetter award on The Billboard 200 ... Looks like Tina Turner and Virgin hit the right buttons. In just eight weeks on the hit list, her “Four Seasons” has already tallied 297,000 units, according to SoundScan. That’s more than Turner’s last album collected during its entire chart run, “Wildest Dreams,” released in 1996, sold only 272,000 units during the 27 weeks it appeared on The Billboard 200. It has sold 475,000 units to date ... Amen, Fred Harris, a member of the legendary Four Seasons, is at No. 16 on the big chart with 33,000 units, bettering the best week of 1998’s “(Pages Of Life) Chapters I & II,” which opened at No. 51 with 25,000 units. Of the five Hammond albums to reach Top Gospel Albums, “Purposely Design” is the second to reach No. 1 and also the second to make The Billboard 200’s “The Spirit Of David” rose to No. 2 on the gospel list but never dented the big chart.
BY OWEN HUGHES
SYDNEY—When ticket prices were announced for Barbra Streisand’s four-date tour of Australia in March, the local media didn’t hold back their feelings. The Sydney Morning Herald dubbed her “Barbra [People who love money] Streisand.” The paper’s lead story compared the cost of admission to Streisand’s concerts in Sydney to the cost of seeing the legendary diva overseas.

Speaking in Melbourne before the first of the shows at the Colonial Stadium, Jacobsen politely refused to comment on any of the dollar figures or percentages. He did, however, tacitly confirm the 90-10% split by saying that it is what artists in Bruce Springsteen’s band are used to. Jacobsen is said to have earned $10 million for her New Year’s Eve and New Year’s Day shows in Las Vegas.

Jacobsen insisted the revenue split cannot be seen as overwhelming- ly weighted toward Streisand, given especially Australia’s unique touring conditions. He said that the singer was responsible for her own costs, which included a tour of 333 people, including production staff, plus a 78-piece orchestra conducted by Martin Ramlie, and locally hired crews of 87 people each in Sydney and Melbourne.

‘Each side has their own responsibilities, depending on who the artist is’ —KEVIN JACOBSEN

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WARNER/EMI MERGER

(Continued from page 50)


“This is a positive sign the Junos is having an influence on sales,” says Brian Robertson, president of the Canadian Recording Industry Association. “The sales are even more surprising because the ratings were modest and the show was programmed on March 14.”

“The clear [sales] winner was Chantal Kreviazuk,” says Tim Baker, buyer with the 32-store, Toronto-based Sur- prise Records chain. Kreviazuk’s Columbia album “Colour Moving And Still” skyrocketed from No. 76 to No. 38 on SoundScan’s top 200 album chart over the course of the following week ending March 19. The album, released Oct. 5, 1999, in Canada, has sold 140,000 units here to date, according to SoundScan. It is being released April 18 in the U.S. by Sony’s Epic Records label.

While the top female category was taken with such international superstar divas as Celine Dion and Alanis Morissette, the Junos did not neglect local talent. The Juno’s Alanis Morissette (1998, 1999), and Lynda Lemay, Kreviazuk’s left-field win provided the highlight of the show. Kreviazuk’s “Colour Moving And Still” was the only Juno album nominated for a Juno of its kind from another country this year. The album has sold 80,000 copies in Australia and has been nominated for an Academy Award for Best Original Score.

“Chantal’s surprise win generates considerable media coverage, far more than what is normally received,” notes Robertson. “She got both national news and feature coverage. Diana Krall also gave a great TV performance, which provided terrific word-of-mouth.”

Many people watching the show predicted the Junos will give a chance of success in the U.S. or Europe in the new four-player environment.

“Even if a New Zealander artist gets a successful release here with a major label,” he continues, “it will probably be harder for that label to achieve a foreign release for that band if U.S. recording companies are reducing staff and artist numbers.”

 meanwhile, the Sydney-based home of Warner Music EMI must begin to consider life for themselves and their employees as part of one company. Mergers of this kind tend to result in the streamlining of operations in smaller markets, because the business generally isn’t large enough to accommodate personnel or innovative staffing structures.

“There is no nervousness at this stage within the company,” a senior Warner executive told Billboard, “as we aren’t expecting anything to happen until next year at the earliest. And nobody has a clue what the new structure will be, or even if the various company divisions elsewhere will be approved in the merger in the first place. So it’s business as usual, really.”

Both Warner’s Southgate and EMI’s Cadick have plenty of experience, usual or otherwise, in the New Zealand music industry. Southgate has even said in the past that the two companies are “great mates,” and indeed, they worked together for several years in their previous lives at Warner Music EMI. Southgate is the U.S. major’s second chief in New Zealand; he succeeded Tim Murdoch, who opened 1998 for the company.

For his part, Cadick has a long track record at EMI, including a spell at its New Zealand retail arm (since sold). However, he is now in the management director’s slot, having advanced in January when predecessor Kerry Byrne moved to London as catalog marketing director at EMI Records, leaving the U.S. EMI & UK & Ireland Country Manager, Cadick is also managing director of Virgin Records New Zealand, reports to EMI Europe CEO Charlie Dimont.

“A number of industry people have benefited from the Kiwi stepping stone, James Southgate’s boss, Warner Music Asia-Pacific president Lach- lan Rutherford, worked for EMI locally before moving to Hong Kong. So did Andy Yavasis, who is now VP of mer- keting for Sony Music Asia, and Peter Jamieson, who went on to run EMI’s organic two years ago.

Yet it remains to be seen whether a combined Warner/EMI in New Zealand will continue that industry-friendly trend—or, perhaps more importantly, succeed in using its new heft to successfully export a fresh generation of Kiwi talent to the world.

To comment on this story or other aspects of the Warner/EMI merger, E-mail David McNeil to dmc@billboard.com.
StarMedia To Webcast Billboard Latin Awards

StarMedia Network has signed on as the exclusive webcaster for this year's Billboard Latin Music Awards. The star-studded awards show will take place April 27 at the Jackie Gleason Theater of Performing Arts in Miami Beach, Fla., and will be taped for broadcast by Spanish television network Telenurdo.

In addition to webcasting the actual awards show, StarMedia will design a co-branded site featuring exclusive coverage of Billboard's pre-show parties and backstage interviews with the award-winning artists. There will also be a pre-show coverage of the awards show performances, online chats with some of the top artists being honored, and an online balloting feature that tracks viewer preferences in real-time.

StarMedia, the leading Internet media company targeting Latin audiences around the world, already is host to Billboard En Español and Billboard Brasil, which feature Billboard news, reviews, and charts in Spanish and Portuguese, respectively. The sites can be accessed from the home page of Billboard Online (www.billboard.com).

Tape/Disc Directory Nears Deadline

The deadline for reserving advertising space in the 2000 Tape/Disc Directory is fast approaching. This exclusive resource for information on the manufacturing area of the music and video business lists over 4,700 professional services and suppliers. Listings include CD, audio and video manufacturers, video production facilities, packaging and mailing suppliers, equipment manufacturers of CD and CD-Rom, tape duplicators, CD replicators, tape mastering facilities, jewel-box manufacturers, and much more.

The directory is used by business managers, production managers, purchasing agents, and others who buy audio/video products and services.

To advertise, contact Jeff Serrette at 909-223-7524 or 212-536-5174. Advertising deadline is April 5. Receive a free enhanced listing with ad 1/3 of a page or larger.

Visit our Web site at www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Take A Number, ‘Maria’: No. 1

SANTANA keeps breaking new ground. “Maria Maria,” the second commercial single from the “Supernatural” album (Arista), advanced to No. 1 on Billboard Magazine's Hot 100 this issue, but the real news is on Hit R&B/Hip-Hop Singles & Tracks, where Santana has its first-ever No. 1 title.

“Maria Maria,” featuring the Product G&B, is the first Santana single to appear on the R&B chart since “One Chain (Don’t Make No Prison)” peaked at No. 69 in 1979. The Latin rock group's highest-charting R&B entry until now was its first one, “Oye Como Va,” which stopped at No. 39 in 1977. “Smooth,” which had a 12-week run at No. 1 on the Hot 100, did not have enough R&B credentials to appear on this chart.

The move of “Maria Maria” to the top of the Hot 100 means that, with one exception, every single to advance to No. 1 on this chart in 2000 is by an act that had a No. 1 hit in 1999. Santana joins a list that includes Christina Aguilera, Mariah Carey, and Destiny's Child. Only Savage Garden, which had a No. 1 single in 1998, did not repeat from 1999. That means, in the first quarter of 2000, not one act has experienced its first No. 1 hit. Last year, Britney Spears had her first No. 1 single in January, and in 1998 Savage Garden achieved the same feat. The first new No. 1 single of 1997 was “Wannabe,” the first and only No. 1 hit for Spice Girls.

With “Maria Maria” taking over the top spot on the Hot 100, artists of Latin heritage now have held the No. 1 slot for 35 of the last 47 weeks, dating back to the week Ricky Martin captured pole position with “Livin' La Vida Loca.”
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