The Industry Responds To Napster Artists, Execs Voice Opinions On File-Sharing Phenom

A Billboard staff report.

NEW YORK—Despite the cacophony of debate that is swirling around the music-sharing site Napster, the voices of the artists whose CDs are being uploaded and freely transmitted around the globe have thus far been relatively—and some would say surprisingly—silent on the subject.

A sampling of opinions from major-label and indie artists and managers, as well as some label executives, reveals a number of reasons for their reticence, most notably the fact that many are unclear on exactly what Napster is and does (see story, page 105). Other top-tier acts and execs contend it is a fringe phenomenon and thus don’t think it will seriously affect their livelihoods.

“Napster is not entirely dead—just contained within a personal computer,” points out John Zorn, who has a recording contract with Warner Bros. Records.

But is it? Consumer interest in Napster continues to rise, particularly among the prime college-age demographic. “And it’s only going to get bigger,” says Chuck D, rapper-founder of Rapstation.com, a hip-hop culture Web site. “Napster is turning the industry into something like the baseball card industry. Once more people understand how it works, it’s going to explode unlike anything you’ve ever seen before.”

The implications of that coming some boom are beginning to resonate with some artists and managers, who have varied and sometimes mixed opinions on the pros and cons of Napster’s approach.

“I’m of two thoughts on the issue,” says Amy Ray, who is a member of Epic act Indigo Girls and owner of the independent Duemon Records. “On one hand, I think it serves us all in the industry right. We’ve been exorbitantly greedy in treating music as commerce and product. I support anyone who has the rebellious spir-

(Continued on page 104)

Sony Launches Digital Downloads

BY ED CHRISTMAN
NEW YORK—The long-awaited major-label rollout of the commercial digital-download format appears imminent.

BMG Unveils Its Download Plans... See Page 105

Later this month, Sony Music plans to make its first commercial digital downloads available to U.S.

(Continued on page 109)

Comments

Artists Need To Find A Voice To Speak For Their Interests

See Page 4
Now downloadable music can break free from the desktop

They're coming...SDMI-ready Flash Memory Devices...and Liquid Audio is leading the pack again with support for multiple file and security formats and partnerships with the industry's leading manufacturers.

If you have been considering digital distribution, join over 1200 record labels currently enjoying the benefits of Liquid Audio's cost effective solution and get your music moving. Or, if you're one of the first on your block to own one, fuel your portable player with some secure tracks from Liquid Audio's network of over 700 music Web sites.

visit www.liquidaudio.com
**SoundScan Plans to Track Downloads**

**BY EILEEN FITZPATRICK**

**LOS ANGELES—**SoundScan has taken its first step in preparation to track digital distributed music, with the announcement of a deal with Internet-based music company Reciprocal Inc.

Under terms of the nonexclusive deal, the digital-rights management (DRM) service company will report the sale of single downloads to SoundScan’s from participating Web sites and music labels.

Reciprocal’s system issues a “permit” to consumers who purchase a download that allows them to play the file. The company uses DRM technology from InterTrust Technologies Corp.

The company, which is expected to announce deals with several major labels soon, must receive permission from its clients in order to release the data to SoundScan.

SoundScan will then incorporate the information into data supplied to Billboard for use in compiling its charts. Although the deal is effective this month, initial sales of Reciprocal’s TTV Records (although BMG and Sony have since come aboard; see page 1). It has no deals with E-commerce sites that specialize in downloads, according to company president Larry Miles. SoundScan COO Mike Shallett says Reciprocal is expected to deliver commercial download information this month.

---

**‘Work for Hire’ Hearing Set**

**Subcommittee To Hear Law’s Opponents**

**BY BILL HOLLAND**

**WASHINGTON, D.C.—**A hearing to review the controversial law that makes sound recordings “works for hire” and that artist opponents say robs them of the right to reclaim their authors’ rights has been scheduled for May 29 before the House Intellectual Property Subcommittee.

The hearing to air the grievances will be held at 10 a.m. in the Rayburn House Office Building and will be open to the public. The hearing will be broadcast on the C-SPAN satellite system.

Opponents want the amendment repealed or its consequences modified to once again give artists who desire it the right to reclaim their recordings in termination hearings that would have begun in 2013, as the 1978 revised Copyright Act originally intended.

The four-line provision was inserted at the request of the Recording Industry Assn. of America (RIAA) in a larger and unrelated house passed the House of Representives.

While executives at several competing companies who have pledged to appear and voice artists’ concerns at the hearing (Billboard, April 8).

Those who want the new law changed may have to present their case in a manner that will offer a “face-saving” opportunity for the subcommittee members, who, according to sources, were not fully informed that the issue is controversial and that there are loss-of-rights consequences with such a change.

Since news of the inserted provision first (Continued on page 104)

---

**Warner First To Sign FTC MAP Decree**

**BY ED CHRISTIAN and DON JEFFREY**

**NEW YORK—**While the Warner Music Group finally acknowledged publicly that it has signed a consent decree that would eliminate its minimum-advertised-price (MAP) policies (Billboard, April 5), the other major labels are still engaged in settlement talks with the Federal Trade Commission (FTC).

According to the 10-K form filed with the Securities and Exchange Commission by its parent company, Warner Music Group, the company, among other things, “has agreed that for seven years it will not make the receipt of any funds for cooperative advertising of its recordings conditional on the purchase of its recordings at a set price or price level at which such product is advertised or promoted.”

The board of the FTC has yet to approve the consent decree signed by the Warner Music Group, according to sources.

A Warner Music Group spokesman says, “We believe MAP served a valid business purpose for the retailer and the consumer and is an appropriate and lawful practice. However, the FTC made it very clear to us it disagreed with our view. Rather than risk having the focus of our business personnel being directed away from the creation of business opportunities, we believe it is better to avoid this dispute.”

The FTC, which began its investigation into MAP in April 1997, initiated settlement talks on the matter with Warner and the other major labels as a part of its overview of the now defunct proposed merger between CDW and Columbia House.

While sources say both initially agreed to sign on to the deal, the Warner Music Group became even more willing to please the FTC due to the series of mea-mergers it found itself involved in, first with America Online and then with EMI Recorded Music.

Sony Music, however, is said to be still in the same camp as the other three majors, none of whom have signed the consent decree, which would result in the termination of the Warner-MCA lawsuit brought by the FTC.

All four majors are said to be individually discussing the wording of the consent decree with the FTC. An FTC spokesperson declined to comment.

Current, most majors’ MAP policies uphold cooperative advertising funds from accounts that repeatedly advertised titles for that allows them to play the file. The company uses DRM technology from InterTrust Technologies Corp.

The company, which is expected to announce deals with several major labels soon, must receive permission from its clients in order to release the data to SoundScan.

SoundScan will then incorporate the information into data supplied to Billboard for use in compiling its charts. Although the deal is effective this month, initial sales of Reciprocal’s TTV Records (although BMG and Sony have since come aboard; see page 1). It has no deals with E-commerce sites that specialize in downloads, according to company president Larry Miles. SoundScan COO Mike Shallett says Reciprocal is expected to deliver commercial download information this month.

I have absolutely no idea how big digital downloads will be, but currently it [sales] is small,” he says. “Later, the sky’s the limit.”

The deal will be the first of many SoundScan will make to track the sale of digital downloads. The company is seeking other partners, according to sources.

SoundScan’s Digital Downloads are now available from Liquid Audio, Magex, Supertrackers, and others.

“We’re having conversations with anyone you can think of that might have the word,” says Shallett, “and we’re anxious to work with all of them.”

SoundScan is part of VNU Entertainment Group, which also owns Billboard.
Voiceless Voices: Who Will Speak for Artists?

BY BOB DONELLY

In the Jan. 29 issue of Billboard, the U.S. Register of Copyrights Mary Beth Peters called recording artists "the most unprotected group of creators in the copyright community." Apparently, senior government officials have just discovered something that has been an unfortunate fact of life to those of us who represent the rights of recording artists. Whether it's at the bargaining table for a record deal or in the corridors of legislative deadlock in Washington, the artists who create music in this country have no real voice.

Peters' comment referred to the Recording Industry Assn. of America's (RIAA) (the record companies' principal lobbyist in Washington) success in passing "work-made-for-hire" legislation that favored record company interests over those of recording artists. How could the representatives of the artists allow this to occur? Were they simply asleep, or are they now so deeply located in the back pockets of the record companies that they were willing to take a down-the-pipe pitch for a called strike three?

In order to decide, it would be helpful to determine who the artists' representatives are. At the top of the list is the American Federation of Musicians (AFM), which claims to represent tens of thousands of musicians and whose mission statement boasts, "We will have a meaningful voice in decisions that affect us. We can oppose the forces of exploitation through our union solidarity."

I believe most people would agree that a union's ultimate bargaining leverage is its willingness to declare a work stoppage. Since the last nationwide strike by the AFM was more than 50 years ago, I'm guessing that the record companies are not exactly quaking in their go-go boots at this prospect.

The other principal union is the American Federation of Television and Radio Artists (AFTRA). Since AFTRA only (Continued on page 113)
Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with DigiBox® containers.

INTERTRUST®
THE METATRUST UTILITY
Leading Digital Rights Management
www.intertrust.com/partners
1 800 393 2272

©1999 InterTrust Technologies Corp. All rights reserved. InterTrust and DigiBox are registered trademarks of InterTrust Technologies Corp., and the InterTrust logo and MetaTrust Utility are trademarks of InterTrust Technologies Corp.
THE ONLY EVENT BIGGER THAN

Grammy winners Carlos Santana, Whitney Houston & Clive Davis

Mo Ostin, Ahmet Ertegun, Bob Daly & Les Malinves

Dallas Austin, L.A. Reid, Babyface and Tyrese

Magic Johnson & Toni Braxton

Mel Lewinter, Sylvia Rhone & Doug Morris

Dave Stewart, Phil Spector, Clive Davis & Annie Lennox

Jimmy Jam, Steve Stoute & Todd Fields

Bob Johnson, Phil Quantum, Seymour Stein & Michael Ketter

"N Sync, Britney Spears & Barris Worldwide

Courtney Love, Kid Rock, Howard Stern & John Sikes

Billy Joel, Carlos Santana, Lenny Kravitz & Rod Stweart

Whitney Houston, Bobby Brown, Lauryn Hill & Kenny Lattimore

Gloria Estefan, Andy Garcia, Enrique Iglesias & Julio Iglesias, Jr.

Mariah Carey, Clive Davis and Diana Ross

Rahsa & Marvin Davis & Carole Bayer Sager

Natalie Cole, Jay Bilberg & Denise Rich

Penny Marshall, Simon Segal & Reuben Blades

Katherine Helmond, Gina Gershon & Kelsey Grammer

Diane Warren with Westlife

Jim Urie, Fred Davis & Frances Preston

Monica, Rodney Jerkins & Kelly Price

WILL BE OUR HISTORIC 25th
Monday, April 10: Shrine
THE CONCERT AND

For more information on Arista's 25th Anniversary Celebration go to www.arista25.real.com

www.americanradiohistory.com
OUR GRAMMY AND AMA GALAS...

Michael Dornemann, Susan Zelnick, Peter Jones, Thomas Sinn & Monty Lueftner

Sasha "Puffy" Combs & Jennifer Lopez

Tom Conner, Richard Palmere, Kenny G & Charles Goldstuck

Grammy winners Sarah McLachlan & Diana Krall

Neil Diamond, Clive Davis & Barry Manilow

Deborah Cox, Mary J. Blige, Faith Evans & Eve

Burt Bacharach, Linda Thompson, David Foster & Arif Mardin

Kay Uff, Baby Wad, Olivia & Keith Nuthal

Andrasci, Lionel Richie, Chris Lighty, Lyle Cohen & Steve Rifkind

T-Boz, Chilli and Left Eye of TLC

Joe, D.L., & Tweety of Platinum group A New

Kay Cole of Naughty By Nature & BET's Bob Johnson & Stephen Hill

Marcell Jordan, George Benson & Don Cornelius

Brockes & Dunn & Shannon Curtman

Robbie Robertson, Dick Clark & Tony Bennett

The greatest voice of all, Whitney Houston, brought the house down.

A blistering performance from record-setting Grammy winner Carlos Santana.

Carla Santana and Rob Thomas perform their #1 Grammy-winning Song & Record Of The Year, "Smooth."

Santana is joined by Two of Platinum group A New for the Grammy-winning #1 hit, "Maria Maria."

Everlast performs the Grammy-winning "Put Your Lights On" from Supernatural.

Clive Davis presents Carlos Santana with a special plaque commemorating the 10-times Platinum sales of Supernatural.

Steve Wonder delivers a personal tribute to Clive Davis.

Lauren Hill takes the stage to salute Clive.

ANNIVERSARY CELEBRATION.
Auditorium, Los Angeles
PARTY OF THE YEAR!

Special May 15

Produced by Dick Clark Productions, Inc.
Virgin Eyes Changes, Payments Settlement

BY GORDON MASON

LONDON—Financial officers in London are being kept busy amid reports that Virgin Entertainment Group (VEG)—parent company of the Virgin Megastore and Our Price chain—is in the verge of settling its long-running payments dispute with the major record labels. While speculation about those settlements now is rampant, VEG has confirmed that it is considering dropping the Our Price name and is selling off Virgin Megastores in select European territories to Dutch-based retailer Free Record Shop Holding NV (Billboard Bulletin, April 5).

Sir Richard Branson’s private U.K.-based VEG withheld its sales figures for the Christmas period—estimated at anywhere from $48 million to $80 million—using it, claims, as a negotiating tool to force the majors to the negotiating table to hammer out improved terms. Virgin claims that online music distributors are receiving preferential terms—a charge vehemently denied by the record companies.

Reports of a settlement in the U.K. press seemingly emanate from the Virgin camp, but at least some major labels were able to confirm that they had received full payment. However, it is confirmed that supplies to VEG’s 90-plus Megastores in the U.K. and the 230-strong Our Price chain have resumed and that “good faith” payments totaling about half of what VEG owes the majors have already been made.

The silence from U.K. label executives is understood as the majors’ way of telling VEG to hurry up, although they are furious about the withheld payments—especially given that the stalled cash could affect end-of-year bonuses—they also do not want to get involved in the payment rat race. Branson had hinted that he might pull out of music retailing if he did not get improved terms with the labels.

Says Simon Wright, who recently was promoted to CEO of VEG, “We are in the process of settling with that group [the majors] and the fact that they have indicated they are confident we will settle with the rest in due course.” He refuses to give precise details of the settlements, stating that discussions are confidential.

In 1998 Virgin Megastores accounted for 4% of album sales and 11% of single sales in the U.K. The Our Price stores accounted for 16% of albums and 13% for singles. Figures for 1999 are not yet available, but with such a healthy slice of the retail market share, VEG apparently approached the major labels seeking a 25% discount on sound carriers—about double what it currently receives. While it is unlikely it secured the full discount, VEG claims it has won better terms.

On the alleged improved deal, Wright refuses to give details but says Virgin “as a group, as myself, has been talking directly to the major [managing directors] and helped to bring things to a head.” Wright concedes that the issue has created difficulties but adds that Virgin has achieved some concessions from its suppliers.

That’s a claim denied by at least two of the majors. A spokesmen for BMG confirms that “things are progressing with Virgin Our Price,” but when asked if concessions had been given to VEG, the spokesman firmly replied no.

Universal Music U.K. chairman John Kennedy goes one step further. “[Universal] said we would not talk about any terms of trade when money was outstanding—we have conceded nothing,” says Kennedy.

To help Wright to maneuver through the payments settlement issue, former EMI starter Steve Peakham is joining VEG as its financial controller. He was senior director, global infrastructure project, at EMI Recorded Music.

Documents claim that the nonpayment is over principles rather than a lack of money, including the suggestion that a payment to Branson of about $1 billion from Singapore Airlines for 49% of Virgin Atlantic may be the real reason behind the timing of the settlement.

Another source says, “[Branson] is hoping to secure the bid for the U.K. national lottery, and any that he isn’t able to pay his debts or that he is failing to live up to his end of an agreement would not exactly enhance his chances.”

Meanwhile, a VEG review of its retail business is under way, with the company close to selling off some of its stores and perhaps changing the entire Virgin Price brand.

“We’re not going to sell [Our Price stores] en masse, but we are reviewing the whole estate,” Wright tells Billboard. He explains that the Our Price outlets fall into three categories—ones that work; ones that do not work, purely because of the competition and not cost; and ones that haven’t been successful if the product mix is changed. “We’re going through a process to identify what sort of potential is in every location, but we are not selling the stores wholesale,” says Wright.

Rumors abound that some of the Our Price stores will be changed into Virgin Megastores. Wright tells Billboard that the revamp may be more widespread than that. “What we are seriously considering is a complete rebranding and Virgin branding of some sort. It won’t be Virgin Megastore branding, but it will have some kind of Virgin brand to replace our current Price brand.”

(Continued on page 112)

Edel Plans To Be Global Player
Aims To Triple Revenue With Expanded Network, Repertoire

BY WOLFGANG SPARH

HAMBURG—Germany’s edel music AG is planning to become one of the music industry’s major players through a limited public offering. The company’s goal is an annual revenue in the next few years.

“With revenue totaling $1 billion to $1.5 billion, edel wants to become a serious player in the global top ten,” says Michael Haentjes, edel music chairman, describing his company’s objectives for the coming years. This year, edel intends to increase revenue of at least $500 million.

Edel achieved sales of $225.45 million in 1998, a significant increase over the $142.22 million of 1998. The rise was achieved through internal growth of about 20%, with the remainder largely coming from the first time consolidation of Play-It Again Sam Group (PIAS) for the second half of 1999.

Considering that most of the European market is already fragmented, edel’s substantial growth goes against the general trend. In line with a profit warning in November 1999, in which edel announced the delay of certain album releases with owned record companies and high-profit margins, the group’s earnings before interest, taxes, depreciation, and amortization were $5.7 million. Net loss under U.S.-GAAP was counted at $5.4 million due to the negative impact of changed tax rules.

With its current network of companies in place, and the five-year accelerated, edel says it is confident in its projections for the year 2000 with sales well above $500 million. This projected surge in the company would position edel to become the world’s strongest and most innovative independent music company.

Despite efforts to remain independent, Haentjes does not want to rule out a merger between edel and other players in the international recording industry, although at the moment that project, according to Haentjes, would position edel to become the world’s strongest and most innovative independent music company.

Eclectic plans to remain independent, Haentjes doesn’t believe it is a case of edel and other players in the international recording industry, although at the moment that position, according to Haentjes, would position edel to become the world’s strongest and most innovative independent music company.

Edel intends to develop the existing relationships of Talent Net with Cybermusic Asia, T-Online, and an unnamed U.S. partner. Edel also plans to enhance Internet functionality by developing a closed-circuit system for edel group’s A&R staff, according to Haentjes.

Looking forward, edel’s growth and acquisition strategy is focused on two key objectives: covering the most important worldwide music markets and covering all aspects of the record industry.

BY MARILYN A. GILLEN

NEW YORK—A new store format that aims to tap the surging demand for Internet music and portable digital devices will be competing for retailers’ shelf space—and consumers’ leisure dollars—early next year.

The concept, according to the Boulder, Colo.-based company DataPlay, which unveiled its marketable/receivable DataPlay disc April 5 at the Cordless Internet World Conference in Los Angeles (Billboard Bulletin, April 5).

The 300 megabyte (MB) optical discs—roughly the size of a quarter and housed in small square cases—are capable of holding four albums’ worth of CD-quality music in a variety of codecs, according to the venture-capital-funded company. The discs also can be used to store book pages, games, and other content.

As with cassettes, the discs are designed to be used both as a prerecorded medium for retail sale and as a blank, medium for being mastered by artists, which had been operating under a license as Billboard Talent Net. Financial details were not disclosed.

Talent Net Inc. has a base of more than 2,000 acts, featuring at least three songs each. That repertoire is now available for digital distribution through the Web site per month, generating user sessions of more than 100,000 per month.

Under the new brand Broadband, a company intends to incorporate the site into its Internet A&R base and will give acts free access to the site, which will no longer be associated with Billboard.

Says Haentjes, “Through a rating system and consumer-driven charts, the website will set the artists’ viability for commercial success. At the same time, consumers will have the ability to gain access to musical content free of charge, with the core songs of multiple popular artists becoming available for a fee or via the traditional purchase of a CD.

Edel plans to develop a closed-circuit system for edel group’s A&R staff, according to Haentjes.

Looking forward, edel’s growth and acquisition strategy is focused on two key objectives: covering the most important worldwide music markets and covering all aspects of the record industry.
This superb vodka was distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Stockholm in accordance with more than 400 years of Swedish tradition. Vodka has been sold under the name Absolut since 1879.

40% ALC./VOL. (80 PROOF) 1 LITER IMPORTED

Produced and bottled in Åhus, Sweden by the Absolut Company, a division of V&S Vin & Sprit AB.

ABSOLUT SADIST.
22 WEB SITES AROUND THE WORLD.

THOUSANDS OF ARTISTS EVERY DAY.

MILLIONS OF FANS EVERY WEEK.
THE #1 MUSIC ENTERTAINMENT NETWORK ON THE WEB.

UNIQUE U.S. VISITORS IN MILLIONS
FEBRUARY 2000

SOURCE: FEBRUARY 2000 MEDIA METRIX, HOME/WORK COMBINED PANEL

WWW.SONIENET.COM

www.americanradiohistory.com
Italy Pledges New Piracy Law

Move Comes As Stats Show A Flat Domestic Market In '99

BY MARK DEZZANI

ROME—The Italian government is pledging to ratify a new law containing increased penalties for the country’s music pirates. The pledge follows a long-drawn-out series of deadlock-level talks among the International Federation of the Phonographic Industry (IFPI), government officials, and law-enforcement groups.

The promise to make life tougher for the pirates coincided with the revelation that the Italian music market in the first four months of this year registered a nominal 4.14% increase in value.

The value of pirate music sales in Italy is estimated at 23% of the total market value, or $150 million, and, according to IFPI chairman John Ber- man, the piracy situation has deteriorated in recent years despite the efforts of the IFPI/Italian Federation of Music Industries (FIMI)-sponsored Italian Federation Against Music Piracy (FPM) and increased collaboration with the country's law-enforcement forces.

“Italy’s fiscal policy (Guardia di Finan- za), and they are extremely commited to fighting piracy,” he says. The new bill proposes increasing maximum fines for pirates from three to four years imprisonment, with fines of up to 30 million lira ($14,800) and the seizure of pirate equipment that could have been acquired with the profits from pirate activity.

Commercial businesses found guilty of dealing with pirated material also face a fine of 5% of their turnover. “The message launched must be precise; piracy is a serious crime,” says Mazza.

Anticipating the successful ratifica- tion of (part of) the bill within the next three months, Berman says, “The Italian government has come to the realization that they have to fulfill their obligations.

The bill will be pre- sented to Italy’s lower chamber parlia- ment this month and is expected to be ratified by the upper Senate in June. Berman says that once the bill is passed, Italy will continue to be monitored to ensure that the law is effec- tive. The Italian government has also committed to the implementation of a new anti-piracy law to facilitate the ratification of the new bill.

Sony Eyes Consumer Solutions With SBE

BY RAJ MAHTANI

and STEVE McCLURE

TOKYO—The establishment of a new holding company uniting Sony Corp.’s U.S.-based entertainment businesses is designed to help the corporation proceed with plans to become a more con- sumer-oriented organization.

Sony president/CEO Nobuyuki Idei claims the establishment of Sony Broadband Entertainment (SBE) should also help to rule out speculation that Sony plans to sell its U.S. entertain- ment units.

“Although Sony’s brand is based on the excellence of its hardware products, in the future Sony would like to inter- face more directly with con- sumers and customers so that we know what they need, and we want to be the first to provide and satisfy such needs, be it hardware in the electronic- areas or elsewhere,” Idei says.

“We want to become a personal solutions company.”

SBE’s role, according to Sony, will be to chase new business opportunities in the digital age. Sir Howard Stringer, president/CEO of Sony Corporation of America, will be president of the new unit. He retains his other titles.

SBE, which will encompass Sony Music Entertainment and Sony Pic- tures Entertainment, says that there will be no change in the management structures of those companies. Thom- as M. Dotolo is chairman/CEO of the music unit, whose labels include Col- umbia and Epic, and John Calley is CEO of the film company, whose business includes Columbia Pictures and Columbia TriStar Home Video. Both men report to Stringer. However, SBE will not include Sony Electronics, whose U.S. operations remain under the direction of Harman/Kardon/Sony Music Entertainment (Japan) also remains separate from SBE.

The establishment of SBE is part of the second, fiscal-year-2000 phase of a corporate restructuring program that the parent company began in March 1999. That program includes the reorganization and strengthening of Sony’s electronics business. Key aspects of this second phase include organizational restruc- turing to place more emphasis on Internet-related business activities and positioning the Web site PlayStation.com as the driving force in developing an effective broadband net- work business platform.

Sony’s existing management team will be joined by corporate senior executive VP Kenkichi Ando, who becomes executive deputy president/COO. Ando’s main focus will be the supervision of the company’s electronics business.

Describing music downloads as a “killer application field,” Ando says Sony will continue to emphasize the development of portable devices for downloading music, which “will make them much easier to use,” he says. “To this end, we would like to hold discussions with organizations such as the Secure Digital Music Initiative in order to provide products that consumers will be able to use more easily.”

A spokesman in Japan says the reor- ganization will also aim at “understanding” by companies looking to license content or make alliances. Although some observers believe the move is a response to the competition from consumer electronics businesses, the spokesman says a stock offering is not “under consideration” at present.

BMG, Sony Pick Europe Execs With Passion For New Media

BY KAI R. LOFTHUS

LONDON—A trio increasingly familiar in the interna- tional music industry recently took positions within the new media departments of major labels in Europe. BMG Central Europe and Sony Music U.K. have appointed executives with characteristi- cally different back-grounds but who share a passion for new technology.

BMG opts for an executive with a financial background (at PricewaterhouseCoopers, BMG, and Warner Music), while Sony’s choice has been making dance music and help- ing artists and labels such as Nick Cave, Warner, and Sony with their digital strategies.

As March 26, BMG’s Christophe Waignier, CFO at Warner and BMG in France, (Continued on page 66)

RECORD COMPANIES. Stuart Bon- dell is promoted to executive VP of Sony Music International in New York. He was senior VP of business affairs.

David Eltner is promoted to senior VP of Universal/Motown Records in New York. He will also con- tinue as CFO.

Max Burgos is named VP of A&R/ GM for Breaking Records in Columbia, S.C. He was director of A&R for Black Label.

Nick Page is named VP of A&R for Waxaptoration Records in Lon- don. He was director of A&R for Al- mo Sounds.

PUBLISHERS. Mark Quail is pro- moted to president of the Music Publisher in Toronto. He was VP of business and legal affairs for the Music Publisher’s parent, the Song Corp.

Ben Vaughn is promoted to GM of Big Tractor Music in Nashville. He was an independent publisher.

Dominic Walker is named man- aging director of Famous Music Ltd., in London. He was senior creative manager for the Universal Music Group.

Julie Newton is named creative director for Windswept Entertain- ment in Nashville. She was director of operations for Edisto Music Pub- lishing.
3 SISTERS
2 SINGLES
1 WORD...

PLATINUM!

SHeDAISY
THE WHOLE SHEBANG

www.lyricstreet.com part of GO network
CASA DE LOS TAPES

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.

Contact: Marcia Olival 305.864.7578 molival@billboard.com

ISSUE DATE: MAY 20
AD CLOSE: APR 25

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!

ISSUE DATE: MAY 20
AD CLOSE: APR 25

DVD

In Billboard’s first DVD spotlight we report on the state of the growing market for DVDs featuring key titles, new business and technological developments likely to spur sales in the future. Also we look at which DVD formats are drawing consumer and retailer attraction and recap the various top DVD sales charts.

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

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
AD CLOSE: MAY 2

UPCOMING SPECIALS

BLACK MUSIC MONTH - Issue Date: June 3 • Ad Close: May 9
ASIA PACIFIC QUARTERLY II - Issue Date: June 3 • Ad Close: May 9
JAZZ - Issue Date: June 10 • Ad Close: May 15

GRAND OLE OPRY’S 75TH - Issue Date: June 10 • Ad Close: May 15
LATIN MUSIC 6 PACK III - Issue Date: June 17 • Ad Close: May 22
JAPAN - Issue Date: June 17 • Ad Close: May 22

New York 212.536.5004
Los Angeles 323.525.2307
Nashville 615.321.4297
London 44.207.822.8300
BY JIM BESSMAN

NEW YORK—The title of the three-disc boxed set is "very apt," says the still sardonic mathematician/music satirist, 47 years after emerging from Harvard as a voice of reasonable mockery against the hypeethical social and political mores of the '50s and '60s.

"The Remains Of Tom Lehrer," which Warner/Archives/Rhino Entertainment releases May 23, contains virtually everything Lehrer recorded, most of which was originally issued in three albums' worth of material between 1959 and 1965.

There were, however, alternative versions of those three albums. Included in their entirety in "The Remains Of Tom Lehrer," then, are the albums "Songs By Tom Lehrer" and "More Of Tom Lehrer," Lehrer's self-released first two albums, which Rhino reissued together on one disc as "Songs & More Songs By Tom Lehrer" in 1997; "Tom Lehrer Revisited," which was a 1959 live version of the 1953 "Songs By\'; "An Evening Entertained With Tom Lehrer;" a 1959 live version of the 1950 "More Of;" and "That Was The Year That Was," a live album from 1965 containing discursive topical songs written for the NBC-TV show "That Was The Week That Was."

Additionally, the set contains three songs that have contributed to the '70s PBS children's series "The Electric Company;" "O-U (The Hound Song)," "S-N (Snore, Sniff And Sneeze)," and "N Apostrophe P." Also included are "That's Mathematics," which has been heard heretofore only on "The Dr. Demento Radio Show," and three tracks recorded exclusively for the box: "Selling Out,\" "(I'm Spending) Hanukkah In Santa Monica,\" and "Trees."

Tom Lehrer Boxes Up His 'Remains' For Warner/Rhino

The set is priced at $49.98 and comes in a slipcase box that also holds a bound book featuring rare photos of the camera-shy Lehrer, complete song lyrics, and extensive liner notes by Dr. Demento. Lehrer, who still teaches a math course at the University of California at Santa Cruz, remains the second-most-requested artist, after "Weird Al" Yankovic, on Demento's 30-year-old syndicated radio show.

But the influentially funny musician, who just turned 72 and says he's still walking and can thread a needle and tap dance—but not at the same time—has been mysteriously silent for decades.

"My last record—That Was The Year That Was--took 31 years to go gold," he says. "People say, 'Why don't you tour?' But I have no desire or perform—because I'm not a performer. I just sit at the piano. There's nothing to see—no visual effects or light cues or falling off the piano bench like Victor Borge."

He did perform political benefits 30 years ago for losing candidates, he says, until "one guy—Father Dri nan—actually won, and I figured I'd better cool it.\" He also did an "evening of self-aggrandizement" benefit in England two years ago "for the Queen and Prince Whozis that I couldn't say no to,\" since it was honoring Cameron Mackintosh, producer of "Cats\" and the 1980 musical revue "Tomfoolery," which featured 27 Lehrer songs.

The combined profits from "Cats\" and "Tomfoolery\" made him a very wealthy man, says Lehrer. But Lehrer's seminal work is treasure enough for more than just a musical revue (and companion lyric book). "Songs By Tom Lehrer," which costs $15 to record and $35 to purchase in its original 10-inch LP format, has been passed down through generations, thanks to such liberal-minded but hysterically atrocious politically-incorrect borderers as "The Old Dope Peddler," which honored the beloved neighborhood folk who went about "spreading joy wherever he goes."

The set contains "The Hunting Song,\" which commemorated the singer's sterling day's kill: two game wardens, seven hunters, and a cow. "I Wanna Go Back To Dixie\" fondly recalled the racist Old South, while "The Wild West Is Where I Want To Be\" ex- tilled the thrill of nuclear testing. "Fight Fiercely, Harvard,\" a traditional-sounding but dainty football fight song, was actually adopted by the Harvard band, which still plays it at halftime.

"I was in junior high in the mid-'60s when I first heard these songs,\" says Jim Goldbru, director of creative projects at NPR station WCPN Cleveland, who was born a year before "Songs By Tom Lehrer.\" He was released, "Somebody must have brought it to school, and it was a real education for me.\"

But that Lehrer, then, '50s and '60s.

Additionally, Rhino will release Lehrer's Webcast for his previous Rhino title and may schedule another consumer. Eagle albums will appear in The New Yorker, Mother Jones, and in numerous radio specialty shows.

"I'd do anything they want until the Fourth of July—Independence Dog Day,\" says Lehrer, who appeared on Johnny Carson twice in the early days but will not appear on television now to promote the box. "It's an invasion of privacy, for one thing, and I wouldn't want to convey the impression that I'm still performing."

Presumably, then, it will be back to teaching his math courses and, if his old liner notes to "Songs By Tom Lehrer\" are still to be believed, "peddling dope to the local school children\ldots; rolling an occasional drunk\ldots;\" his declining years with his shrunk head collection, his Nobel Prizes, and his memories.

"I have a lot of business to take care of—and a lot of people to say no to,\" says Lehrer. "I've thrown out the shrunked heads, though, because they smelled up the house. But the Nobel Prizes are still on the mantle.\"
Artists & Music

Soundtrack Cut Gives Boost To Olive's New Maverick Set

BY MICHAEL PAOLETTA
NEW YORK—It’s been four years since U.K. dance/pop act Olive issued its debut album, “Extra Virgin.” Since then, Olive has toured throughout Europe and North America; scored a top five hit on Billboard’s Hot Dance Music/Club Play chart in 1997 with “You’re Not Alone”; watched as one of its members, Robin Taylor-Firth, left the band; and was dropped by its label (RCA).

Now signed to Maverick Records for the world, Olive—keyboardist Tim Kellett and vocalist Ruth-Anne Boyle—appears poised to cross over into the pop mainstream with its sophomore album, “The Operator.” Scheduled for May 30, the rhythmically savvy, electronics-splashed, and orchestrally enriched “Trickle” hits radio May 21 with production credits by Kellett, Roger Lyons, and Peter John Vettese—has already stirred much interest at both radio and retail levels. Thanks to the inclusion of one of its tracks, a cover of 10cc’s “I’m Not In Love,” on the soundtrack to “The Next Best Thing,” that album, according to SoundScan, has sold 155,000 units.

“We’ve given the song several spins,” notes Nic Harecourt, music director and host of the daily show “Morning Becomes Eclectic” at KCRW Los Angeles. “It’s one of those classic songs that people immediately recognize. And it doesn’t hurt that Olive has given it a totally fresh sound. It definitely responds well whenever we play it.”

“It’s funny,” says Kellett, “RCA sat on the new album for six months before letting us go. It was a very frustrating time for the two of us. Fortunately, Maverick contacted us one month later regarding ‘The Next Best Thing.’ They seem to really appreciate the band.”

Says Maverick co-partner Madonna, “I’ve always been a huge fan of Olive, and when I found out they were available to be signed, I wanted to go after them immediately. I love their music. I think they write brilliant songs.”

Such words are greatly appreciated by Kellett and Boyle. “It’s particularly exciting for me because I’m a huge fan of Madonna, and I’m so glad she likes what we do,” says Boyle, who guested on Enigma’s new album, “The Screen Behind The Mirror.”

“It is going to be an amazing next phase of our career,” Boyle acknowledges. Indeed, Maverick’s head of marketing, Barbara Bauman, says having Olive’s track on “The Next Best Thing” soundtrack has played a major role in getting the ball rolling for “Trickle.”

“With the soundtrack, we wanted to be able to launch other artists,” Bauman says. “What we didn’t know when we were compiling the soundtrack was whether or not ‘I’m Not In Love’ would be the first single.”

In the U.K., the track will be the soundtrack’s second single, following in the footsteps of Madonna’s chart-topping “American Pie.” In the U.S., where “American Pie” was issued solely as a promotional tool, “I’m Not In Love” will be the soundtrack’s first commercial single. It will also double as the first single culled from “Trickle.”

Bauman says the single, with its themes of love at first sight and being taken for granted, will be delivered to top 40 and top 40 rhythm radio formats, as well as club DJs, the week of April 17.

“We want to build a nice foundation in radio,” notes Bauman, who adds that, in addition to KCRW, the song is being played on WKTE New York and on the Internet at Grooveradio.com.

“We don’t see Olive as a niche artist,” she continues. “They’re very dance-oriented, but they’re also very pop. They’re a pop act in the truest sense of the word. And that’s how we’re marketing them.”

The single, in CD and cassette formats, is due in stores May 23. On June 13, the 12-inch vinyl and CD 5-working will be made commercially available.

In addition to using its own street marketing teams, which will organize Olive nights and Olive listening parties at various clubs, Maverick has hired both Cafe Music Network and Passionate Entertainment to handle niche and lifestyle markets, including cafes, new age shops, and hair salons, Bauman says.

“We’re looking to build upon the base that discovered Olive with ‘Extra Virgin,’” says Bauman. That album, according to SoundScan, has sold 120,000 units.

For David Siebri, owner of New York-based specialty retailer Rebel Rebel, “Extra Virgin” continues to sell well, as does the soundtrack to “The Next Best Thing.”

“I’m Not In Love” was one of our best sellers of all time,” he says. “And I must say, sales of that album have picked up since the release of ‘The Next Best Thing.’” When people hear ‘I’m Not In Love,’ they usually ask if the group has an album out. That’s when I point to ‘Extra Virgin.’ ”

In June, Olive is scheduled to begin “a nontraditional tour of about 15 markets,” says Bauman. “They’ll spend a couple days in each market, doing acoustic shows at coffeehouses, live shows in clubs, and making appearances at radio stations and retailers.”

During this tour, the duo will also give a live performance on Trans World Entertainment’s Web site (TWE.com). Bauman says the duo has already done interviews on several Web sites, including Spin.com, Launch.com, and MTV Online.

“From day one, our goal with Olive was and remains rather simple: to cover all bases,” says Bauman. “By hitting radio, retail, press, and the Internet, consumers will know about Olive.”


Biography Portrays Geffen’s Many Sides; Haggard To Debut On Epitaph/Anti Imprint

SMOOTH OPERATOR: It should come as no surprise that Tom King’s new biography of David Geffen, “The Operator: David Geffen Builds, Buys And Sells The New Hollywood” (Random House), is selling big in both New York and Los Angeles, according to the performer for book promotion.

“The book is a rare look at members of the entertainment industry as both a history lesson and, in some ways, a cautionary tale,” Geffen, who pulled his cooperation with the book after a number of interviews with King but allowed his friends and associates to be interviewed, has publicly disowned King’s effort and is said to be very unhappy with the book.

While Geffen certainly doesn’t come across well in many circumstances, he is portrayed as incredibly intelligent, savvy, and a win-at-all-costs type. On the downside, it seems every business relationship he has inevitably ends with a conflict—often provoked by King. By what he perceives as a slight—what leaves him not speaking to the other person for a long period of time. Of ever again.

Remarkably, and what the book doesn’t really examine, is the fact that as horrible as he is reported to be some people, most notably DreamWorks Records head Mo Ostin, many of them are drawn back into his orbit, which means either Geffen must be doing something right or he’s simply too powerful to not deal with.

The book also portrays Geffen as a strong philanthropist—even if one who does make a huge show of many of his donations—and a very good friend to a number of people who haven’t been as financially successful as he has. But on the whole, King makes very clear that many people interviewed, talked to him reluctantly, often checking back with Geffen to make sure he had given his permission, in fear of invoking his wrath.

I contacted a number of people interviewed in the book to get their reaction to the finished product and—to the person—they declined to comment, even though many of them had spoken glowingly about Geffen in the prepublication.

For Epitaph, the book was published “as a marketing tool” and not as an endorsement, according to Paul Bolton, who has managed to leave their mark working outside of the mainstream, and who don’t necessarily fit in with Epitaph’s punk-leaning roster.

Haggard’s Anti debut will come this fall, according to the performer for the project now in his Northern California studios. Produced by the Hag, the project will feature his band, the Strangers.

“TUFF: Look for the Who to kick off a 20-date shed and arena tour, promoted by SXF, this summer. The group will also release a new album . . . The making of Lomax is Jackson and an amazing show on individual efforts following the Grand Capital Court act’s split in the last week of March . . . Bush, 98,” and Wyclef Jean are slated to perform at the seventh annual Race to Erase MS on April 28 in Los Angeles. The event benefits the

(Continued on page 20)

Mozart, Broadway.

Washington Avenue, Bergdorfs.

You’re never far from exceptionally good company.

From Lincoln Center to the Met, when you stay with us, we’ll keep you close to the best things in Manhattan.

Including fine dining at our Conservatory Restaurant & Cafe.

Happy Hour 5 p.m.-7 p.m.

$190 Single $210 Double $260 Suites

For reservations, call 800-223-1141.

THE MAYFLOWER HOTEL ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, NY 10023 212-265-0060

www.mayflowerhotel.com

www.americanradiohistory.com

BILLODBILLBOARD APRIL 15, 2000

16
Global Giant . . .

Julio Iglesias

30th Anniversary

Our May 27 issue, chronicles Julio Iglesias' one-of-a-kind music career. Iglesias has sold more than 250 million albums in six languages and has innumerable international awards to his credit. In June of this year he is launching his latest CD, Noche de Cuatro Lunas, worldwide.

Join Billboard in celebrating Iglesias' 30 years in music!

ISSUE DATE: May 27
AD CLOSE: May 2

CONTACT:
MARCIA OLIVAL 305.864.7578
DAISY DUCRET 323.782.6250
GENE SMITH 212.536.5001
Jayhawks Beat Troubles To Offer 'Smile' On American/Columbia

BY CARLA HAY
NEW YORK—After surviving changes in their band's lineup and at their record company, the Jayhawks have a fresh outlook and are ready to return to the public eye with their latest album, "Smile," due May 9 on American/Columbia Records.

"Smile" reflects a more optimistic attitude for the Minneapolis roots-influenced rock band, according to lead singer/guitarist Gary Louris.

"This is a more positive record than our previous one," says Louris, comparing the set with the Jayhawks' 1997 album, "Sound Of Lies."

He continues, "Lyrically, the songs just sound happier without getting too sugary and saccharine. Musically, we've never worked harder on a record than we have for this one."

"Smile," produced by Bob Ezrin, represents a musical growth for the band—a growth that didn't come easily, according to the band's leader. Louris, the Jayhawks' primary songwriter, says, "A lot of times in the past, I'd think that whatever would come out at the moment would be on the record. Bob really pushed us when it came to deciding how to finish songs."

The songs on the mostly midtempo "Smile"—from the title track to the album's first single, "I'm Gonna Make You Love Me," to "Wildest Dreams"—exude infectious melodies appealing to both pop fans and rock purists. The mood on the album is less about angst-ridden restlessness and more about self-assured contentment.

"I'm Gonna Make You Love Me" has been released to noncommercial and triple-A radio. In early April, the single is expected to be released to hot AC and modern rock outlets.

Scott Arbogash, music director for triple-A station KBCD Denver, says, "The single 'I'm Gonna Make You Love Me' is great. The requests and response to it have been so tremendous that we put the album on triple play."

Shortly before "Smile" was recorded, keyboardist Karen Grotberg left the band to spend more time raising her daughter. The Jayhawks then recruited Jen Gummerman, formerly of the band Dog, to replace Grotberg.

Lineup changes are nothing new for the Jayhawks. In 1995, co-founder Mark Olson left the Jayhawks after 10 years with the band. In addition to Louris and Gummerman, the Jayhawks' current lineup consists of bassist Marc Perlman, drummer Tim O'Reagan, and guitarist Kraig Johnson.

The Jayhawks are managed by Monroe Management. Louris' songs are published by Absinthe/Warner Tamerlane (BMI).

The band, which made its major-label debut with 1995's "Hollywood Town Hall," also has weathered the share of record company upheavals. Over the past 10 years, the Jayhawks' record label, American/Columbia, has been bought and sold by Warner Bros. Records. American, which downsized in 1997, now exists as an imprint on Columbia Records.

"We're energized by our new record label situation," says drummer O'Reagan.

"Columbia is very excited to be working with the Jayhawks," says Josh Zieman, Columbia VP of Publicity.

(Continued on page 21)
BY NIGEL WILLIAMSON
LONDON—Seven years ago, when Miriam Makeba made her last album, South Africa was still waiting to hold its first democratic elections, and Nelson Mandela had not yet become president. Since then, the “rainbow nation” has emerged to take its place on the world stage, and Makeba has served in her country’s highest office, before taking a well-earned retirement last year.

Now Makeba, known and loved universally as “Mama Africa,” has finally made another album. Part reflection on the long years she spent in exile and part celebration of her homecoming and the changes that have freed her people from the yoke of apartheid, “Homeland” will be released by Putumayo Artists in North America on April 25 (two days before South Africa Freedom Day) and in Europe and South Africa on May 8.

“A lot of the songs on the album tell the story of my life,” Makeba says. “There’s the pain and sorrow of exile and the joy of coming home. I have to sing about the tragedy that happened, because we must never forget. But Mr. Mandela said we must also forgive, so then I sing other things which say even though we remember the wrongs, today we must heal and come together. Those are the two messages.”

Without a record label since 1993’s “Sing Me A Song” on Sonodisc, Makeba began recording the album independently in South Africa two years ago and then shopped it around for a deal. The making of “Homeland” was funded by Michael Levinsohn, a South African businessman and longtime fan of Makeba. Production is by Cedric Samson, the South African composer who scored the Oscar-nominated bio-pic “Mandela.” Dennis Grabe, a longtime associate of Paul Simon who had worked with Makeba on the Graceland tour, recommended the album to Dan Storper, president and founder of Putumayo World Music.

“It’s perfect for us,” Storper says. “I came into the music business from a background of social and political activism, and an artist like Miriam marries an extraordinary musical career with the history of our times. When we started Putumayo in 1998 as a compilation label, I was determined that there should be a track by her on the very first album we put out.”

Makeba cites the lilting and romantic “In Time,” written by Samson, as her favorite on the album. “I sat and talked with him, and then he wrote that song and it was like he was telling the story of my life,” she says. She singles out “Masakhane (Let’s Build Up One Another)” as another key song.

“It’s calling upon the people of South Africa to work together to build the nation and create a better future,” she says. Makeba is also extremely proud of the fact that her granddaughter Zenzi sings on the album and wrote the lyrics of the title track. “She wrote some very beautiful words about the joy of coming home. One of the things about South African music is that it can express joy and sorrow at the same time. Sometimes people think we are so happy when we are singing because the music has that swaying rhythm. But very often we are saying something painful and tragic in our songs.”

Makeba, who went into exile in 1959, finally returned home to South Africa in 1990 at the personal urging of Mandela following his release from prison. Makeba is the latest in an increasingly impressive roster of African artists who have signed to Putumayo Artists, a division of Putumayo World Music, which has several years operated an compilations-only label. Other signings include Oliver Mutukudzi (Zimbabwe), Habib Koite (Mali), and Ricardo Lemno (Congo).

Storper says, “I was warned when I started the label that I would find artists whose music I loved but who weren’t being marketed properly. I was told that I would think I could do it better and I would get sucked in. Well, that’s exactly what happened. The strategy is to get the record into the hands of Miriam’s natural audience and build from there.

“The retail campaign is focusing on getting into listening stations and on in-store play programs,” he adds. “We’ve also produced cards to sit on the counter which tell her story. We sang for JFK, and she addressed the United Nations about the evils of apartheid. It’s a truly incredible story. We love all our artists, but we’ve had much interest in any of them as we are getting with Miriam.”

Radio will have a head start with the syndicated morning show Putumayo, which now runs on 100 stations in the U.S. “The show doesn’t only play Putumayo records, but there will be a special program on South Africa Freedom Day which will feature the album and an interview with Miriam,” Storper says.

On the same day, Putumayo will also release a companion compilation, “South African Legends,” featuring not only Makeba but also Ladysmith Black Mambazo, Hugh Masekela, Johnny Clegg, and the Soul Brothers, among others.

“Since ‘Graceland,’ South African music hasn’t been properly marketed and exposed. We hope the “Legends” album will introduce the music to a broader audience,” Storper says.

Makeba, 68, will play concert dates in Europe in June and embarks on a U.S. tour in July. “She’s very eager to show that she can still do it,” Storper says. “This is her most commercial album in years, and I think that it can accomplish very strong sales around the world. She has so much respect everywhere she goes, and the opportunity to sign her was one we just couldn’t pass up.”

“A Must-See, Illuminates Decades of Bohemian Activism, Exhilarating”
—PETER TRAVERS, ROLLING STONE

Hangin’ Low. The Detroit-based Waxwings have just completed their first album, “Low To The Ground,” due on the independent Bodeled Records in June. The set, produced by Bob Salerno, combines straightforward rock instrumentation with mainstream pop hooks. The first single, “Ten O’Clock Your Time,” goes to radio this month, Picture, from left, are band members Dean Fertita, Dominic Romano, Kevin Peyok, and James Edmunds.
Artists & Music

THE BEAT
(Continued from page 16)

Nancy Davis Foundation for Multiple Sclerosis. Also part of the evening is an auction of items, including a recording session with Coolio and solo performances by Natalie Cole and Lisa Loeb. Starting April 4, more than 150 E-tailers began selling seven previously unreleased live Ben Harper tracks. In a deal brokered by Virgin Records and Liquid Audio, the tracks are also available—at $9.99 or $9.99 for all seven—through benharper.download.com.

STARR-STRUCK: Though he gets recognized with much more frequency now, matchbox twenty’s Rob Thomas has not forgotten what it’s like to be a fan. He recalls when he met Willie Nelson recently: “Willie is my all-time favorite, to an unbelievable degree, and he was so nice, and I was star-struck. I just sat there the whole time. It was me and my wife’s dad, and Willie smoked three joints in 15 minutes. In my head, I’m thinking, ‘You’re the first album I ever bought,’ and all that can come out of my mouth was ‘I love you’! I never felt like more of a fucking idiot. So I’m good with all of that, when fans come up and are nervous, because I still get star-struck.”

While Nelson hasn’t asked Thomas for any songs, another country superstar has. Thomas says that Tim McGraw has contacted him about material.

Assistance in preparing this column was provided by Ray Waddell and Chris Morris.

Horace’s Flood. Horace Andy is on the road promoting his latest reggae/Artrock/Alternative work, “Living In The Flood.” The veteran vocalist is gathering a large club following, thanks to high-profile collaborations with Neneh Cherry, Prince Jazzbo, and Massive Attack. In fact, Andy has toured with Massive Attack several times. Since Andy’s career began the now-cultivated Studio One recording studios in Jamaica, he has been a favored vocalist among reggae fans due to his distinctive raspy voice, which has been frequently imitated by reggae vocalists over the years. “Living In The Flood” sees Andy return to fine form, re-affirming his position as one of the most respected artists in reggae.

Garage Crackers. Virgin has issued “Garage O.,” a two-CD collection tracing the career of Cracker. The first disc includes fan favorites like “Low,” “Teen Angst,” and “Euro-Trash Girl,” as well as three new cuts. The second disc features BBC outakes, rarities, live performances, and several unreleased tracks. The band has recently completed a short tour in support of the set. Additional dates are being considered. Pictured, from left, are band members Johnny Hickman and David Lowery.
Continental Drift

JAYHAWKS
(Continued from page 18)

product marketing. “The ‘Smile’ album is the band’s most commer-
cial effort to date, but they’ve done it without losing their sound. There are no clunkers on
this album.”

Part of Columbia’s marketing plan for “Smile” includes an “ini-
tial focus on print and radio adver-
sising and an online campaign,” says Zieman. “We launched an official Jayhawks Web site (the
-jayhawks.com), and we’ll be reaching out to the Web sites of triple-
A stations and giving them Jayhawks content.”

Columbia senior director of product marketing Madelyn Scarpulla adds, “We’re also doing a pro-
motion in which we’re giving away a limited quantity of CDs that have live Jayhawks tracks. These
limited-edition CDs will go with the purchase of the ‘Smile’ album.”

Although there are no immedi-
ate plans to make a video for “I’m
Gonna Make You Love Me,” Columbia’s Zieman says that the label will be exploring “other TV
opportunities” for the Jayhawks.

In advance of the album’s release, the Jayhawks did a mini-
tour of the Midwest in March and performed at several showcases for radio and retail. The group also
made an appearance on National Public Radio’s “World Cafe” show.

In the weeks leading up to the
album’s release, the band will give a select few performances, in-
cluding a show in Boulder, Colo., on April 29. The Jayhawks—bo-
dicked by Frank Riley at Monterey Penin-
sula Artists—will launch a full-
ledged tour in June.

In addition, the Jayhawks will tape a concert in early April with
Indigo Girls for the “Continental Radio Hour,” and the show will be
sent to triple-A radio and other
formats.

As for Jayhawks side-project band Golden Smog (which has con-
sisted of Louris, Perkins, John-
sont, the Asylum’s Dan Murphy, and Wilco’s Jeff Tweedy), Louris
says matter-of-factly, “It’s on pro-
longed hold. Right now, Golden
Smog isn’t the focus of me and the other Golden Smog members.”

Chris Wester, managing direc-
tor/head buyer for the Golden Val-
ey, Minneapolis-based retail chain Down in the Valley, observes, “The buzz on this new Jayhawks record is
pretty strong. The band has a fiercely loyal fan base, and I don’t think we’ll have any problems sell-
ing the new album to diehard fans in the first two to three weeks. But if the Jayhawks’ audience should grow, it’s going to take having a crossover hit at modern rock radio, and that will depend on Columbia’s ability to promote the record.”

“This is a crucial album for us,”
and it represents a turning point in our career,” says Louris.

“It’s crucial,” adds Perkin-
s, “but we’re not desperate. The
music is easier to sell along to, but we didn’t compromise ourselves on this record.”

MA YBE THIS TIME: Jeff Krassner has undergone a serious musi-
cal makeover. If you were among the several thousand who picked up the New Yorker’s 1997 self-made debut, “Strong For You,” you might be joined by his second effort, “Maybe.”

The introspective, singer/song-
writer-rock tone that filled much of the first disc has been replaced by a more tr"ndy-sounding dance/pop style. It’s a move that suits his soulful, often flamboyant vocal style well.

It’s also a move that’s beginning to pay off. The title cut of his new project—produced by the artist with Shane Faber—will already be familiar to those who saw the 1999 Fine Line motion picture
“Trick,” which starred Tori Spelling and Christian Campbell. The track was prominently featured in the movie, and it appears on the Will Records sound-track.

Krassner is rehearsing for a series of gigs that should keep him on the road throughout the spring season. For additional details, call him 212-720-1346 or E-mail him at identity@iol.com.

RUN, LOLA, RUN: The Lola currently heating up the Los Angeles club scene is not a woman but a band fronted by the enigmatic Lisa Riffel—who is also an actress currently appearing in the Destin-
ation Films feature “Drowning Moms.”

Lisa is shopping a red-hot three-song demo produced by Nic Jodoin. It’s heavy on pop cuteness à la the Cardigans, although the band rocks hard enough to pass muster with modern rock punters who need a little
guitar action to go with their hooks. Labels have been heavily sniff-
}
The Heatseekers album chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to be honored on The Heatseekers chart. All albums are awarded on the weekly and "Asterisk indicates vinyl UP is available. Awards with the greatest sales gain. © 2000, Billboard Communications.

After reaching No. 1, the band’s first single "Late For The Future" (Capricorn Records), features more tracks with lead vocals from singer Tanya "Houseman" Clouzet, compared with previous Galactic releases. Clouzet’s lead vocals can be heard on nine tracks on "Late For The Future."
MILT JACKSON
To Bags... With Love
REISSUE PRODUCER: Eric Weiss
Pablo 2130-967
To get right to the point: There's no
reason why jazz lovers shouldn't include this
wonderful album, a collection of the late
hallowed Prestige, Pablo, and Riverside
labels. In addition, to Jackson's "Til the
next" show of interest, that shows the
classic song book's "Bags of Gold."
B & B/ Hiphop

BIG FUN

Yeeahh Baby!
PREDUCERS: Leland "Up" and VDQ
LABEL: Curren$y Prod.

Billy Joe once sang “only the die good die young.” Those words truly hit home in the hip-hop world when it came to Big Fun. Fortunately, Pun led behind plenty of genius, as is evidenced in his through-the-rooftop-effort, “Yeeahh Baby!” On this sequel to the platinum-plated Capital Punishment, Pun shows a unique ability to come hard on one track, then party it up on the next. The first single, the ruefully tinged “It Has To Be Hard,” featuring Donell Jones, offers an eerie quote that will ring hip-hop heads for a while. It just isn’t the 100-pills伊’m trying to live ain’t going nowhere. I’s staying alive, baby.” Those who want something a little harder that less morbid need look no further than the punishing sounds of “New York Giants,” which features M.O.P. Pun displays his Puerto Rican pride with the Lala Schulz-sampled “100th.” Big Pun’s memory will live on through his music.

R A N  D I G G A

Dirty Harriet

Eared 4:27

To stand out in a clique that features the always-animated Busta Rhymes is no easy feat. However, if anyone is capable of doing so in the next generation, it’s Rane Digga. The first lady of the Fraymoose Squad is poised to build on her Squad success with her debut album, Hard Drive. A longtime fixture of the underground scene, Digga began receiving commercial attention last year when mix-show DJs played her first single, “Tight,” “Impossible,” with “Fancy.” On the mike, she’s making serious noise on the rap singles chart. The duo delivers a true party jam, wittily traversing over a hush-synth track provided by the Rubi Ryder’s Shock. With the requisite skills and guest appearances from the Outsiders, Eve, and Sonja Blade, Rane Digga’s message and talent promises great things to come.

C O U N T R Y

D A V I D S O N

PRODUCERS: Scott Henderson, Joe Cook
VINYL 7243

What we have here is a bad ass, bad boy, yes indeed. Not since Travis Tritt burst onto the Nashville scene more than a decade ago has a new country star emerged with such vocal authenticity out of the box. The material includes some hard-hitting ballads like the title cut and the soulful “Sometimes.” But Davidson is at his best with more edge, rough-bows offerings, such as “My Best Friend” or “Can’t Lie To Me,” which exhibit all the hallmarks of a country of vintage Hank Jr., without the bombast. While Davidson doesn’t possess the same tenor looks of some of the more country crooners, if country radio is looking to attract more men—and in the country format, the cat may be the ticket. An auspicious debut.

J A Z Z

C L A U D I A  A C U N A

From The Wind

PRODUCER: Richard Child
VINYL 543521

Considering America’s fascination with Latin jazz, Claudia Acuna may well be what jazz needs right now—a confident, young voice with the ability to infuse traditional jazz with her own distinctly Latin influences. Mixing American standards with songs from her homeland and several original compositions, Acuna makes a statement of universality that is uniquely her own. With potent backing by bassist Avishai Cohen, pianist Jazzan Lindner, drummer Jeff Ballard, and trombonist Ari Lebowich, Acuna digs deep into each song, weaving rich vocal lines within the instrumental bed and soaring wordlessly above the music’s lush harmonized brickyard. Amazingly, this recording, with Acuna’s personality ideally stamped on each track, marks the singer’s recording debut.

B R O N T E P R O D U C E R S

S P O T L I G H T

Edited by Chuck Taylor

BRITNEY SPEARS SINGS ‘Oop!’ . . . Did It Again

PREDUCERS: Max Martin, Ronny W.
WRITERS: M. Martin, R. Ryan
PUBLISHER: Zomba Enterprises, ASCAP

While many of her contemporaries have kept things fresh with countless soundtrack contributions, Britney Spears has spent the past year solely relying on her solo debut album—not a bad strategy, considering that it’s sold up to 12 million copies in the U.S. alone. But just as the music began going stale, “Oop! . . . Did It Again,” the first track from her upcoming album of the same name, May 16, is a shot in the arm. This one puts Spears back on top. The beat mimics the remix of “On the Floor” by LMFAO, while the track features a collaboration with Backstreet Boys’ finest up-tempo work. That’s undoubtedly created by pop maestro Martin, who produced the song. None of this is to say that this track isn’t instantly appealing and hooks listeners from the word go. Spears remains a delightful presence, especially the way she plays the maddening hookworm, where she and Martin switch over to some unexpected, nonsensical wordplay from the one through a breakthroughs here, but a solid pop song that should add further heat to this superstar’s red-hot career.

P O P

TINA TURNER

Whatever You Need

PREDUCER: Jerry Douglas
LABEL: Polydor
PUBLISHER: Homemade Music Ltd., BMI
VINYL 14982 (12"

Sometimes it’s impossible to figure out what goes through the programmer’s mind. Tina Turner’s recent “When the Heartache Is Over” was an enormous hit across Europe and sent her new album, “Twenty Four Seven,” to near-instant gold status in the U.S., thanks to dedicated video play for VHI. And yet, top radio ignored those signs that Turner remains a vital treasure among the world—one that listeners are eager to hear. Her returns with the follow-up single, “Whatever You Need,” a soulful pop anthem that delivers all the needed emotional conviction. The verifier artist on the lifetime A-list. The refrain of “What ever you want, whatever you need I’ll be right here waiting” is enough in itself to lift anyone’s day but hearing Turner look at you with her song gives the world back to the grinning in the recording studio—it’s all the fuel needed to call this furl’s little number a hit. A set of backed voices in the background and sunny production take it all the higher. Radio, might you try to offer this one.

G O O D  D O L L S

Broadway (1:59)

PREDUCER: Bob Cato, Go Go Go
WRITERS: J. Runyon
PUBLISHER: Cincinnati of Clark and Hart Merc Ltd
VINYL 40125

The latest single from the platinum “People Ugly The Girl”—the mid-tempo, electric arrangement is filled with a sense of late-’60s, late-’70s late-maurer vibe complete with some few songs besides “Iris” that is not runned by overproduction, but it’s not exactly one of the group’s most original or ballsy high-melodic songs. Still, it wouldn’t be Go Go Dolls without a few hooks, and Johny Rzeznik’s observations are telling, and his delivery, touching. He has become one of today’s FM formats of subliming singing, the believable bard for the sensitive, allover lovers in radiooland. Rzeznik’s voice is humanly and real, the hard-hits lyrics are literate, and the band doesn’t get in the way of his well-crafted song.

S P O T L I G H T

Edited by Chuck Taylor

H E N R Y  W I L K E R

FEBRUARY 10, 2000

BRUNO MARS

I Just Wanna Love You

PREDUCER: James Fauntleroy
WRITERS: J. Fauntleroy, B. Collins
PUBLISHER: Motown

I just wanna love you
cut, yeah, yeah, yeah
the melody line is unapologetically the same
enjoying skits
Digga’s
urban, Lauren’s
digs deep into each song, weaving rich vocal lines within the instrumental bed and soaring wordlessly above the music’s lush harmonized brickyard. Amazingly, this recording, with Acuna’s personality ideally stamped on each track, marks the singer’s recording debut.

(Continued from preceding page)

REVIEWS AND PREVIEWS

BRITNEY SPEARS SINGS ‘Oop!’ . . . Did It Again

PREDUCERS: Max Martin, Ronny W.
WRITERS: M. Martin, R. Ryan
PUBLISHER: Zomba Enterprises, ASCAP

While many of her contemporaries have kept things fresh with countless soundtrack contributions, Britney Spears has spent the past year solely relying on her solo debut album—not a bad strategy, considering that it’s sold up to 12 million copies in the U.S. alone. But just as the music began going stale, “Oop! . . . Did It Again,” the first track from her upcoming album of the same name, May 16, is a shot in the arm. This one puts Spears back on top. The beat mimics the remix of “On the Floor” by LMFAO, while the track features a collaboration with Backstreet Boys’ finest up-tempo work. That’s undoubtedly created by pop maestro Martin, who produced the song. None of this is to say that this track isn’t instantly appealing and hooks listeners from the word go. Spears remains a delightful presence, especially the way she plays the maddening hookworm, where she and Martin switch over to some unexpected, nonsensical wordplay from the one through a breakthroughs here, but a solid pop song that should add further heat to this superstar’s red-hot career.

(Continued from next page)
Brown, in her poetic lyrics pay tribute to the black woman, in all her beauty and strength. “The soul of your femininity fits just like that dress/Just any color with that brown/A Light shade of blue/Because you see, I just want to see the way/doing it/You’re beautiful.” "Sunshine" get to start on the national radio format “The Touch,” and then syndicated morning man Tom Aykroyd championed the song, Affiliates quickly line up and began playing "Sunshine" in other day parts, and it’s still growing. "Sunshine" is unique and with its voice, a song that seduces passion and involvement from listeners. And it might just start a new fashion trend this summer.

COUNTRY

TIM McGRAW Some Things Never Change

PRODUCERS: Reid Shelton, Jason Scott, Tim McGraw
WRITERS, C. R. Cray, J. White
PUBLISHERS: EMAP/Musica/Wet Rock Music, ASCAP
Total: 3:01

This single provides a pretty, lilting melody, understated acoustic instrumentation, and another nice performance from McGraw. Tim McGraw is a rising country singer, and his vocals are smooth and compelling. The song has a nice bluesy feel to it that makes it stand out from the crowd.

NEW & NOTEWORTHY

NATALIE MACMASTER In My Hands

PRODUCER: guitar/songwriter: A. Smith
WRITERS: N. Macmaster
PUBLISHERS: MacMaster Music, SOCAN
Recorder Records: 1175 CD

Fiddler extraordinare Natalie MacMaster has long held Canadian listeners captive with her eloquent blend of fiery strings and traditional-cum-pop melodies. But here, the Nova Scotia native turns her fiddle to the more serious air of the ethereal "In My Hands," which blends spoken-word vocals with a contemporary instrumental backdrop that only hints at her admirable fiddle talents until the song reaches its first chorus. From then on, it’s all about the strings, which, even for those unfamiliar with the form, will widen eyes and earn a nod of approval. While new in the States, her presence has long been felt at home in Canada, over the course of four albums, a 1990 Juno Award for Instrumentalist of the Year, an opening gig for Carlos Santana, and a performance alongside Celine Dion in Canada. Natalie MacMaster, in her appearance at the Newport Folk Festival, was one of the more memorable moments of her performance, captivating Luciano Pavarotti. This impressive track, which captures elements of old and new, taken on a command of so many styles, and does it so vividly, that it could well work itself into favor with modern rock and triple-A programmers, as well as adult top 40 and certainly roots-oriented outlets. It is a beautiful, courageous and inspiring effort.

AC

JANIS IAN Jolene

PRODUCERS: Ken Cerny, Jim Meltzer
WRITERS: J. J. Hilly
PUBLISHERS: Perpetual Motion, ASCAP
地上乐

On her 17th album, the ever-contemplative Janis Ian remains as fired up as ever with her strong views on politics and society, and here and again, relationships. The title of her current opus, "Jolene," is inspired by her family’s surveillance by FBI agents in the 1960s, and also serves as a statement of solidarity with black women. Ian’s songwriting, once dismissed as bitter and bitter by Dylan’s mellow vocals, is now a powerful and resonant work.

SOUND & DANCE MAN III: The Art of Bob Dylan

MICHAEL GRAY

Bob Dylan is one of rock histo-

r's most complicated figures—a man who frustrates his audiences, with his inescapable capriciousness, because they find his music so appealing. In this, Gray supplies only a fascinating look at rock's most basic foundations but also a heightened appreciation of Dylan's songwriting.

In a single chapter devoted to Dylan's legendary song "Blind Willie McTell," Gray connects the dots between the song's spiritual and its eponymous blues innovator. He demonstrates how the blues and a lesser-known Dylan song with the lyrics and tale of McTell, the lesser-known bluesman. Throughout the 30-page chapter on Dylan's connection to McTell and the 130-page chapter on Dylan's connection to the entire blues genre, the author's passion is obvious and his admiration for the performer exhilarating.

If only all pages of "Dylan, Sound & Dance Man III" were so riveting. Unfortunately, the book's long-windedness, along with his bitter attitude toward Dylan's status in the mainstream press, diminishes much of the rest of the book. In the preface, the author aligns himself with the likes of Greil Marcus—but McTell will never achieve a far more digestible piece of Dylan criticism in 1997 titled "Invisible Republic: Bob Dylan's Basement Tapes." Grey sees himself as an "adjective" at the "critical Herdman's Wall con-

structed by the literati," he believes he has too quickly and too harshly dismissed Dylan's lackluster output between 1970s "Desire" and 1997’s "Time Out Of Mind." Yet he also questions why "the general media world has taken "Time Out Of Mind" to its fickle bosom," as if he would rather be alone in his appreciation of Dylan's work.

It is moments such as these when you might perhaps appreciate Gray's heavy book and turn direct-

ely to his subject's albums. Therein lies a far more compelling investigation of the art of Dylan. BEN FRENCH

BOOKS: Send reviews copies of books pertaining to artists or the music industry to Bradley Bambarger, Billboard, 1515 Broadway, New York, N.Y. 10036
BY RASHAUN HALL
NEW YORK—As the first artist to debut on Magic Johnson/MCA Records, Avant is to bow “My Thoughts” on May 9. Though he’s only 22 years old, label executives have high hopes for the singer/songwriter. Those executives include Marvin Batchelor, senior director of marketing for MCA, who has deemed the singer “the new voice of ghetto soul.”

“Musically, he has a sound that’s familiar to R&B and hip-hop audiences alike,” says Batchelor. “He’s known around the world from everyday life, so he appeals to all demographics—R&B fans, hip-hop fans, and an older audience.”

The album’s first commercial single, “Separated”—which is currently No. 88 on Billboard’s Hot R&B/Hip-Hop Singles & Tracks chart—takes a topic many people have personally experienced: failed relationships. “I was in a relationship at a young age, and I got my heart broken,” recalls Avant. “Fortunately, the Lord healed that for me by letting me put my feelings down on paper.”

Avant, who often writes from his personal experiences, thinks his next single will be the soulful “Let’s Make A Deal.” He explains that the song is about love in the 21st century has become more about negotiation. “You know how back in the day women used to cater to their men? Nowadays a brother can’t get that,” says the singer/songwriter, who is published by Grund Time. “So I’m saying, ‘Let’s make a deal.’” Meet me halfway, $50/50. If I have to work hard all day, can I get a dinner or something when I come home?”

“My Thoughts” also offers Avant’s cover of the 1985 René & Angela ballad “My First Love” and the sultry “Ooh Aah.”

He decided to remake “My First Love” because the song has a certain effect on people, or at least on me,” says the singer. “You always remember that first person. They set up the way the rest of your romantic life will go—good or bad.”

When I wrote “Ooh Aah,” I was in a dimly lit room, and I just had this sexual vibe,” Avant continues. “The song is about remembering when you were with a former lover and what that experience was like. That’s why the chorus is just ‘ooh aah.’ I want to leave it up to the listener’s interpretation to remember what his own ‘ooh aah’ was.”

Batchelor wants to continue to build on the success that Avant has already attained in the Midwest, where “Separated” has been in rotation since last August. “The popularity of the single ‘Separated’ drove us to release the summer Heat’ album commercial,” says Batchelor, referring to the 1995 12-song set featuring Avant, Mary J. Blige, the Roots, and K-Ci & JoJo, which was originally released as a sampler in honor of Black Music Month. The airplay that “Separated” received on radio stations like WGCI Chicago along with the earlier success of Avant’s independently released single, “I Wanna Know” (Payton Entertainment)—which was released in January 1998 in the Midwest area—made “Summer Heat” the perfect launching pad.

“Summer Heat” has been doing really well, because WGCI has been playing ‘Separated’ a lot,” says Hilda Johnson, assistant manager of Chicago’s Sam Goody outlet in Ford City. Avant has also begun making noise on radio throughout the country. “Avant has a fresh new sound, and he’s a great singer,” says Tyrene Jackson, PD at WMC Milwaukee, where “Separated” has been in heavy rotation for several weeks. “I would put him in the same category as an R. Kelly.”

The “Separated” video is in rotation on BET and the Box. Avant is slated to guest on “Soul Train” in May. From there, the singer will be making the TV and radio rounds throughout the summer.

**Divas’** Doin’s: The on-again, off-again Supremes reunion tour—believed by media-covered spats to be a little-age-old industry cure—are finally having it off. Some say that Diana Ross and former members LaToya Jackson and Yolanda Adams will regroup for a fall tour. Diana’s been here before, but the last time she regrouped for the summer, she and LaToya didn’t seem too close. Nonetheless, they’ve been together to release tracks from their solo albums. Look for the tour to hit the major U.S. markets this summer.

**Supreme Tour Rumors Become Official; Hip-Hop Hall Of Fame Set For Launch**

That’s the blueprint for the Hip-Hop Hall of Fame, set for unveiling at a launch party Friday (13) in New York, hosted by Hip-Hop Index head Peter Scherrie Payne, AMFM’s director of urban programming and operations manager of WUSL-FM Philadelphia. However, this latest entry in the growing list of industry accolades carries a special hook: Inductees will be chosen by the public.

Voting begins Thursday (13) via the Web site HipHopHallofFameOnline.com. Fans are invited to log on and answer a series of questions that will change weekly, i.e., “Who’s your favorite female artist?” Then a public election will be held via radio, the Internet, and other media. The final number of inductees and other details are still being hammered out, but with the first annual induction ceremony planned for the fall.

The idea for establishing the hall was advanced three to four years ago by a board of major industry players, who have decided to remain anonymous until a future date. “The names will be made public very soon,” says hall spokesman Steven Burns, who works with public relations firm Blue Group. “But the board doesn’t want this to be a self-service situation—they’re going for an ego-less approach. They feel a lot of the selfishness in hip-hop needs to be removed, replaced with an emphasis on the genre’s present, past, and future, honoring the contributions of the music’s pioneers and unsung heroes.”

**COURTSIDE:** Original Temptation Otis Williams’ 1996 suit against former member Richard Street and other defendants has resulted in a new permanent injunction issued by a U.S. District Court in Los Angeles. This means Street is prohibited from publicly performing as the Temptations or under any name similar to that. Street was also fined $50,000 as a result of violating a prior injunction. Also laying down tracks to the vindication beat is Dr. Dre (aka Andre Young). He recently won a judgment against veteran manager/executive Dick Grify, who had claimed he was entitled to 25% of Dre’s profits from 1991-98 under the terms of a 1991 contract. Saying that the statute of limitations had run out on the contract, the Los Angeles Superior Court judge ruled the deal “unconscionably unfair.”

**CONDOLENCES:** To the family and friends of Alfonzo “Country” Kellum, a member of the James Brown Orchestra (c. 1960s), He died of natural causes at his Rochester, N.Y. home March 24. He was 56.
**TOP R&B/HIP-HOP ALBUMS**

*Compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan.*

**April 15, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Price</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DMX</td>
<td>Ruff Ryders' Debut</td>
<td>Ruff Ryders/Interscope</td>
<td>106,000</td>
<td>(12.98/16.98)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>112th Street</td>
<td>Tha Last Mile / Young Bloodz</td>
<td>ARISTA</td>
<td>55,000</td>
<td>(11.98/17.98)</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Tuff &amp; Big Kap</td>
<td>Tuff Gung/Island</td>
<td>RCA</td>
<td>47,000</td>
<td>(10.98/16.98)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Kool &amp; The Gang</td>
<td>Buffalo Tools / Universal</td>
<td>Universal</td>
<td>49,000</td>
<td>(11.98/17.98)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>The War</td>
<td>Unleash The Dragon</td>
<td>的影响 / Arista</td>
<td>46,000</td>
<td>(11.98/17.98)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Big Punisher</td>
<td>Yeasah Baby</td>
<td>MCA</td>
<td>51,000</td>
<td>(11.98/16.98)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Lil' Wayne &amp; Cash Money</td>
<td>Tha Block Is Hot</td>
<td>Cash Money</td>
<td>47,000</td>
<td>(11.98/16.98)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>The Notorious B.I.G.</td>
<td>The SIm Shady LP</td>
<td>SIM/Interscope</td>
<td>50,000</td>
<td>(12.98/16.98)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Method Man &amp; Redman</td>
<td>Blackout</td>
<td>Universal</td>
<td>46,000</td>
<td>(11.98/17.98)</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Tamar</td>
<td>Unbreakable</td>
<td>Elektra</td>
<td>58,000</td>
<td>(12.98/16.98)</td>
<td>10</td>
</tr>
</tbody>
</table>

**New Entries**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**New to Top 10**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**Peak Positions**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**Highest Chart Positions**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**First Week Sales**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**First Week Price**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**Greatest Hits**

- DMX: Ruff Ryders' Debut
- Tuff & Big Kap: Tuff Gung/Island
- Kool & The Gang: Buffalo Tools / Universal
- The War: Unleash The Dragon
- Big Punisher: Yeasah Baby
- Lil' Wayne & Cash Money: Tha Block Is Hot
- The Notorious B.I.G.: The SIm Shady LP
- Method Man & Redman: Blackout
- Tamar: Unbreakable

**More Information**

- Billboard.com
- AmericanRadioHistory.com
- www.billboard.com
**Astralwerks’ Primal Scream Drops 6th Set**

BY AMANDA NOWINSKI

SAN FRANCISCO—“We’re a rebel band, and ‘XTMRNTR’ is a rebel album,” says singer/songwriter Bobby Gillespie of U.K. dance/rock act Primal Scream. “I’ve been waiting my whole life to make this album; it’s an act of affirmation. And we’re very clear on what we’re saying here—we’re not just screaming.”

Screaming. The band’s sixth album, Primal Scream, the 14-year-old group that helped define the rave scene, is a follow-up to the early UK rave culture in 1991 with the Mercury Prize-winning album “Screamadelica.”

In the UK, Creation Records issued “XTMRNTR” Jan. 31. The album features political injustices and social change through the new work, a punk/dance hybrid composed of its whole lineup: take this album; it’s an act of affirmation. And we’re very clear on what we’re saying here—we’re not just screaming.”

Production assistance on “XTMRNTR” was handled by Irish DJ/producers David Holmes, the Automator (aka Dr. Octagon), Kevin Shields of My Bloody Valentine, Brendan Lynch, Jagz Kooner (formerly of Sabres Of Paradise), Hugo Nicholson, Adrian Sherwood, New Order’s Bernard Sumner, and Death In Vegas’ Tim Holmes.

Industrial dance beats provide the basis for Primal Scream’s energetic guitar and keyboard-driven compositions, which are published by EMI Music. Tempos and instrumentation range from the aggressively frenetic to the languidly hypnotic, throughout. Gillespie’s lyrics maintain a sense of controversy and subversion, especially on tracks like “Kill All Hippies,” “Swastika Bone,” and “Shook Speed/Kill Light.”

Gillespie hopes the album will serve as a wake-up call for an apathetic generation. “There is a depoliticization of culture at large, and most music now reflects that,” says Gillespie, a one-time career for 90’s garage act Jesus And Mary Chain. “People are ignoring problems by keeping their mouths shut and steering clear of things. I was born in the 60’s, and there was a lot of political activism at that time; both in the States and in Britain. There was a lot of working-class power then, and you don’t see that anymore.”

Still, Gillespie holds fast to the nascent ideologies of dance music culture. “The early rave movement was underground, it was organized, and you had different people coming from different strata of society dancing together, being friendly to one another. It was a very positive and uplifting time.”

Before Primal Scream ventured into dance music in the early ’90s, it released two indie pop albums: 1987’s “Screamadelica” and 1989’s “Vanishing Point.”

“Sierra Madre,” Primal Scream produced the straight-ahead rock album that will only to re-integrate dance elements into 1997’s “Vanishing Point.”

Astralwerks dance product manager Jeff Grubb says Primal Scream’s rebel-like approach and hopes to broaden the band’s American fan base. “‘XTMRNTR’ is a major work by a band that has never quite gotten its due in the States,” Gruber says.

“The band has had an amazing history and has been enormously influential,” he adds. “After Ultra, they’ve been through it, it’s amazing how relevant they’ve remained. Usually, a band makes one or two great records early in its career, and that’s it. Primal has managed to change, be challenging, and continually amazing.”

The set’s first single, “Kill All Hippies,” goes to college alternative and hard rock specialty radio in early May, says Gruber. Service to commercial alternative and active rock formats will immediately follow.

Primal Scream will embark on a U.S. tour on May 20. At press time, locations and venues were being finalized.

According to Gruber, Astralwerks’ marketing plan will include a heavy street and retail campaign, utilizing stickers, posters, fliers, and T-shirts. The label will also initiate an intensive Internet campaign via live Webcasts and music chat rooms.

Retailers anticipate high sales for Primal Scream’s latest release. “The album is in our top five,” says Simon Graham, owner of Berkeley, Calif.-based Mod Lang Records, a British import specialty store.

“We’re very excited about it. It’s been our top-selling album for the past three weeks.”

**by Michael Paolletta**

**Inferno’s**

(Charlie Chester, the club’s promoter and chief operator, says Mezzanine, equipped with three cameras, allows people on the Web site different views of the club. Also, says Chester, “we archive everything so that people can access images as well as a DJ’s set from weeks ago.”

The Web site is averaging 10,000 users per week, notes Chester, who adds, “At the end of April, we’ll have a 12-hour live Webcast from the club, plus the Royal Oxford Ball, with guest DJs like Paul Oakenfold, Goldie, Gilles Peterson, Boy George, and Tall Paul.”

On Friday (14), BBC Radio 1 DJ Dave Pearce will begin a monthly residency at Mezzanine, allowing fans the world over to experience his fabled sets. Joining Pearce will be Ibiza DJ Rob Tissera.

On Saturday nights this month, the Mezzanne club welcomes DJs Paul Oakenfold (on Saturday 8), which is the club’s first birthday, Judge Jules (on Saturday 15), Farley and Heller (April 22), and Pete Tong and Gilles Peterson (April 29).

Quite the wonderfully varied lineup, if you ask us! But as Chester points out, “Dance music continues to break down borders, so why can’t Frankie Knuckles play the club one night, Paul Van Dyk play the next, and Dave Pearce the next week. Ultimately, it’s about the music, and we want to offer it all.”

June, Mezzanine Records will debut with a compilation of Ibiza stuff,” says George. This album will be followed by the single “Ive Talking” by BHH 2000 (aka Georgiou and Mezzmusic). “The sky’s the limit,” enthuses Georgiou. “There really are no limits to what we can do here. We have the Inferno deal, the live Webcasts from the club, superstar DJs, and Mezzmusic Records. We’ve truly only just begun. Now, our only goal is to be the No. 1 dance music site in the world.”

“We’re watching...”

**WORDS & PICTURES: What is a DJ?** Well, according to Kurt B. Reigleb (aka DJ EI Toro), the Seattle-based freelance writer who has penned “Looking For The Perfect Beat: The Art And Culture Of The DJ” (MTV Pocket Books), a DJ is an artist, an educator, a historian, a musical diplomat, an entertainer, and, sometimes, a superstar pop jet.

Interviewing nearly 40 DJs for the book, Reigleb (smartly) approached each of the 12 chapters “In the Closet,” “DJing,” “The Good, The Bad, and The Ugly,” and “The Future Of The Future,” to name but three) in the same manner that he converses with his Technics turntables.

By editing and sequencing each DJ’s response (as if he were seamlessly mixing from one record to another), Reigleb offers readers a glimpse—as well as a lively read—into today’s highly volatile, ego-rich, and enriched music culture.

The chapter titled “Stars” finds Paul Oakenfold saying (almost ironically), “The majority of young...” (Continued on next page)
DJs are all about the fame, the money, and the three hours of playing all the latest, obvious records."

In the title chapter, disc jockey veteran Robbie Leslie discusses the early days of dance music, noting, "Back in the '70s and '80s, having released tracks was still a source of status. Playing for the masses would be the best part of the night. But if something is played just because it's new and unheard, the program becomes two-dimensional."

One of the book's most refreshing remarks, though, arrives via Francois K. "For Larry Levan, or David Mancuso, or Nicky Siano—these people who started the early New York movement—there was always this element of being in the crowd, the feeling through that the DJ was speaking directly to you. Readers looking for a comprehensively descriptive history of dance music or an all-inclusive DJ tome are advised to look elsewhere." The book continues: "Let other authors concentrate on these individual angles. The only dynamic that seemed truly suitable to capture the essence of DJ culture was to move between a variety of topics and show how they interrelate."

If it's less words and more graphics you desire, look no further than the similarly titled "Searching For The Perfect Beat" (Watson-Guptill Publications), which is appropriately subtitled "Flyer Designs Of The American Rave Scene." Except for the fascinating introduction penned by New York music critic Neil Strauss, and a few words from the authors (the Earth Program Ltd., a New York-based multimedia company), the book is a virtual kaleidoscope of color that chronicles the art form's progression from black-and-white photographs to five-color die-cut foldouts. Additionally, each flier acts as a piece of club culture history, documenting a rave's date and location as well as the DJs, artists, promoters, and sponsors that helped make the event a reality. And in most instances, the designer(s) responsible for each flier is credited. Visually stimulating, indeed.
Capitol Has ‘Faith’ In Wariner Set
Artist Explores With Horn Section, Drum Loops, Mambo Feel

BY JIM BESSMAN

NEW YORK—With his last album, “Two Teardrops,” having just joined his previous releases on the Roadhouse Down, in achieving gold status, Capitol artist Steve Wariner is on a career roll—but it’s still built like a tower.

“The minute I finished ‘Two Teardrops,’ I started making my next album,” says Wariner, whose new set, “Faith In You,” comes out May 9. “But I’m always looking ahead, trying to come up with the best songs I can, regardless of trends.”

The Steve Wariner Music (BMI) writer had a hand in all 13 tracks on “Faith In You,” whose title track, co-penned with his fellow Grand Ole Opry star and frequent co-writing pal Bill Anderson. The pair also wrote the album’s most popular number, “The Last Time,” and, with Sharon Vaughn, “Blinded.”

“I always have to have a collaboration with Bill,” says Wariner, noting that he also enlisted his “team” of other songwriting partners, including Rick Carnes and Marcus Hummon, as well as Annie Roboff, Rodney Crowell, Jim Winter, and Billy Kirsch. But besides “always trying to take a step up as a writer,” Wariner says that “Faith In You” is so "personal and more of a project of start from finish than just a collection of good songs.

“Wariner’s album also to his most diverse, says the singer-

songwriter/guitarist/producer.

“Some things were real left turns, like ‘Up In Your Arbor’ TV advertising campaign, which has been created to promote country radio through TV album spots (Billboard, March 26). “We’ve tested it with Trace Adams and Keith Urban, but Steve’s the first big roll-out,” says Quigley.

The Wariner TV push commences May 6 in major and smaller markets and is tailored to each station’s cross-promoted in the spots.

“If they think Steve’s good for their drive time, we’ll advertise on the ‘Today’ show,” says Quigley. “If nighttime, we’ll give them the 6 o’clock news—whatever is best for them, because they know their market.

Noting that the retail community “loves Steve Wariner as a person,” Quigley says that in-store merchandising materials will be “way above and beyond” any.

“Faith In You” will be “the most-advertised product other than Garth that I’ve seen. He’s coming off two RIAA Industry Assn. of America-certified gold albums in a row and has some real good momentum. We also have some Internet push planned for marketing and awareness pur-

poses.

That means the radio industry is well aware of his singles, and the songs have found a strong sense of what his life is about and the good things in life. That’s what makes his albums really enduring and so appealing to everyone. There’s something really easy-going about him. My sister says that if you cut him he’d bleed marshmallow cream.”

Marshmallow blood aside, the final “Faith In You,” “Bloodlines,” is noteworthy for being an instrumental duet with Wariner’s 16-

year-old son, Ryan, who plays gui-

utar, as does 13-year-old brother Ross, who plays on “High Time.”

“I got in trouble by having Ryan on the last album, so Ross guilted me into putting him on this one,” says Wariner.

Self-managed via Renaissance Management and currently “in be-

tween agents,” Wariner has no Faith in You tour plans yet. But in keeping with his previous ads and custom, he says he’s already written two songs for its follow-up album.
# Hot Country Singles & Tracks

## Top Country Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BREATHE</td>
<td>FAITH HILL</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>GOODBYE EARTH</td>
<td>LONESTAR</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>AMAZED</td>
<td>CLAY WALKER</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>CRAWFORD TAKE ME AWAY</td>
<td>DIANE CHESNUT</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>DON'T LAST A MOMENT</td>
<td>COLIN RAY</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>THE CHAIN OF LOVE</td>
<td>ANDY GRIGGS</td>
<td>18</td>
<td>11</td>
</tr>
<tr>
<td>11</td>
<td>BACK AT ONE</td>
<td>MARK WILLIS</td>
<td>23</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>LE'TS MAKE SURE WE KISS GOODBYE</td>
<td>VINCE GILL</td>
<td>26</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>ANOTHER NINE MINUTES</td>
<td>YANKIE GREY</td>
<td>29</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>GOODBYE EAR</td>
<td>TRACE ADKINS</td>
<td>33</td>
<td>9</td>
</tr>
<tr>
<td>15</td>
<td>YES!</td>
<td>CHAD BROOK</td>
<td>35</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>UNBREAKABLE HEART</td>
<td>JESSICA ANDREWS</td>
<td>36</td>
<td>7</td>
</tr>
<tr>
<td>17</td>
<td>UNSTOPPABLE</td>
<td>RASCAL FLATS</td>
<td>38</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>I'LL BE</td>
<td>BEA RICCARDI</td>
<td>41</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>YOUR EVERYTHING</td>
<td>KEITH URBAN</td>
<td>43</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>ANOTHER WIND ON THE WALL</td>
<td>JANETTE JOHNSON</td>
<td>44</td>
<td>3</td>
</tr>
<tr>
<td>21</td>
<td>THE FUN OF YOUR LOVE</td>
<td>ROBIN BRIDGER</td>
<td>45</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>STUCK IN LOVE</td>
<td>CURB ALBUM OUTLET</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>I HOPE YOU DANCE</td>
<td>LEE ANN W有名 WOMICH W/ SONS OF THE DESERT</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>JIMMY'S GOT A GIRLFRIEND</td>
<td>THE WILKINS</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>BEFORE I SAY GOODBYE</td>
<td>SHANE MINOR</td>
<td>45</td>
<td>1</td>
</tr>
</tbody>
</table>

## Hot Shot Debut

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>WHAT AM I DOING</td>
<td>B. GALLIMORE</td>
<td>5</td>
<td>52</td>
</tr>
<tr>
<td>27</td>
<td>THE BALLAD OF THE JOHN ROCKER</td>
<td>TIM WILSON</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>28</td>
<td>LET'S MAKE LOVE</td>
<td>FAITH HILL</td>
<td>7</td>
<td>48</td>
</tr>
<tr>
<td>29</td>
<td>BLUE COLLAR DOLL</td>
<td>WEDNESDAY BOUND</td>
<td>5</td>
<td>47</td>
</tr>
<tr>
<td>30</td>
<td>DO I LOVE YOU ENOUGH</td>
<td>ROB WILSON</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>31</td>
<td>HONEY I DO</td>
<td>BILLY GRANETT</td>
<td>5</td>
<td>45</td>
</tr>
<tr>
<td>32</td>
<td>THE MEMORY IS THE LAST THING TO GO</td>
<td>SHANE MINOR</td>
<td>5</td>
<td>44</td>
</tr>
<tr>
<td>33</td>
<td>COMING UP SHORT AGAIN</td>
<td>B. GALLIMORE</td>
<td>5</td>
<td>43</td>
</tr>
</tbody>
</table>

## Additional Notes
- HOT COUNTRY SINGLES & TRACKS was compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Billboard. AIAA certification for single-song units (Platinum), with multiplatinum titles indicated by a number following the symbol. (X) indicates that the song has reached a certain milestone in sales. (CI) (D) (V) indicates that the album has reached a certain milestone in sales. (V) indicates that the album has reached a certain milestone in sales.
Eminent Reissues Two Harris ’80s Treasures

BY DEBORAH EVANS PRICE

NASHVILLE—Emmylou Harris fans have reason to rejoice this spring, as two of the songbird’s landmark albums are being reissued on CD for the first time in the U.S. “Cimarron” and “Last Date”—originally released in 1981 and 1982, respectively—will hit the street May 18 along with Bush’s “Evangeline” album, but “Cimarron” marked the first album he participated in fully. “I felt like I was a part of the fold,” he recalls fondly. “Emmy’s sound to start with just made you feel like you have as much freedom as you need to express yourself, and it’s a wonderful situation to be in.”

“We were well aware there were several great Emmylou records that Warner Bros. had in their catalog,” says Steve Wilkison, VP/GM of Nashville-based EMI, the label that released Harris’ 1988 “Spyboy” album. “We thought we should pursue some of those releases.

Brian Ahern, who originally produced both albums, has digitally remastered the CDs. “Cimarron,” Harris’ 10th album for Warner Bros., includes the hit singles “Tennessee Rose,” and “If I Needed You,” a duet with Don Williams. The album stayed on the Billboard country albums chart for 26 weeks and peaked at No. 6. The reissue CD features the bonus track “Colors Of Your Heart,” penned by Rodney Crowell, a former member of Harris’ family Hot Band. The tune was the B-side of the 45 rpm single “Born To Run.”

“Last Date” is a live album, recorded by Harris with the Hot Band at a series of home-town shows buy Emmylou in California in 1982. The album spent 32 weeks on the Billboard chart, peaking at No. 9 and spawning the hit singles “(Last I Knew) On Our Last Date” and “I’m Movin’ On.”

Although Harris has released other live work, including three tracks on “Elite Hotel,” “The Ryman,” and “Spyboy,” this was her only live set with the Hot Band. The reissue of “Last Date” includes a bonus track, a duet with the late Pot O’Tea and “Maybe Tonight.”

“The wonderful thing about working with Emmylou was the inclusion of the band in the recording process,” says Steve Fishell, an acclaimed pedal steel guitar player who was a member of Harris’ Hot Band from 1980-89. “It was a great experience for me. Everything I know about working in the studio I learned from Emmylou Harris and Brian Ahern.”

“Brian and I spent the year together making the album. We were definitely on the edge of our seats.”

Fishell, who provided Emmylou with photos, backstage passes, and other memorabilia to use in the packaging of the CDs, says he will have been around with the Hot Band were "remarkable." Harris was such a great artist to be with. Every night was like a Grand Ole Opry show when the fans would turn on the monitors as they listened to her voice. Her consistency [is astonishing].

Harris has such a devoted and enthusiastic following that expectations are high for these releases.

“Some of these albums have been our favorites forever,” Wilkison says. “‘Cimarron’ had previously been available on CD only in Germany, and ‘Last Date’ has never been issued in the U.S., at all. Wilkison says, ‘‘Last Date’ is the only live album with her famed Hot Band. People were going to be going to be finally being able to get these albums on CD. These are two of Emmylou’s classics.”

Tower Nashville GM Jon Kerlin says he feels the reissues have strong sales potential. “I’m sure they’ll do well, especially in this market,” he says. “Emmylou is very popular, and this is something they’re going to love.”

The CDs both include songs, liner notes by Nashville journalist Brian Mansfield, previously unpublished photos, and comments by Fishell and other former band members, including Michael Bowden and Barry Tishian.

Wilkison says EMI plans to support the releases with “consumer advertising and retail co-op advertising” and to service the projects to country- and triple-A-stations.

In fact, the 100th anniversary of the Billboard Century Award, will continue to tour throughout the spring and summer, increasing consumer awareness of the releases. Wilkison says the label will also promote the release on its Web site.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Release Date</th>
<th>Category</th>
<th>Catalog Number</th>
<th>Original Price</th>
<th>Change</th>
<th>Current Price</th>
<th>Change</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'm Alright&quot;</td>
<td>Jodeci MESSIAH</td>
<td>MAXI MC 77901 (10.98/16.98)</td>
<td>9/9/1989</td>
<td>107</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Up From the Ashes&quot;</td>
<td>Patrice CLINE</td>
<td>MAXI MC 77906 (10.98/16.98)</td>
<td>9/9/1989</td>
<td>306</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The Woman in Me&quot;</td>
<td>Shania TWAIN</td>
<td>MAXI MC 77912 (10.98/16.98)</td>
<td>9/9/1989</td>
<td>269</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The Wall Of Sound&quot;</td>
<td>Martin MCBRIDE</td>
<td>MAXI MC 77914 (10.98/16.98)</td>
<td>9/9/1989</td>
<td>306</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The Hits&quot;</td>
<td>Garth BROOKS</td>
<td>MAXI MC 77907 (10.98/16.98)</td>
<td>9/9/1989</td>
<td>241</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Super Hits 270&quot;</td>
<td>Charlie DANIELS</td>
<td>MAXI MC 77908 (10.98/16.98)</td>
<td>9/9/1989</td>
<td>118</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Albums with the greatest sales gains this week.*
The most gargantuan tasks Rosen took upon himself for the New York Review of Books was criticizing "The New Grove Dictionary of Music And Musicians" (of 1980). The last exquisitely balanced line of his exquisitely even-tempered review was: "The New Grove is a magnificent achievement—so good, in fact, that it should be revised without delay." (Twenty years on and it has only the second edition of the New Grove comes out in print and online in November. You can bet that most of Rosen’s suggestions were taken to heart.)

Decades of reviews later, Rosen observed “The Irrelevance Of Serious Music”—the ironically titled final chapter of "Critical Entertainments”—with me for Keeping Score (Billboard, Feb. 13, 1999). As confuted from the Harper’s and New York Review essays (which atomize pronouncements by conservative aesthete Julian Lloyd Webber and Sony Classical president Peter Gellb, among others), this chapter still has much to say about the genre’s "death of classical music." It should be required reading industry-wide, from artists and journalists to radio programmers and record retailers to concert presenters and (perhaps especially) record company executives.

One particularly enlightened passage of "The Irrelevance Of Serious Music" is worth quoting in regard to the relative relevance of Billboard’s Top Classical Albums chart, which Rosen once described this column every other week (and which many venerate at the expense of a long-term view). Rosen writes, "The musical canon is not decided by majority opinion but by enthusiasm and passion. A work that ten people love passionately is more important than ten that thousand do not mind hearing." Amen.


Too many of Rosen’s readings are out of print, such as his pioneering 1994 Etudes. Still, you can hear his Bach "Goldberg Variations" and late Beethoven Quartets recorded by his students on Henry's "Classics," plus his playing traces the label's complete Wehren and Strawinsky sets). Bridge Records released Rosen’s great, Grammy-nominated album of Carter’s complete piano music in 1997. And in conjunction with the publication of "The Romantic Generation," MusicMasters issued a resplendent disc of his Schumann "Danubekantate" with additional pieces by Chopin and Liszt. Yale University Press is to publish a Room guide to the Beethoven sonatas, which may come with a CD.
Artists & Music

Jazz BLUE NOTES

by Steve Graybow

C’MON AND BLOW: By seamlessly melding jazz improvisation, funk, and R&B, saxophonist Macco Parker developed a signature style that he immortalized in the James Brown classics “Papa’s Got A Brand New Bag” and “Cold Sweat.” More than three decades after those recordings, Parker’s distinctive funky sound remains as strong as ever, as evidenced on “Dial M.A.C.E.O.,” due April 18 on What Are Records?

“The idea [for this project] was to bring in some friends to add their flavors to what I do,” says Parker, who is joined on various tracks by James Taylor, Ani DiFranco, and The Artist Formerly Known As Prince.

“He is a fan of mine, which led to my group opening some shows for her,” says Parker. “She had so much fun dancing in the wings during our set that I started bringing her out onstage. Then I played on her album [1999’s “To The Teeth!”], so she returned the favor and played on mine.”

Similarly, Parker’s pairing with pop/folk singer Taylor or of course DiFranco is not as incongruous as it might seem. “I had always admired him, to the point where I really wanted to work with him,” the saxophonist explains. Taylor adds counterpoint to Parker’s vocals on the track “My Baby Loves You.”

“I tried to have that live, on-the-stage feel on this record, so I used my own band and let the music develop as we go along,” says Parker, noting that all of the set’s tracks (save those performed by The Artist) were recorded live in the studio. “We play around with different grooves and lines and play off of one another. It’s fun and not too serious.”

Parker developed his saxophone chops while still in high school, inspired by such players as Sonny Stitt, David “Fathead” Newman, and Cannonball Adderley, whose fusion of jazz and R&B informed the hybrid of styles that Parker would eventually call his own. “By the time I was 20,” he says, “I had started to explore the sound within me.”

What Are Records? is capitalizing on the album’s eclectic mix by utilizing a twofold marketing approach, narrowing its retail focus while simultaneously reaching out broadly to radio with format-specific tracks.

Mainstream jazz and college radio stations are being encouraged to play a choice of five songs from the album; in June, smooth jazz radio will be serviced with Parker’s take on The Artist’s “The Greatest Romance Ever Sold.” What Are Records’ director of publicity Carrie Lombardi notes that this will be the first time Parker has been worked to the format in at least 10 years. Triple A radio will be encouraged to play “Coin Toss,” which features DiFranco.

The label has already provided retailers with CD samplers to use as giveaways and plans to purchase listening stations once Parker begins his U.S. tour in June. “In the past, Maceo has been stocked in the jazz, pop, and urban sections,” says Lombardi. “We want to narrow that down to just jazz and pop, to target his core audience.”

Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>VARIETY NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANA KRALL</td>
<td>Verve</td>
<td>WHEN I LOOK IN YOUR EYES</td>
</tr>
<tr>
<td>2</td>
<td>PAT METHENY</td>
<td>Warner Bros.</td>
<td>TRY 99-00</td>
</tr>
<tr>
<td>3</td>
<td>JOHN SCOFIELD</td>
<td>Verve-Savoy</td>
<td>RUMP</td>
</tr>
<tr>
<td>4</td>
<td>KEITH EDWARDS</td>
<td>Blue Note</td>
<td>THE MELODY AT NIGHT WITH YOU</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>Blue Note</td>
<td>JAZZ FOR WHEN YOU’RE ALONE</td>
</tr>
<tr>
<td>6</td>
<td>DR. JOHN</td>
<td>Blue Note</td>
<td>DINE ELEGANT</td>
</tr>
<tr>
<td>7</td>
<td>MARRY CONNICK, JR.</td>
<td>Imperial</td>
<td>COME BY ME</td>
</tr>
<tr>
<td>8</td>
<td>JOHN COLTRANE</td>
<td>Atlantic</td>
<td>THE VERY BEST OF JOHN COLTRANE</td>
</tr>
<tr>
<td>9</td>
<td>KEELY SMITH</td>
<td>crying</td>
<td>SWING, SWING</td>
</tr>
<tr>
<td>10</td>
<td>L.MILES</td>
<td>Telarc</td>
<td>SWEET LOVE</td>
</tr>
<tr>
<td>11</td>
<td>VARIOUS ARTISTS</td>
<td>Sony Classical</td>
<td>SWEET AND LOWDOWN-MUSIC FROM THE MOTION PICTURE</td>
</tr>
<tr>
<td>12</td>
<td>VARIOUS ARTISTS</td>
<td>Jazz At The Philharmonic</td>
<td>FOR THOSE PEACEFUL MOMENTS</td>
</tr>
<tr>
<td>13</td>
<td>STEVE TYRELL</td>
<td>Epic</td>
<td>A NEW STANDARD</td>
</tr>
<tr>
<td>14</td>
<td>DIANA KRALL</td>
<td>Sony Classical</td>
<td>STEP OUT</td>
</tr>
<tr>
<td>15</td>
<td>LAVAY SMITH</td>
<td>Sire</td>
<td>EVERYBODY’S TALKING/NOTHING TO MISS</td>
</tr>
<tr>
<td>16</td>
<td>VARIOUS ARTISTS</td>
<td>Blue Note</td>
<td>JAZZ ON THE QUIET TIMES</td>
</tr>
<tr>
<td>17</td>
<td>VARIOUS ARTISTS</td>
<td>Blue Note</td>
<td>JAZZ FOR A LADY DAY</td>
</tr>
<tr>
<td>18</td>
<td>JOHN PIZZARELLI</td>
<td>Telarc</td>
<td>KISSES IN THE RAIN</td>
</tr>
<tr>
<td>19</td>
<td>VARIOUS ARTISTS</td>
<td>Blue Note</td>
<td>PURE COOL</td>
</tr>
<tr>
<td>20</td>
<td>TONY BENNETT</td>
<td>Columbia</td>
<td>BENNETT SINGS ELLINGTON SONGS</td>
</tr>
<tr>
<td>21</td>
<td>VARIOUS ARTISTS</td>
<td>Blue Note</td>
<td>JAZZ FOR THE OPEN ROAD</td>
</tr>
<tr>
<td>22</td>
<td>PONCHO SANCHEZ</td>
<td>Blue Note</td>
<td>LATIN SOUL</td>
</tr>
<tr>
<td>23</td>
<td>BEE DEE BRIDGEMAN</td>
<td>Blue Note</td>
<td>LIVE AT KOSHER</td>
</tr>
<tr>
<td>24</td>
<td>NICHOLAS PAYTON</td>
<td>Blue Note</td>
<td>VERY SPECIAL</td>
</tr>
<tr>
<td>25</td>
<td>KENNY BARRON</td>
<td>Shanachie</td>
<td>NICK</td>
</tr>
</tbody>
</table>

BET ON JAZZ

Take a musical journey with Pat Metheny

Only on

BET ON JAZZ

THE JAZZ CHANNEL

Thurs., April 6 and Tues., April 25 6am, 2pm, 10pm Eastern 3am, 11am, 7pm Pacific

The J&R

April Artist of the Month
NEW ORLEANS—Local officials have an unfortunate habit of closing down the clubs that nurture this city's music.

They shut down Storyville, the legalized red-light district where brothels gave pioneering jazzmen a place to play in the early 20th century. In the 1960s, crusading district attorney Jim Garrison shuttered many of the strip joints and music clubs haunted by Mac Rebennack—the future Dr. John—and his contemporaries. In the 1990s, the uptown dive Benny's, a place where various Neville brothers jammed and the members of Galactic first learned the meaning of "funk," was closed after neighbors branded it a nuisance.

More recently, the thriving Frenchmen Street entertainment district on the edge of the French Quarter—home to Cafe Brasil, the Dream Palace, the Dragon's Den, Checkpoint Charlie and Snug Harbor—became a victim of its own success. The clubs that produced a new generation of Crescent City roots music—Galactic, Iris May Tango, the New Orleans Klezmer Allstars, M潭 Mamones, Royal Fingerbowl, the Flavor Kings—drew overflow crowds that spilled onto the sidewalks and sometimes the street, attracting the attention of police. After a subsequent crackdown, the scene has lost much of its luster.

But New Orleans music and musicians are nothing if not resilient, regenerating and perpetuating regardless of ever-changing national trends. As one scene disappears in this city, another develops, as one generation of bands graduates to the next level or breaks up, a new generation is bubbling under, preparing to step up. New Orleans music is in a period of rebirth now, evident in the latest crop of baby bands, as well as the new labels and related businesses that have taken root to support them.

TAKE ROOTS

New Orleans has produced its share of modern rock bands, from Elektra's Better Than Ezra to the hard-touring Cowboy Mouth. Guitar-pop band Tom's House, modern rockers Motorway and more adventurous acts such as Egg Yolk, Jubilee and Liquidnix are also making waves. Thanks to the success of Mauer's P.S. No Limit Records and the Williams brothers' Cash Money Records, New Orleans has emerged as a major player in the rap world.

But the heart of the city's sound is still roots music—jazz, funk, rhythm & blues. Young bands are taking these roots genres in exciting new directions, finding their initial support with college audiences, releasing independent CDs and then hitting the road.

INTERSTATE APPEAL

Thanks to the work of dedicated locals, the Crescent City's vibrant music scene is being heard around the country.

BY KEITH SPERA

From left: New Orleans Klezmer Allstars, Dr. John and Cowboy Mouth

Their ranks include Juice, a nouveau-funk band in the tradition of Galactic; Jettelette, whose musicians flout a jazzy influence; Crook, a unit that broke off from long running brass band/hip-hop hybrid All That Jazz; Quimology, a young quintet that looks to be the next Astral Project (whose members, after 20 years together, are still making invigorated modern jazz); and Honey Pot and Afroshock, two more funk-rooted bands. Soul Remedy and Mental Metropolis are playing hip-hop with live instruments. After two years, the all-star Latin jazz combo Los Hombres Galacticos is filling big clubs and selling thousands of CDs.

The scene is becoming more diversified," says Jonathan Mauyes, of local promoter Superfly Productions. "Hopefully, we can build crowds not just for funk, but for hip-hop and Latin music.

SUITECASE DISTRIBUTION

New Orleans music is hotter than ever as an export. The 31st New Orleans Jazz & Heritage Festival, April 28 to May 7, is expected to attract nearly a half-million fans. At this watershed event, lovers of New Orleans music scoop up thousands of CDs by local artists and take them back to their hometowns, where they also buy concert tickets whenever New Orleans acts pass through. The circulation of the 10-year-old Offbeat magazine, a monthly that chronicles all permutations of Louisiana music, is in the tens of thousands.

"New Orleans music is hot around the country," says Mann. "In San Francisco, New Orleans bands do sell-out business. Jazzfest has built up this scene around the country, where people crave New Orleans music.

The roster of Basin Street Records includes the popular Los Hombres Galacticos and trumpeter/vocalist Kermit Ruffins. As Basin Street acts tour, they follow in the footsteps of other New Orleans bands that have gone before. "Club after club that I talk to will say that the Dirty Dozen or Galactic or the Rebirth Brass Band has played recently," says Basin Street owner Mark Mann. "And they say they do great with New Orleans acts. They say that they just have to say a band is from New Orleans, and people come to see them." Galactic, especially, has built a sizable audience on the road. There are no shortcuts in the sort of grassroots campaign Galactic has waged. "Maybe we didn't really know what we were doing at first, but doing it the grassroots way definitely builds you for longevity in the business," bassist Robert Mercurio says. "It's not like we had a hit record— it's more of a gradual climb. People can get into it a lot more [when it's not] shoved down their throats."

Galactic's success is a blueprint for the next generation of local bands to follow. "Galactic, in particular, has paved the way for a lot of these bands coming up," Mann says. "Iris May Tango and Juice are starting to get on the road; that is what they need to do. Build a foundation here, but get out and let everyone else know what you're doing."

FEATHERING THE NEST

Promising developments at the very foundation of the local music-industry level should yield long-term benefits. The state's Department Of Culture, Recreation And Tourism has made music the focal point of its 2000 promotional campaign and formed an alliance with world-music label Putumayo Records, which has released a pair of Louisiana compilations. The New Orleans Center For The Creative Arts, the arts magnet school that counts Harry Connick Jr., Wynton and Branford Marsalis, Terence Blanchard and Nicholas Payton among its alumni, recently moved from a crumbling schoolhouse to a sleek new facility along the Mississippi River.

Continued on page 44
Austin, Texas, boasts that it’s the live-music capital of the world, but Austin didn’t consult the Crescent City before settling on that slogan. In New Orleans, live music is like breathing—it’s second nature, an essential component of living. New Orleanians know that their city is packed with clubs, not to mention churches, auditoriums, outdoor parks and schools: places where bands of all genres play around the clock. And, while New Orleans’ jazz and blues legacy often takes center stage, hiding the right spots will reward adventurous listeners with some of the dynamic new music being created along the banks of the Mississippi River.

The Audubon Marigny neighborhood, one block away from the French Quarter, is bohemia ground zero, a fertile gathering place for musicians and artists.

Avoid Bourbon Street, which is still dominated by cover bands doing the unenthused version of “Mustang Sally” or “When The Saints Go Marchin’ In.”

A few blocks up the road is Check Point Charlie on Espanola Avenue, a terminally dark bar that’s home to some of the loudest rock bands in New Orleans. Tattoos and multiple piercings adorn the club’s core patrons, who regularly turn out for the Tuesday night shows featuring Jim Smith and his country:punk band the Damn Frontier. Multi-band weekend bill features the likes of local rockers Morning 40 Federation and the Soundgardenish crunch of Lafayette, La., band Sainteria. Check Point Charlie doubles as a karaoke and burger joint, so you can clean your whites and munch on some cheese fries while hanging your head.

Across the street is El Matador, a new club owned by the son of film director Taylor Hackford. The interior is a mix of lounge club, with a gorgeous circular bar dominating the main room’s trimmings of red-velour walls and carved wood-relief ceilings. It’s a cozy space that draws diners as diverse as the acts that play there, as evidenced by recent bookings of indie-rockers Apples In Stereo and a regular, Sunday night jazz and swing jam hosted by local trumpeter Kevin Clark.

Head further into the French Quarter—making sure to avoid Bourbon Street, which is still dominated by cover bands doing the unenthused version of “Mustang Sally” or “When The Saints Go Marchin’ In”—and stop by the Shim Sham Club, which has quickly established itself as the venue of choice for touring western swing and rockabilly acts. Hillbilly wildman Hasil Adkins and rogue bluesman Andre Williams recently shook up the Shim Sham, and legendary swing progenitor Slim Butler returned this month for a two-night stand coinciding with the New Orleans Jazz And Heritage Festival. Between sets, head upstairs to the funky bar filled with low-rider lounge chairs. Grab a drink and step out onto the open-air balcony if the cigarette smoke bothers your eyes.

If cutting-edge jazz is up your alley, amble over to the Funky Butt on the edge of the Quarter, where rising young modern-jazz ensemble Quinology, acclaimed saxophonist Rebecca Barry and avant garde practitioners NNO4 (featuring the liquid solos of local pedal-steel guitar wizard Duane Easley) are breaking new ground. If you’re too tired to walk up to the second floor where the headliner is playing, the Funky Butt often fea-
Now's probably a good time to hop in a cab for the short ride to the Warehouse District, where the bands at the Howlin' Wolf have little in common with the feral blues of the club's namesake. Every Tuesday night, roots-rock powerhouse the Continental Drifters host a spirited gig, playing their own sets and backing a diverse batch of friends ranging from power-pop trio the Boonies to reggae/soul man Terrance Simien. A recent expansion and renovation of the Wolf have made it one of the most comfortable clubs in New Orleans, with a terrific sound system to boot.

Farther toward Uptown, under the shadow of the interstates lurks the Mermaid Lounge. Tucked away at the end of a street filled with abandoned buildings, the Mermaid is the city's undisputed champion of "trience" bands from New Orleans and across the country. The club has no stage to speak of and can probably only fit 200 skinny patrons on a busy night, but it's a priceless spot for face-to-face give-and-take between artist and fan. The heavy-metal/Dixieland hybrid ensemble Egg Yolk Jubilee, south Louisiana swamp-pop supergroup Lil' Band O' Gold and the modern compositions of Jonathan Frechot's Naked On The Floor Orchestra coexist swimmingly at the Mermaid.

For a musical nightcap, clubgoers can have a dose of tradition with their experimentation. Two of New Orleans' venerable nightclubs, Tipitina's and the Maple Leaf, will forever be associated with New Orleans heavyweights like the Neville Brothers and the Rebirth Brass Band, but both venues continue to look for new talent, as well. Tuesday nights at Tipitina's is homegrown music night, where New Orleans upstart bands can show their mettle on the same stage that hosted Professor Longhair and Séeve Ray Vaughan. Also, fresh local acts are frequently given plum opening slots for headliners. At the Maple Leaf, the unofficial second home of late piano genius James Booker, Thursday nights are being booked by the aggressive young promoters at Superfly Productions, who are spotlighting blossoming talent like Southern rock/funk outfit Jonas Rant.

And, if you're still rarin' to go, save one wholly New Orleans—truly strange—experience for your final stop. Just across the railroad tracks on River Road, Live Bait Bar and Grill is reeling in customers. By day, the establishment is a bait shop, servicing local anglers and deep-sea fishermen. By night, local bands set up in an adjoining hall that resembles a small airplane hangar with huge crabbing nets draped on the walls. All-star rock band Monkey Ranch (featuring Dave Malone of the Radiators and brother Tommy Malone, formerly of the Subdudes) rounds up fans with its muscular sets, and weekend playing chanteuse Theresa Andersson hosts a Monday night singer-songwriter showcase that's still going strong a year after its inception. Live Bait is just the latest proof that, in New Orleans, it's always easy to catch some live local music.
Neighborhood Necessities

New Orleanian Scott Jordan outlines the main spots in the local music infrastructure.

Offbeat Magazine
(circulation: 50,000 monthly)
A free monthly music magazine, Offbeat (which just celebrated its 10th year of publication) covers the diverse spectrum of Louisiana music, from trad and modern jazz to alternative rock to Cajun and zydeco. Monthly columns chronicle the latest happenings in each genre, and Offbeat also boasts an extensive reviews section. Other highlights include the "Backtalk" interview, an in-depth conversation with a Louisiana artist or national roots-music act. Past subjects include Earl King, John Fogerty and Tito Puente.

WWOZ 90.7 FM
Roaming the radio dial isn't a habit for many New Orleansians, who simply leave their radios locked on WWOZ. A large portion of the station's annual operating costs are funded by the New Orleans Jazz and Heritage Foundation (parent of the New Orleans Jazz and Heritage Festival), and "OZ"s programming reflects the Jazz Fest's diverse musical lineup: jazz, gospel, blues, world music and more, with heavy New Orleans rotation. Former MC5 manager and Ann Arbor Jazz and Blues Festival founder John Srodean's regular shows (a weekday New Orleans music show and a late-night Saturday Blues And Roots show) are as good as radio gets.

WTUL 91.5 FM
The program director for Tulane University's radio station, Anthony Del Rosario, is also the impresario of Turducken Productions, which regularly books cutting-edge acts like Hotchkins into local clubs. The playlist at W Tul mirrors Del Rosario's adventurous spirit and commitment to the local alternative community.

Louisiana Music Factory
The place to go for popular and hard-to-find CDs, Louisiana Music Factory is stocked with an extensive stock of CDs, vinyl and memorabilia. Co-owned by Grammy-winning producer and local-music authority Jerry Brock (he mans the bins for albums from Doc Cheatham, Nicholas Payton, and the Rehurs and Treme Brass Bands), the LMF is a dream for hardcore roots-music lovers. The store also carries the city's largest stock of DIY CDs from up-and-coming bands. Every Saturday, the LMF features free in-store performances by local bands (and occasional heavy...)

Local Focus

Los Hombres Calientes Make Listeners Dance in the Aisles

Los Hombres Calientes percussionist Bill Summers likes to say that he and his bandmates "woke up something that was asleep." From the moment "the hot men" made their January 1996 debut at Snug Harbor, New Orleans' venerable modern-jazz club, it was clear that this band had indeed tapped into something both fresh and familiar. The players boast impressive credentials. Summers was in Herbie Hancock's Headhunters during the seminal fusion group's mid-'70s heyday. His wife, Yvette, is also an experienced and versatile percussionist. Drummer Jason Marsalis, the youngest sibling in the famed jazz family, is a longtime member of acclaimed jazz pianist Marcus Roberts' band. Irvin Mayfield is among New Orleans' most impressive young trumpeters. The band is rounded out by jazz vet Victor Atkins on piano and bassist Edwin Livingston. But the sextet's greatest asset is its music, which combines a sum of the parts. The Hombres' intoxicating Latin jazz mixes bossa nova with African- and Caribbean-derived percussion, straight-ahead acoustic modern jazz and New Orleans funk. Not content to let audiences sit and listen, Los Hombres encourages dancing; Summers sometimes throws percussion instruments into the crowd to spark participation.

Eclectic hometown word of mouth quickly graduated the group from jazz clubs to the Howlin' Wolf and House Of Blues, both 1,000-capacity rooms. The band's self-titled 1996 debut, released by local upstart label Basin Street Records, was the best-selling CD during both the 1998 and 1999 New Orleans Jazz & Heritage Festivals. The disc sold so well during the '99 Jazzfest that it cracked the Top 20 of Billboard's contemporary jazz chart without the benefit of distribution outside Louisiana. The album is also a nominee in the Contemporary Latin Jazz album of the Year category in this year's Billboard Latin Music Awards.

For its second Basin Street CD, "Vol. 2," released in the fall of 1999, the band added more sounds to its palette—mambos, sambas, second-lines, rumba and African polyrhythms. Strings, grace Mayfield's ambitious "Cuban Suite, Pt. 1-3." The band also blends Hancock's "Chameleon" with George Clinton's "We Want the Funk."

Credit: Basin Street founder Mark Samuels and his staff for fueling Los Hombres' fire. Thanks to their relentless promotional efforts, the group's reach now extends well beyond New Orleans. They've gigged at clubs and festivals in France, England and Mexico, as well as select U.S. cities. The group's first East Coast tour was slated for late May or June. At each stop, they sell dozens of albums. Samuels knows why: "They make people dance even in those venues where [audiences] sit," he says. "Then fans want to walk away with the music."
Galactic Is Growing Their Audience One Sweaty Show At A Time

Of all the "nouveaux funk" bands that have sprouted in New Orleans during the last decade, Galactic has emerged as the most successful, thanks to a combination of old-school musical values and contemporary business acumen.

The band's origins were organic enough. Washington, D.C., high school buddies Robert Mercurio and Jeff Telecom decided to attend college in New Orleans largely because of the city's vibrant music scene. They soon joined forces with local drummer Stanton Moore and formed Galactic Phosphorescent. After the addition of keyboardist Rich Vogel, saxophonist Ben Ellman (recruited from the New Orleans Kramers Band) and, later, veteran local soul singer Terrell DeCourt, they hit the stages of the city's dive bars, baring their skinny, deep-groove funk on New Orleans' legendary Meters. They eventually shortened their name to Galactic and concentrated on filling Cafe Brasil, the Mermaid Lounge and other small clubs before making the leap to Tipitina's and the House of Blues. Following the model of Medeski, Martin & Wood and Widespread Panic, they promoted themselves nationally by piling into a van and hitting the road—relentlessly—marketing themselves via the Internet and encouraging live-tape trading.

"Coolin' Off," Galactic's 1996 debut on San Francisco-based Fog City Records, spread the word even further. Audiences grew, as the same nouveau-noobies who followed Grateful Dead-derived "jam bands" soon discovered Galactic. Atlanta's Capricorn Records signed the band in 1996 and released "Goodie" Off and then issued "Crazyhorse Mongoose" in 1998. A stint opening for Widespread Panic in amphitheaters that summer further educated them on the road that lay ahead.

Galactic took on a booking agent, manager, business manager, lawyer and tour manager only when the bandmembers could no longer handle those duties themselves. "Everything we've done, we tried to do by ourselves, until it reached a point that we just needed more help," Mercurio says.

Now, Galactic can book on a solid touring base from coast to coast. In the summer of 1999, the act co-headlined an amphitheater tour with fellow improvisational minstrels Gov't Mule, String Cheese Incident and moe. Last fall, Galactic sold out San Francisco's Warfield Theater and two nights at New York's Irving Plaza. Galactic's third album, "Late For The Future," this month. Recorded at New Orleans' Kingsway Studios, it features a more aggressive guitar sound and DeCourt's gritty vocals on five cuts.

But it is Galactic's live shows—long, sweaty affairs that often veer deep into uncharted territory—that will continue to win new fans. "We never intended for it to be this successful," Mercurio says."-K.S.
WHAT IS NAPSTER'S BIGGEST NIGHTMARE?

Secure, piracy-proof, CD quality, compressed audio.

And it's smaller than an MP3!

We provide the software, internet distribution and encoding for consumers, record labels, distributors and independent artists.

Visit us at www.vedalabs.com, and learn how to secure your music.

P.S. – The boss would also like you to know that until you stop distributing CD's and start digitally distributing your music, you will continue to be ripped-off.

vedalabs™
Music moves people. We move music.™

phone: 225.612.2965 • fax: 208.730.5276 • web: www.vedalabs.com • information: info@vedalabs.com
BY PAUL VENA

SOUND ON SOUND has recently hosted tracking and mixing projects in a wide spectrum of genres. They include a Capone-N-Xoneaga mix session for Tommy Boy with various producers on board and engineer Joe Quindone; a mix session for the Drovers, a new act on Wind Up produced by Matt Hyde and engineered by Brian Sperber; a session for Motown act the Temptations, produced by Joshua Thompson and engineered by Earl Cohen; X-Ecutioners and Big Pun projects for Loud Records, both produced by Shawn C and engineered, respectively, by Doug Wilson and Christos Tsalis; a David Murray project for Justin Time, produced by Jim West and engineered by Jim Anderson; a self-produced date for John Phillips for Phoenix Productions, engineered by Harvey Goldberg; a Redman tracking session for Def Jam produced by Pking and engineered by Jason Standard; and a Charlie Cruz album for Sir George Productions, produced by Mario and engineered by John Fausty.

SONG OF THE BIESTIEST facilities on the West Coast, Skip Saylor’s eponymous studio, has been hopping with sessions by rock, hip-hop, and R&B stars. Tyrese worked on an upcoming RCA release with producers Chris Jennings and Kristopher Daniel Romero engineered, with Regula Merz assisting. Funk legend Suicidal Tendencies mixed an upcoming album with Paul Northfield at the board and Paul Smith and Merz assisting. Loud Records act XZibit worked on the “Madden 2001” video game release for EA Sports with Lance Pierre engineering and mixing and Smith and Merz assisting. Artists DJ Quik put the final touches on an upcoming album with Merz and Ian Blanch assisting. Loud Records act Titus mixed an upcoming album with producer Lil Steve, mixing engineer Chris Puram, and assistant Blanch. Finally, Priority Records act Bad Azz was in with producer Jelly Roll mixing an upcoming release; Romero and Merz assisted.

WHEN YOU’VE PRODUCED and co-written one of the top-selling and most critically acclaimed albums in history, you’ve made enough money to retire and live large for the rest of your life, and you’ve earned all the awards and accolades your peers have to offer, what do you do?

This question must percolate in the mind of songwrier/producer Glen Ballard—who has done all of the above and more—but he doesn’t seem to trouble himself with it. Instead, he carries on doing what he does best: writing, recording, producing, and being a label entrepreneur with a big picture view of the business.

In the past few months, Ballard—who is best known for co-writing and producing Alanis Morissette’s mega-platinum “Jagged Little Pill” album and its commercially respectable successor, “Supposed Forerunner Infatuation Junkie” —has produced No Doubt’s latest album, written with Aerosmith for a forthcoming album, produced the mammoth soundtrack to the upcoming Fox sci-fi animation epic “Titan A.E.” (which is due this summer on his Java Records, a joint venture with Capitol), and worked on three albums by new artists on Jive. “I always say, ‘This is not a job I have, it’s a life,’” says Ballard during a break at New York’s Right Track studios from a Lit session for “Titan A.E.” “I’m a studio rat. I’m going to be in the studio making music with my artists. I can’t see that ending any time soon. I’m having too much fun at this point.”

Having already slayed dizzying heights as a songwriter and producer, Ballard is now focusing his attention on soundtracks, a genre he likens more to films than albums. “From a business standpoint, it’s somewhat daunting to deal with 10 artists, 10 labels, and 10 managers,” he says of “Titan A.E.,” which features the voices of Matt Damon and Drew Barrymore, as well as a score by Graeme Revell (of “The Crow” and “Spawns” fame). The film’s executive producers are Don Bluth and Gary Goldman, who were responsible for “The Secret of NIMH,” “Tale of the American Tail,” “The Land Before Time,” and “Anastasia.” “The concept the film’s producers envisioned is that it wanted it to be different from the Disney model, which is more of a musical,” says Ballard. “They wanted this to be driven by a narrative and by action and by this whole environment of outer space, but they wanted cool music—really contemporary, cutting-edge rock music—and they wisely determined that the best way to achieve that was not for me to sit down and write a bunch of songs and give them to a few artists. Instead, we tried to enlist really cool bands and artists to collaborate and give us what they do in the context of the picture.”

The other film projects further illustrate Ballard’s multifaceted interests. They include debut albums by Lisa Marie Presley, whom Ballard describes as a songwriter/performance who “has a lot to say and has a way of saying things interestingly and provocatively”; newcomer Celeste Prince, a young, promising pop artist from Salt Lake City; and Baby rock band Bliss, which Ballard says impressed him with its “real songs” and “real melodies,” as well as its ability to draw big crowds in its native Detroit market. As is customary for him, Ballard is producing and writing on all three albums.

By contrast, No Doubt’s new Interscope album, “Return Of Saturn,” does not include any songwriting by Ballard. “They made it clear that they wanted the album to be an expression from them as writers,” says Ballard of No Doubt. “I got into the DNA of who they are as performers, as writers, as artists and really tried to help them bring that to life as much as possible. That’s satisfying to me, and it’s worth my time. I never want it to be paint by numbers for me.”

Besides relieving him of what he calls “the heavy lifting” of writing, (Continued on next page)
the No Doubt project allowed Ballard to debunk well-worn myths about the differences between analog and digital.

On the first day of tracking at Royaltone Studios in North Hollywood, Ballard and No Doubt set up a 24-bit Pro Tools system and a Studer analog 24-track recorded side by side and recorded simultaneously to both. Then they did blind tests that revealed only negligible sonic differences between the two formats.

"We closed our eyes and listened, and it was really hard to tell the difference," says Ballard. "I would say, 'OK, I think that's the analog,' but I was wrong a couple of times. And then, once you knew, it was like, 'OK, I can identify that.' But it's such a negligible difference."

Ballard balances such painstaking attention to detail with an abandon that was best exemplified by Morrisette's debut album. Ultimately, he says, the music dictates the process.

"With the advent of Pro Tools and endless amounts of tracks, you really have to apply some discipline to the process, because you can take forever, and that's not good either," says Ballard. "The thing about the first Alanis record was that we just did it, one song a day, no retakes, no Pro Tools, and I learned a valuable lesson from that. I don't make every record like that, because there's not usually that kind of confidence of two creative people so quickly and so completely, but there's something to be said for not over-thinking it either. At whatever point the gear and the process starts dictating how you are creative, it's dangerous."

From the beginning of his career, Ballard has always followed his creative muse, even if it meant rebelling against his teachers or making what he now looks back on as "bad career moves."

Born in 1963 in Natchez, Miss., Ballard started playing piano as a young child and soon picked up the guitar. He wrote his first song before he turned 10 and started playing in local bands starting in the fifth grade.

He studied English and political science at the University of Mississippi and did exceedingly well, earning invitations for fellowships to graduate and law schools. However, sensing his true calling in the music business, he packed his bags within a week of graduation and headed to Los Angeles.

He found a low-level job in Elton John's organization and soon wound up playing piano in Kiki Dee's band. When she recorded his song "One Step" in 1978, Ballard had his first chart hit.

At the time, he was earning only $100 a week, but he was in love with the process of making music. He soon garnered the attention of Quincy Jones, who nurtured him and introduced him to such stars as Michael Jackson, George Benson, and the Pointer Sisters.

From the late '70s through the mid-'80s, Ballard worked as a staff producer and songwriter for Jones' Quest organization, scoring hits for the likes of James Ingram, Patti Austin, Evelyn "Champagne" King, Teddy Pendergrass, Jack Wagner, and Jackson, who recorded Ballard's "Man In The Mirror" for his 1987 "Bad" album.

After a heady period at the center of Jones' world, Ballard went independent and did distinguished work for Paula Abdul, Wilson Phillips, and Barbra Streisand, among others.

In 1994, his longtime publishing company, MCA Music Publishing, put him together with Morissette, their little-known singer/songwriter from Canada. Their collaborations set the charts on fire and put Ballard in a venerable position among his peers, who began to see him as both a proven hitmaker and an innovator.

Since then, Ballard has kept up an intense pace in writing, producing, running his label, and working on soundtracks.

He operates three studios in the L.A. area: one in the Capitol tower, another one nearby in Hollywood, and one in the Valley. They all feature Euphonix consoles, virtually identical outboard gear, and ISDN links that allow him to work on a project from any of the three locations.

The one place where Ballard doesn't have a studio is at home, because he feels he would get sucked into it and never see his wife and two boys, ages 8 and 13.

However, Ballard does intend to strip down a Pro Tools setup in his new pied-a-terre in Paris, his favorite city and the motherland of his ancestors.

"I'll be able to make music from the Left Bank," he beams. "From a writing standpoint, it's completely cool; it's very inspirational. With French in my background—the Ballard Louisiana thing—I'm connecting with my roots here."

Wherever Ballard's work takes him, there's one thing he can count on. He will always be consumed by the craft of writing, performing, and recording music.

---

**PRO DUCERS**

**ADAT breeds hits.**

**ALESIS**

19313 35th Street Santa Monica CA 90404

805-993-9900 www.alesis.com
Los Temerarios

COMO TE RECUERDO
(previous release)
MORE THAN
1 MILLION UNITS
SOLD IN THE U.S.A.

NEVER BEFORE ACHIEVE
OF THE SA
ERARIOS
BREAKING RECORDS!

EN LA MADRUGADA SE FUE
(new release)
570,000 UNITS SOLD
THE FIRST WEEK
660,000 TO DATE

BY ANY OTHER ARTIST

CATEGORY

Los Temerarios

OVER 500,000
UNITS SOLD

RIAA

www.americanradiohistory.com
Artists & Music

**Solís, Tigres Join Awards Lineup**

**Latin Notas**

by John Lannert

Among the sponsors of Billboard's three-day confab are the following: Heineken, St. Music, Billboard's Latin magazine, Universal, Warner Music International, AK.A, BMG, ASCAP, HKT, the Latin Academy of Recording Arts and Sciences, Latin magazine, Universal, Limo, Rykolatino, Hollywood Records, Nueva Fania Records, Mundo/Triolókas, Universal, Miami Records, Discos Fuentes, Fonovisa, Latin Style, Interlaut, Tierra.com and Higavas.

As a reminder to unsigned acts, a golden opportunity awaits at the "Compositores In The Round" panel, in which top executives from publishers and societies audition new material. On hand will be as active songwriter Omar Alfonso, who discovered Sony Discos' soon-to-be-famous group Son By Four, and white-hot producer Rudy Pérez.

For more information about the conference, call Michele Guigley, Billboard's special events director at 212-530-5002.

**THAILA GOES ONLINE:** Add Thalia to the growing number of Latino recording artists hooking up with Hispanic吹口的for sponsorship deals.

The EMIL Latin star is now the spokesperson for Latina.com, a bilingual portal whose Western US site is Latina.com.

According to site founder/president Lavanve Luquis, Thalia will make live appearances on behalf of Latina.comSM and will participate in print, radio, television, and online interviews, chats, and other forums.

The Latina.com portal was launched on Valentine's Day as the successor to LatinaLink.comSM, which Luquis created in 1995 as one of the first newsmagazines dedicated to Latinos on the Internet.

Thalia, the subject of intense scrutiny these days in the Latino press for her apparently rocky romantic liaison with Sony Music Entertainment chair/CEO Thomas D. Mottola, is working on her next EMIL Latin album, "Ar-"..." scheduled to be released in late April.

The first single from the album, "Entre El Mar Y Una Estrellita," will be released later this month. English-language tracks from the album are due to be released later this year.

Luquis further notes that Thalia's own Web site, Thalia.com, is under construction for a launch scheduled to take place in June. In the meantime, Latina.com will be uploading information and pictures of the sultry Mexican actress/singer from time to time to keep her fans abreast of her activities.

**G.M. FERNANDEZ TO RAISE FUNDS:** General Motors (GM) has set up a fund-raising campaign with Sony Discos ranchero legend Vicente Fernandez to benefit the Hispanic Scholarship Fund (HSF). For each ticket sold at a Fernández show sponsored by GM, the HSF will receive a contribution of 20 cents per ticket. FML is the title sponsor of Fernández's 2000 Western US tour.

(Continued on page 52)

**LATIN TRACKS A-Z**

**T**

**TIGRES, SOLIS TO AWARDS SHOW:** Fonovisa's legendary recording acts Los Tigres Del Norte and Marco Antonio Solís top a standout lineup confirmed, thus far, for Billboard's seventh annual International Latin Music Awards.

Solís also will be inducted into Billboard's Latin Music Hall of Fame.

Also scheduled to play at the awards show, set to take place April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach, are RMM salsa princess Indir, Ortola BMG Latin vocal threesome Las Tri-O, and sultry Argentine actresses/singer Natalia Oreiro, a BMG Argentina signer who will also serve as the host of the ceremony.

Among the recording artists who will be presenters are Aztecto Music's Lucía Méndez, WEA Latin's new signer Tito Nives, and Sony Discos' MDO and Los Fugitivos.

The awards show will be taped by Telenando for broadcast in May.

**CONFERENCE DATES:** Francisco Loureiro, CEO of StarMedia Interactive Group, has been added as a speaker in the "Bienvenidos Señor Don-Con" Internet panel that will take place April 25 at the 11th annual International Latin Music Conference. Prior to joining StarMedia, Loureiro had been an instrumental player in launching AOL Brasil.

As you know by now, Billboard's Latin confab is scheduled to run April 23-27 at the Sheraton Bayside Hotel in Miami.

Also confirmed as speakers on the "Star On TeVe" panel are José Tillín, executive director of music and talent at MTV Latin America, and Carmen Teresa Rovira, associate editor at Vista magazine.

Scheduled as a speaker for the "Dialing For Dollars" panel is Ayelot Soto, president of ACA Marketing and Special Promotions.

In addition, Prestigio's George Lamond is booked to play at the welcome reception April 25 that is sponsored by Latinflava.com. Stated to appear at the Sony Discos showcase that same night is Sony's regional Mexican act Corvoo and J&N merv/enggra Mala Pe.

How Big Is That Contract? Jerry Rivera describes his record deal with BMG U.S. Latin that calls for six albums. His label bow is due later this year.
Heineken® EN VIVO™ PRESENTS

Billboard® LATIN MUSIC & AWARDS

The Event of the Year . . .
You Need to be There!

• ASCAP PRE-CONFERENCE SHOWCASE
  featuring Parafanelia • Don Pepe
  Alina Broward • Kevin Cevallo

• HOPE & HARMONY GOLF & TENNIS CLASSIC
  1.800.321.3437 or 954.964.4040
  A one-on-one interview with superstar
  ENRIQUE IGLESIAS
  followed by a Q&A with the audience

• LATINFLAVA WELCOME DINNER RECEPTION
  featuring George Lamond

• SONY OPENING NIGHT SHOWCASE
  featuring Gloria Estefan • Son by Four
  Tommy Torres • Francisco Paz • Melina Leon

• WARNER MUSIC LATIN LUNCHEON
  Featuring La Ley, Fernando Osorio and more!

• LIVE SHOWCASE
  featuring Charlie Bravo • El Simbolo • Los Lobos • Nava
  Paulito F.G. • Patrick Shannon • Sonora Carruseles

• GALA AFTER - AWARDS PARTY
  THE party of the year at The Forge!

SPONSORSHIP
For more info call
Phyllis Demo 212.536.5299

HoTEL
SHERATON BISCAYNE BAY. 305.373.6000
conference room rate: $65

AIRLINE
American Airlines: 800.433.1790
refer to AN#: 01J0W

CoNTaCT
Michele Jacangelo Quiqley
212.536.5002
bbevents@billboard.com

TO Register and FOR MORE DETAILS www.billboard.com

Mail to Michele Jacangelo Quiqley, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400. Make checks payable to Billboard.
$595 Full Registration: after Apr 7 and walk up

Cancellations must be received in writing. Cancellations received before April 7th are subject to a $150 administrative fee. No refunds will be issued after April 7th.
In addition, at select venues, GM will sponsor an interactive program called the Measure-Up Challenge, which will allow concertgoers the opportunity to help raise even more funds for the HSF. For every concertgoer that takes part in the Measure-Up Challenge, which consists of a quiz on GM vehicles, GM will donate $1 to the HSF.

Fernández’s tour, which began with a brief three-day swing in March, is set to hold its final 11 Western U.S. dates beginning May 5 at the Denver Coliseum in Denver; Scattered over a six-month period, the tour will hold its last date on Nov. 25 at Mandalay Bay and Resort Casino in Las Vegas.

**STEAKY PRICE:** Latin-rooted music may be all the rage nowadays, but films with a Hispanic cast still cannot attract movie fans. New Line Cinema’s “Price Of Glory,” a film about the troubles of a Mexican-American boxer and his family starring Jimmy Smits and Jon Seda, flopped badly in its first weekend with only $1.5 million in box office gross, according to industry estimates. It might have helped to have a Mexican-American as one of the film’s stars. (Neither Smits nor Seda is Mexican-American.)

Also, New Line has released a soundtrack for the picture that features Spanish rock and Latin hip-hop. Separately, Andy García and Gloria Estefan are co-starring in an HBO movie titled “Havana Nocturne,” a biopic of trumpet virtuoso Arturo Sandoval.

**RMM RELEASE SLATE:** Over the next couple of months, RMM is set to drop several choice titles, including a pair of releases on Tuesday (11) from salsa stalwart Tony Vega (“Hablando Del Amor”) and underrated ensemble Nettai Tropical Jazz Big Band (“My Favorite”). Vega’s “Hablando Del Amor” marks his debut as a producer.

On April 25, RMM is scheduled to issue “Puerta Y Guerrero” by Domingo Quiñones, who is fresh off his starring role in the musical production “Quien Mató a Hector Lovo?” Two releases are slated to come out on May 23: “Estoy Aqui” by veteran salsero Johnny Rivera and an eponymous disc by Familia Andrés Y Fernando Echevarria.

**CARTE SECRETES, RADIO:** Son By Four’s “A Puro Dolor” (Sony Discos) is shaping up to be a monster hit, as the group’s debut No. 1 single crushes the 20 million-audience impressions barrier with 20.2 million impressions, up 1.4 million impressions from last issue.

And like last issue, “A Puro Dolor” rules both the pop and tropical/salsa genre charts. “A Puro Dolor” notches 9.8 million impressions on the pop genre chart, up 1.7 million impressions from last issue. On the tropical/salsa genre chart, “A Puro Dolor” notches 14 million impressions, down 400,000 from last issue.

Busting big moves on Hot Latin Tracks this issue are Enrique Iglesias’ “Sólo Me Importas Tú” (Interscope/Universal), up 27-9; and Alejandro Fernández’s “Quiéreme” (Sony Discos), up 17-5.

“Quiéreme” rests one slot above “Que Vay A Hacer Sin Ti?” (Arista/BMG Latin) by ranchero upstart Pablo Montero, who made his debut in the top 10 of Hot Latin Tracks seven weeks ago.

New at Hot Latin Tracks this issue is Marco Hernández, a former backing vocalist in Juan Luis Guerra 4.40, whose poppy “Soy Un Sabordín” (Arista/BMG Latin) pops onto the chart at No. 31.

Also new to Hot Latin Tracks this issue is much-hyped Argentine songstress Gizelle D’Cole, who debuts at No. 36 with a rhythmic duet track with Elvis Crespo titled “Corre Baby Corre” (Sony Discos).

**CHART NOTES, RETAIL:** In its fifth week of release, Selena’s “All My Hits—Toques Mis Exitos, Volume 2” (EMI Latin) climbs to the peak of The Billboard Latin 50, which is unpublished this issue.

“Volume 2” hits No. 1 on 8,000 units, unchanged from last issue. Given that the sales period took place during the anniversary week of Selena’s death, the flat tally suggests that there is little retail upside left on the Selena catalog.

Still, for Selena to be ranked No. 1 five years after her death only validates her legendary status.

Besides topping The Billboard Latin 50, Selena’s second installment of her greatest hits rises to the apex of the regional Mexican genre chart.

“Volume 2” unseats Shakira’s No. 2 title, “MTV Unplugged” (Sony Discos), which still tops the pop genre chart for the fifth straight week with 7,500 units, down 13% from last issue.

Son By Four’s eponymous debut on Sony Discos earns its first No. 1 title on the tropical/salsa genre chart, even though its sales remained the same as last issue.

Lideres Records, founded by the former owners of Rodven Records, makes its bow on The Billboard Latin 50 with “Guerra De Estados Pesados.” The set sold 3,000 copies and enters the chart at No. 11.

Lideres’ debut on the chart is a regional Mexican compilation, which is ironic given the fact that Rodven was best known as a tropical imprint during its heyday.

**SALES STATFILE:** Billboard Latin 50; this issue: 130,500 units; last issue: 140,000 units; similar issue last year: 177,500 units.

Pop genre chart: this issue: 47,000 units; last issue: 52,500 units; similar issue last year: 77,000 units.

Tropical/salsa genre chart: this issue: 36,000 units; last issue: 39,000 units; similar issue last year: 34,500 units.

Regional Mexican genre chart: this issue: 40,500 units; last issue: 41,000 units; similar issue last year: 59,000 units.

Assistance in preparing this column was provided by Teresa Aguilar in Mexico City.
Jackson Sees Signing Successes

EMI Senior VP’s Songwriters/Producers Rack Up Hits

BY RASHAUN HALL
NEW YORK—Brian Jackson, senior VP of creative & A&R East Coast at EMI Music Publishing, has a serious ear for R&B and pop hits. Currently, three of his songwriters/producers are holding spots in the top 10 of The Billboard Hot 100.

Recent signings include LaFace recording artist Pink, whose debut single, “There You Go,” is currently No. 7 on the Hot 100. Jackson is also responsible for signing songwriter/producer Rodney Jerkins when he was about 17. Jerkins has turned out to be one of the industry’s brightest talents, penning such hits at Brandy & Monica’s “The Boy Is Mine” and Whitney Houston’s “My Love Is Your Destiny.” Child’s Say My Name,” also written by Jerkins, was No. 1 recently on the Hot 100 and is currently No. 2.

In addition to Pink and Jerkins, Jackson has recently signed a writing/production team, made up of Eric Johnson and Christopher Jennings, that goes by the name Esthero.

FOR THE RECORD
A photo caption in last issue’s Songwriters & Publishers page incorrectly identified Cy Leslie’s position at the Songwriters’ Hall of Fame. He is vice chairman. Also, in a program of Birdland Miscellany on the same page, the last name of Deborah Dill, senior VP of creative affairs, domestic/international, was incorrectly spelled.

THEY’RE PLAYING MY SONG
written by Deborah Evans Price

“SPIRIT IN THE SKY”
Written by Norman Greenbaum
Published by Great Honesty Music (BMI)

Soundtracks often provide artists with an opportunity to record music they long aspired to do but for one reason or another just hadn’t explored. Such is the case with de Talk’s contribution to the new SparrowCapitol album “Music From & Inspired By Jesus.” The Epic Mini Series.”

The soundtrack album also features Steven Curtis Chapman, Hootie & the Blowfish, Lonestar, Yolanda Adams, Avalon, Sarah Brightman, and Edwin McCain. Additionally, Angel Records released the issue “Jesus, The Original Score,” featuring music by composer Patrick Williams. For its contribution to the “Inspired By” album, ForeFront band de Talk chose to cover “Spirit In The Sky.”

Jackson has also signed Harold Frazier and Steve Rhymer, who were signed together as the Specialists.

“One artist that I’m really excited about is Tarsha Vega, who I was able to help get signed to RCA Records,” says Jackson, who introduced Vega to RCA president Bob Janish. “There are going to be some really big things coming from her. She has a ton of pop appeal. She’s going to hit it very big in rhythm-crossover and top 40 formats.”

In the past seven years with EMI, Jackson has also signed such songwriters as DJ Jazzy Jeff, LaShawn Daniels; Jerry “Wonder” Delicious; Fitzgerald Scott; the Neptunes, who are both songwriters and a production team; and Janice Robinson, who is a Warner Bros. recording artist as well as a writer. Wyctel Jean and Duplesis penned Santana’s “Maria Maria,” which is currently No. 1 on the Hot 100.

“My first look for talent, it’s very instinctive,” says Jackson, a Chesspeake, Va., native. “The sheer talent of the pop personality jumps out at me first. But after I see that the person has talent, a lot of it has to do with the personality of that individual and if I can see that they have a burning desire to succeed, because at the end of the day it’s going to be their drive to help them to persevere through the good times and the bad. Jackson believes that current pop trend will continue for a while.

“One thing that music will continue to be more rhythm-crossover, meaning it has a lot of pop appeal but it has a strong sense of R&B and hip-hop to it,” says Jackson. “And I think we’re going to see a lot of creative and different sounding artists coming out—I.e., Mary J. Blige, with his uniqueness and a different sound. And I think there are going to be other artists to emerge who are unique in their own right.”

A graduate of the University of Virginia, Jackson began his career as an intern at Epic Records. After graduating in 1990, he came to New York and got a job at Columbia Records as marketing director of the R&B division. He left Columbia a year later for Mercury Records, where he worked in the publicity department and later as the A&R assistant to president Ed Eckstine. After working with Eckstine for a year, he got a job at EMI Music Publishing in 1998 as a creative manager. Jackson has been with EMI almost seven years and has risen up the ranks to senior VP. In addition to his executive responsibilities, he oversees the songwriting and administration department at EMI, which is involved in the signing of talent.

“I have found a great home here,” Jackson says. “The management team I work for, Martin Bandler [EMI Music Publishing] and Jeffery LeBaron [EMI USA], has been very supportive. I see a future where there are a lot of promising things that will come. Hopefully, at the end of the day—the new prospects with the merger with Time Warner, it goes through—there’ll be a bright light at the end of all of this.”

Jackson believes that pop hit will continue for a while.

Songwriting & Publishers
BY CHRISTIE ELIEZER

MELBOURNE, Australia—Aussie music industry veteran Michael Gudinski wears many hats—with the energy and wide social contacts to carry that off—and has just added a new piece of headgear that takes him into the broadband business.

Best known globally as the founder of independent label Mushroom Records—he sold the 25-year-old label to former partner Rupert Murdoch’s News Corp. in September 1998—Gudinski is now managing director of boutique label Liberation Records (Billboard Nov. 13, 1999) and he heads up a string of other companies. Those include Mushroom Music publishing, the Frontier Touring Co., booking agency Premier Artists Talent, Australian Tour Merchandising, and Mushroom Pictures. He also runs two nightclubs in Melbourne.

Gudinski’s latest move is to acquire a 27% stake in radio, TV, and Internet production company mem International (Billboard/Presto March 29) for an undisclosed sum. This automatically gives him a 13.5% stake in the newly named mem entertainment.

Until April 3 the latter company was known as austevo mem—a joint venture with radio network Austevo formed in 1995. The deal gives Gudinski seats on the boards of both mem international and mem entertainment.

The single largest shareholder in mem international remains its CEO, Tony McGinn, who founded the company in 1983, although the size of his share is unspecified.

Gudinski’s original 50/50 partnership with Murdoch in Mushroom in 1991 came about after a string of independent—and unsuccessfully—bids for Triple M, the country’s second-highest-rated radio network.

The new entertainment operation has a staff of 46, based in Melbourne, Sydney, London, and Los Angeles. Its weekly “Take 40 Australia,” which reaches 1 million listeners via 55 stations across the country, has clocked 16 years on-air; making it Australia’s longest-running radio show. Other major radio productions include the club-oriented “Party Hard,” “Party Harder,” and “Hot Hits.” The company also produces programming in nine languages for different European countries.

In addition, McGinn says, mem is “passionate about TV.” Its “unplugged” series, “Cold Live At The Chapel,” is broadcast on Seven Network, Triple M, and the Internet. He adds that mem international has three TV projects—including music shows—on the drawing board.

However, McGinn predicts that, as a result of the company’s expansion into the Internet, there will be a 30% rise in turnover over the next year.

In February it launched Take40.com, the first of four “Web experiences,” each with its own 24-hour online radio station and shop. Gudinski says he sees his role as expanding mem’s business through branding; that will include CD compilations from its shows—issued through Liberation—and branding of tours.

Items from mem’s extensive library, estimated to hold 12,000 hours of programming and TV footage, will also become available on the Internet, he says.

Launch Japan
Music Venture
Switches On

BY STEVE MCCCLURE

TOKYO—Launch Japan, a joint venture among Tokyo-based Softbank Publishing, Yahoo Japan, and Santa Monica, Calif-based
Launch Media, began offering Japanese-language music information April 1 on its new Web site (launch.co.jp).

The site offers music-related information as well as free 30-second streaming music files of material by both Japanese and foreign artists. Launch Japan GM Kouji Mizoguchi says the company expects to reach 1 mil

(Continued on page 58)
WILLIAM/EMI Merger Would Unite Malaysian Music Biz Modernizers

This is the eighth in a series of reports about the Warner and EMI companies in different world markets. The Jan. 24 merger announcement from London came in the middle of the current holiday season in Malaysia, during the celebration of the Aug. 25-26 national holiday — Hari Raya — which is a major event in Malaysia. The merger of the two companies, which are among Asia’s largest, and the impact of their proposed merger...

BY GRAEME NESBITT
KUALA LUMPUR, Malaysia — The management and staff of EMI and Warner companies in this Southeast Asian market were in a holiday mood when news arrived that theirs would be a shared future. The Jan. 24 merger announcement from London came in the middle of the current holiday season in Malaysia, during the celebration of the Aug. 25-26 national holiday — Hari Raya — which is a major event in Malaysia. The merger of the two companies, which are among Asia’s largest, and the impact of their proposed merger...

Music Industry Academy of Malaysia, a nonprofit society financed by RIM, will organize its annual music awards, industry events, and education and welfare programs.

Key players in this process include EMI’s Beh, BMG’s Cheah, and Warner’s Tony Fernandez, who is the major regional VP for the Assn. of Southeast Asian Music Publishers.

Says Rutherford, “The market’s progress is a credit to the fact that there is a cooperative, professional spirit among the RIM member record companies.”

That professionalism has also been a factor in the advance of Malaysian executives up the corporate ladder. Like Beh and Cheah, Fernandez earned regional stripes after heading his company’s local affiliate. Now, he oversees neighboring companies in Singapore, Indonesia, the Philippines, and Thailand, as well as Malaysia.

Calvin Wong is another example. He became regional marketing VP for Warner Music, based in Hong Kong, after years at EMI in Malaysia.

The experience of the sophistication in the Malaysian industry that Alain Larribe, now in Paris and in charge of the group’s video and music services, has not only been an eye-opening experience, he says, but it has also been an educational one.

One of the most significant changes in the Malaysian music industry in recent years has been the rise of the local Chinese language market, which has grown exponentially in recent years.

In addition to the local Chinese language market, the Malaysian music industry has also undergone significant changes in recent years, with the rise of digital music and the internet.

SPANNISH MUSIC CONGLOMERATE
Graeme Nesbitt

ITALIAN DIGITAL DOWNLOADS SITE
The German music industry is comprised of several major labels, including Sony Music, Universal Music, and Warner Music Group. Each label has its own distinct strengths and weaknesses, and the industry as a whole is constantly evolving to keep up with the changing landscape of the digital age.

Deutscher Schallplattenpreis Echo Klassik, will take place Oct. 22. The ceremony will be broadcast live by TV station ZDF from Berlin’s Schauspielhaus am Gendarmenmarkt.

ANGIE SOMERSIDE, product manager at Epic marketing in the U.K., has been promoted to the position of Epic label marketing director, reporting to Epic U.K. marketing director/Senior VP of Sony Music U.K. Rob Stringer. Somerside will head Epic’s marketing team. Reporting to her will be two marketing managers.

WOLFGANG SPAHR

LONDON-BASED SOUL 24-7, described as the first commercial-free R&B-formatted Internet radio station, was to begin broadcasting April 5 at Sucu24-7.com. Several veteran club radio DJs and specialist soul journalists will be presenting on the station. The company launched its self-titled record label (distributed by Timeless Entertainment) in the U.K. release of the "Who’s Got the War" album by Baltimore-based act Fertile Ground.

PAUL SEXTON

U.K.-BASED E-SHOPPING SERVICE
myTAXI is offering its customers the top 10 U.K. and U.S. chart IDs for just $5.99 each. The service offers customers more than 100,000 songs to choose from and offers $750,000 in sales for the year.

GORDON MASNON
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>U.K.</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
</tbody>
</table>
Canada’s Bunnett Melds Cuban Roots And Modern Jazz

BY LARRY LEBLANC
TORONTO—Hailed as one of the finest musicians working in the jazz-cuban scene, Canadian saxophonist/flautist Jane Bunnett has remained entranced by the rhythmic and melodic complexity, subtlety, and sophisticated approach of Afro-Cuban music. Her passion for the genre is conveyed in her remarkable new EMI/Blue Note album, “Ritmo+ Soul,” released in April in Canada and due May 16 in the U.S.

The longstanding U.S. trade embargo against Cuba has had the effect of preserving the unique nature of the island’s music scene, and the success of the Ry Cooker-produced World Circuit/Nonesuch recordings by the Buena Vista Social Club and other groups has renewed interest in Cuba’s rich musical culture.

Perhaps overlooked amid this newfound interest in Afro-Cuban music is the fact that such leading jazz artists as Bunnett, Roy Hargrove, and Steve Coleman have also successfully recorded there in the ‘90s. The practice of recording in Cuba is possible for 40s, mid-career artists, such as Frank “Machito” Grillo, Charlie Parker, Lionel Hampton, Dizzy Gillespie, Duke Ellington, and Charlie Mingus pioneered the fusion of modern jazz and Afro-Cuban music.

“Havana is now just swarming with American musicians on cell phones,” jokes Toronto-based Bunnett. “What happened?”

She adds, “Last year, a DJ in Boston asked me on-air, ‘When did you jump on the [Afro-Cuban] bandwagon?’ Oh boy!”

“Many people think Jane recently jumped on the Cuban music bandwagon, but she’s been committed to that music for years,” says Ross Porter, host of national broadcast CBC Radio Two’s jazz show “After Hours.”

“Ritmo+ Soul,” in fact, is Bunnett’s latest edition in a rich Latin-styled musical library that began with her Juno Award-winning 1991 album, “Spiritos Of Havana” (Denon Canada). That landmark set was followed by “Water Is Wide” (EMI/Blue Note) and “Double Time” with Pleyla Gatin Time), both in 1994; “Rendez-Vous Brazil/Cuba” (Justin Time) in 1995; “Jane Bunnett And The Cuban Piano Mambos” in 1996 (EMI/Blue Note) and “Chamalongo” in 1997 (EMI/Blue Note).

On her new album, Bunnett’s lyrical soprano sax and flute is backed by the Spiritos Of Havana band, featuring her husband/co-producer Larry Cramer, who also plays trumpet. Other band members are Cuban jazz pianist Hilario Duran, singers Ernest Gatell and Dean Bowman, bassist Roberto Obecchinti, Cameron native Noloo Boxo, tubaist, and Cuban percussionists Pinto Quinto, Dafnis Prieto, and 13-year-old Michael “Lucu” Herrera.

“Jane has a tremendous reputation as a composer/arranger and she’s a workhorse,” says Warren Stewart, manager of Catalogue Strategic Marketing at EMI Music Canada. “She sells in the 6,000-10,000 Soundrange, which is a Canadian jazz act is impressive.”

“The album will do well here because, excepting Diana Krall, who almost doesn’t count anymore, Jane is the best-known working music jazzian in Canada,” says Stewart Dun.can, director of music at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario.

When Bunnett, 44, first vacationed in Cuba with Cramer in 1982, she had no idea how her musical career would change. However, in Santiago de Cuba, the capital of the Oriental province, she was impressed by a local group featuring eight drummers and a musician playing a corona- toxa (Chinese trumpet). “Unlike other musics in North America, Afro-Cuban music is quite elegant and skillfully developed,” she says.

Bunnett and Cramer subsequently returned to Cuba about 40 times to work. In November and December last year, they were filming a National Film Board documentary.

“Cuba has provided a lot of inspiration and insight into the various music genres, that realized that Afro-Cuban music and several black American music idioms, including blues, boogie-woogie, and gospel, share the same West African background.”

On the album, the fusion of genres is particularly evident in “Frassioso’s Dream,” which was written by Bunnett and Cramer and is a tribute to one of the orishas, or gods, of the Santeria religion, as well as a vehicle for the display of both drumming. Also displaying that fusion is their collaboration “3 Voices One Spirit,” Bunnett’s “The River/El Rio,” and Cramer’s “Journey Back.” All three are highlighted by New York-based Bowman’s booming, gospel-voiced vocals.

“I got a chance to perform gospel music with Cuban bata drummers four years ago, and I felt a closeness between the two musics,” says Bunnett. “They are obviously of the same root.”

With “Chamalongo” and now displaying that fusion is their collaboration “3 Voices One Spirit,” Bunnett’s “The River/El Rio,” and Cramer’s “Journey Back.” All three are highlighted by New York-based Bowman’s booming, gospel-voiced vocals.

“I got a chance to perform gospel music with Cuban bata drummers four years ago, and I felt a closeness between the two musics,” says Bunnett. “They are obviously of the same root.”

MINISTER OF CULTURE (Continued from page 54)

Tsacca also brings to the post a background of involvement within the arts community. She was previously GM of composer/conductor Pierre Boulez’s Ensemble Intermontemporain. Her broadcast experience includes a 1986- 88 spell as broadcasting regulator CNI, later replaced by the CSA, an organization that she helped develop as deputy minister of communication.

Alain Weill, CEO of radio group NRJ, says Tsacca “knows the radio business quite well.” He adds, “I hope-as do other radio operators—that we will be able to work together in a constructive manner to develop France’s radio landscape.”

Despite the new minister’s credentials, Rony admits to being “slightly worried about the perception she might have of us as an industry.” He adds that there are some pressing issues to discuss with Tsacca, one of the most time-sensitive being the radio quotas that currently require 40% of all music broadcast in France to be French lan- guage. A new broadcasting bill currently being discussed in Parliament would reduce that level and introduce a degree of flexibility.

Another pending issue—this time on a European level—is the value-added (sales) tax rate on recorded music. Only a political decision at the highest level can put this on the agenda of the European Union (EU), and Rony hopes that France, which will hold the presidency of the EU for six months commencing July 1, could take the lead on this topic.

LAUNCH JAPAN (Continued from page 54)

SINGAPORE DIGITAL FIRM INVESTS IN SOUNDBUZZ.COM (Continued from page 54)

SINGAPORE DIGITAL FIRM INVESTS IN SOUNDBUZZ.COM

The venue is currently staging “Mamma Mia,” a musical based on and featuring Abba songs. Shown, from left, are Polydor marketing executive George McManus, Anderson; Universal Music UK chairman/CEO John Kennedy; Ullaveus; the artists’ personal assistant, George Hanger; Polydor Associated Labels GM Greg Castell; and Universal Music UK deputy chairman Lucian Grainge.

Super Trouper. Abba founders Benny Andersson and Bjorn Ulvaeus were recently presented with a special award marking U.K. sales of 3 million units for the act’s Polydor compilation “Abba Gold” at London’s Prince Edward Theatre. The venue is currently staging “Mamma Mia,” a musical based on and featuring Abba songs. Shown, from left, are Polydor marketing executive George McManus, Anderson; Universal Music UK chairman/CEO John Kennedy; Ullaveus; the artists’ personal assistant, George Hanger; Polydor Associated Labels GM Greg Castell; and Universal Music UK deputy chairman Lucian Grainge.
Birdland Music Gives Virginia Taste Of U.K.

BY PATRICIA BATES

VIRGINIA BEACH, Va.—The British Invasion of the 1960s hasn't ceased in Virginia Beach—or, in another sense, since the 1960s, when the English first landed at Cape Henry in 1607 before settling in nearby Jamestown. Record store Birdland Music has been around in this seaport, which co-owner Barry Friedman describes as not unlike Liverpool, England, for more than 30 years. The U.S. Atlantic Fleet deploys its amphitheatric fleet from Virginia Beach, and the world's largest naval base is headquartered in nearby Norfolk with more than 300 vessels. Military personnel who have been stationed in Europe often listen to music from the U.K. And the Tidewater region of Virginia—which includes Hampton, Newport News, Portsmouth, Chesapeake, Williamsburg, Hampton, and Yorktown, as well as Virginia Beach—has a staunch English heritage.

"The young kids still ask for the Beatles, the Rolling Stones, and the Kinks just like their parents did decades ago," says Friedman. "They grew up on it here from the 1960s to the 1980s."

The singles are one new American band that everybody seems to like here, because they recorded their latest CD with old instruments like those of the Beatles," he adds. "And, Owsley has a great retro-70s British sound on Giant Records.

Virginia Beach even has an annual British Invasion Festival in July at 17th Street Park, where Spencer (Continued on next page)
BIRDLAND MUSIC GIVES VIRGINIA A TASTE OF THE U.K.

(Continued from preceding page)

Davis and Eric Burdon have performed onstage.

"Some of the English hits are dated, but the best of them are fresh to a '60s generation," says Friedman.

And then there's McKeel's Beatles Museum, which opened here two years ago on Jan. 3, with a ribbon-cutting by George Harrison's sister Louise. The memorabilia on display—said to be worth at least $100,000—includes Fab Four autographs from the Beatles' 1965 tour of England, John Lennon and Yoko Ono's VW camper and Harrison's 1966 Fender Stratocaster.

"I got asked, 'Why a Beatles museum in Virginia beach?'" says owner Michael McKee, a designer in the late '70s for Atlantic Records in Los Angeles. "I say, 'Because no one would come to one for the Partridge Family.'"

Despite the British influence, Birdland Music has an all-American feel to its 2,200-square-foot store here in Providence Square Shopping Center, from the posters on the walls to the reddish-blue carpeting on the floor and the T-shirts hanging from the ceiling.

"The first impression I get when I walk in here each day is that it looks like the bedroom I had when I was a teenager," says Friedman. "It's cozy and comfortable. We want people to feel welcome, so we have a drink machine where they can get a soda and look at CDs all afternoon."

Birdland Music has at least 10,000 titles in inventory, of which rock and alternative makeup 60%, R&B, hip-hop, and rap are 25%; jazz is 10%; and country and blues are each 5%.

The Tidewater's major retailers are Wherehouse Music, DJ's Music & Videos, and the Wall, along with electronics superstore Best Buy and Circuit City. An independent, Planet Music, is just four miles away from Friedman's operation.

"I'd have to close my doors before I sold out to a national chain. It wouldn't be Birdland anymore if my brothers and I weren't here," says Friedman. "There's a loyalty factor with our patrons, because we've been around for years. Many of them don't want to support the 'boxes.'"

Birdland Music's revenues in 1999 were on par with the previous year, with a nominal increase due to rap, he says. "(Rap) became the alternative rock of the '90s, and they are buying it from us in major numbers," says Friedman.

Friedman says he makes albums affordable and artists accessible when he can.

"Our standard price is $2 off the list on CDs every day. So we don't have club cards or other discounts," he says. "We do in-store that fits for us and not just to have them. Five Piece Suit—a swing band from Boston—cume in on a rainy, cold Saturday in early last winter. And we had approximately 100 persons line up a few years ago for 'Drivin' & Cryin'.'"

Anders Osborne came here in 1997 to do an acoustic set.

Birdland Music became a family enterprise in 1969.

"My father, Tom, purchased it from Frank Guida—who'd had it since the late '50s in Norfolk—and we assumed the ownership. Frank had a famous Birdland jazz nightclub in New York City," says Friedman. "My dad taught me everything I know, and he's still involved. So were my brothers, Bruce and Brian, through the years. We've thought about changing the name, but it was so unique that we decided to keep it."

By the 1970s, the Friedmans had a reputation for stocking one of the finest jazz, R&B, and soul assortments outside of Washington, D.C. Yet they were forced to leave Norfolk in May 1978 because of development at Church and Olney streets around the black community.

"It was like starting all over again in Virginia Beach," says Friedman. "We packed up one Wednesday and were gone on Thursday and we hadn't even been open a year. We thought our customers would follow us to our new location."

But most people wouldn't have the courage to bring their cars to Virginia Beach. Friedman has embarked on a new era.

"Blues are on a roll here again, and we have an annual blues at the Beach festival now in Virginia Beach. I think the popularity is a carryover from the time of the late Stevie Ray Vaughan," says Friedman. "Guitarist Jenny Long has taken over here with her band, and fans are identifying with Kenny Wayne Shepherd and Susan Tedeschi."

Barry Friedman is co-owner of record store Birdland Music, a family business located in Virginia Beach, Va. (Photo: Patricia Bates)

Beach music has also resurfaced since 1985 due to the free Beach Music Weekend each May, where dancers "shag" to such local groups as Bill Deal & Fat Ammon here on the boardwalk.

"Fans travel up and down the seaboard to Virginia Beach, whereas they used to go to just North and South Carolina," says Friedman. "The Eagles, the Catalinhas, the Band Of Oz, and the Beach Band have gained a following, and some are regulars at clubs like Steppin' Out here."

Although there are few new beach music acts, the Holiday Band (on Ripete Records, Elliott, S.C.) is one-up-and-comer, says Friedman. "Beach music in the Carolinas isn't like the surf'n'roller sounds of California," he adds. "Most people on the West Coast don't have a clue as to what it is on the East Coast."

Virginia Beach has another '50s flashback—the Viva Elvis Festival held here every June with Elvis look-alikes, karaoke singers, and parades like the Skyline Kings.

Elvis and the Beatles appealed to the same demographics as today's megastars.

I think the latest phenomenon really began for us with the Spice Girls, and it has continued with 'N Sync, Backstreet Boys, Christina Aguilera, and Britney Spears," says Friedman. "'N Sync is cool in the U.S., because preteen 12-year-old girls and boys were lost as an age group for retailers," he says. "We've noticed it more so in suburbia, and Radio Disney may have something to do with it."

Michael McKee, owner of McKeel's Beatles Museum in Virginia Beach, Va. cradles a 1966 Fender Stratocaster that belonged to George Harrison. (Photo: Patricia Bates)
WARNER/EMI MERGER WOULD UNITE MALAYSIAN MUSIC BIZ MODERNIZERS

(Continued from page 5A)

lar. Adibin's album "Garull" came to the attention of world music enthusiasts, resulting in many international appearances. He has also recorded Hindi-language versions of Phil Collins' songs from Disney's "Tarzan" movie.

Warner Music was the first Malaysian label to market records, a kind of Southeast Asian style, with a series of slick and modern productions, taking them on the traditional format. Adibin and Adibin are the divas of that genre and since 1992 have brought the genre to an unprecedented level.

"The big opportunity is between Malaysia and Indonesia," says Rutherford. "Both speak Sabah." Repertoire has tended to travel from Malaysia, but last year, he notes, "the boot moved to the other foot, and Indonesia is now leading the charge in terms of being at the leading edge, musically."

Many of the key staff at the two labels have experience at both companies and so may be able to fuse Warner's expansionist and new-genre development style with EMI's conservative acquisition and catalog exploitation approach. They each have around 1% of the market, which is worth about $50 million at retail, and the merger will see them far ahead of Sony BMG and Universal.

Where these competitors have previously worked together is in compilation albums of hits, which have yielded solid and sometimes spectacular sales. EMI has teamed with Universal for the "No. 1" series, and Warner with BMG and Sony for the "Mix" compilations

Warner, EMI, and BMG are partnered in a common warehouse and distribution facility known as WEB. The venture opened last year and is set up to develop business-to-business and consumer E-commerce, once security and third-party financial guarantees are in place. "In general, people are pleased with it," says Rutherford. "We had some teething problems at the start, but it's helped us to provide a better service at a reasonable cost."

The world-beat merger partners both operate Chinese and Indian-repertory divisions relying on licensing deals with established labels in India, Hong Kong, and Taiwan. "Working in the labels' favor, too, is the renewed popularity in Malaysia of Hindi movie soundtracks and Tamil pop songs, which could stimulate compilations from EMI's Gramophone Co. of India licensee and Warner's stable of dangdut singers.

Neither company is considered particularly strong in Chinese regional repertoire, but a combined marketing platform could attract the new Chinese-Malaysian talent currently doing well in Taiwan.

International product has a solid audience base, fueled by various EMI-signed acts that have worked and巡演 the region before. As a result, Asia's 1997 economic crash, Britain's U2 and Duran Duran, America's Richard Marx, and, most notably, Denmark's Michael Learns To Rock are solid concert draws, although this doesn't always translate into record sales. Canada's Moffatts have been another local success for EMI.

Warner has actively supported Malaysia's concert industry in the last few years, maintaining close links with promoters, placing acts at key events (for example, the Cowboys at the Commonwealth Games), and organizing promotion tours and appearances by such names as Alannah Morissette and Hootie & the Blowfish.

EMI and Warner possess considerable local experience in music publishing, thanks to the formation more than 20 years ago of Pustaka Musik EMI and Dumi Music WEA. Both units report directly to Hong Kong head offices, although Warner/Chappell Music regional managing director K.C. Lou has moved its royalty division to Kuala Lumpur radio station ERA, which specializes in Malay pop, says, "It will be easier dealing with one company, especially for classical pop repertoire, which is often on CD release only.

She adds that well-chosen artist and genre compilations sourced from both companies will be popular with programmers and consumers, a view shared by Bruce Bauer, Tower Records Malaysia's director of operations. "For us, a predominantly back-catalog operation, the combination of two strong companies should be good," he says.

Bauer contends that the Malaysian market is picking up after the recent economic crash. Warner Music's Rutherford sees similar signs but remains worried by the extremely high rates of piracy. "They are 40% or more," he says. "Before the crash, you were looking at 15% piracy—and stable, at that."

Rutherford is encouraged by "recent signs" that the Malaysian government is aware of the seriousness of the problem and is seeking a solution. "There's a good dialogue, but we need to see some progress now. RIM has been a real boon for putting forth the industry point of view, which hasn't always been done effectively elsewhere in Asia."

To comment on this story or the Warner/EMI merger, E-mail Greene Nezio at ms@tamu.net. 

HOME VIDEO. Lawrence H. Szabo is promoted to senior VP of international marketing for MGM Home Entertainment, based in Los Angeles. He was VP of Asia/Pacific and international business administration.

Lyrick Studios promotes Debbie Ries to group VP of sales and Sue Beddington to group VP of marketing in Dallas. They were VP of sales and VP of marketing, respectively.

DISTRIBUTORS. Baker & Taylor promotes Steve Harkins to VP of audio retail in Charlotte, N.C. Baker & Taylor also names Janis Durr VP of visual entertainment products in Charlotte. They were, respectively, director of audio sales and president of DSJDC.

RETAIL. Jerry Adams is promoted to president/COO of Harmony House Record & Tape in Troy, Mich. He was executive VP.

Guitar Center promotes Mike Zivcic VP of marketing communications and Edward Chan VP of information systems in Agoura Hills, Calif. They were, respectively, director of advertising and director of information systems.

NEW MEDIA. Bobby Roberts is named president of Millennium Multi Media in Beverly Hills, Calif. He was a film producer.

It's not just our address, it's how we do business.


800-736-3640 www.pconestop.com

Pacific Coast One-Stop
45 West Easy Street Simi Valley, CA 93065 Fax: 805-583-3005

www.billboard.com

www.americanradiohistory.com
of Big Daddy Distribution, and Steve Popovich of Cleveland International Records about their biggest business gaffes. It’s a tough call.

Panels on May 6 will explore breaking artists, alternative marketing, and online music sales. An afternoon session, “Who’s Buying This Stuff Anyway?—Meet The Mytical Consumer,” will focus on some important folks outside the industry proper: Moderators Nina Easton of 404 Music Group and Amy Dorfman of Newbury Comics will interview a group of Cleveland-area music consumers.

As noted here previously, the convention will climax on May 6 with the presentation of the Indie Awards and the induction of this year’s Indie Music Hall of Fame honorees. Browne, who is fast becoming AFIM’s answer to Billy Crystal, will once more co-host the event with a player to be named later.

AFIM will again present its “Indie Lounge” showcases each night at the Renaissance. On May 3, Bayside Entertainment Distribution will host acts; on May 4, Platinum Entertainment Distribution will host a slate of acts to be determined. On May 5, Koch International will bring on Amy Rigby (Koch Records), Grant Hart (Pachyderm Records), Rex Dia (Pachyderm), and B.B. Morris (Koch). And after the annual “Washington D.C.” tour, the Corp. will bow Nina Storey (Red Lady/Monster Entertainment), Billy Burnett (Freefalls Entertainment), the Exies (Ultimatum Records), and Jimmie Van Zant (J-Bird Records).

Add to all this the annual softball game, which might once again be sponsored by the Orchard, distributor label one-on-one meetings, a two-day trade show, and special-interest group hangouts. AFIM attendees should have their hands full. We’ll see you there.

**FLAG WAVING:** The music on Ray Condo & the Ricochets’ third album, “High & Wild,” due April 25 from San Francisco-based Joaquin Records, runs so deep in the American tradition that it’s difficult believing the bands in the boy are all Canadian.

Singer Condo admits that while he was born “on the French side of the river” in Quebec, he was raised “on the Anglo side of the tracks” in Ottawa.

“...we grew up with Tammy Wynette and Elvis in the house,” he recalls. “We had Hank Snow and Ronnie Hawkins had transplanted himself up here.”

Condo was performing as far back as the ’80s and played in a Vancouver punk band during the ’70s, but it wasn’t until he formed the roots band the Hardrock Goners (named in homage to honky-tonk bandleader Hardrock Gunter) in Montreal in the mid-’80s that his music hit its stride.

We were the only hillbillies in town,” Condo says. “What started off as a joke became a permanent gig.”

After Condo returned to Vancouver in the early ’90s, he founded the Ricochets with guitarist Steve Nikleva, drummer Steve Taylor, and the amazing steel guitarist Jimmy Roy. (Standup bassist Pete Turland rounds out the ’0 line-up.)

The group plays a delicious blend of American sounds: “High & Wild” includes flavorful covers of tunes by jazz saxophonist Lester Young, swing trumpeter Henry “Red” Allen, pop singer Connie Francis, rockabilly artists Carl Mann and Glen Barber, rocker Gene Vincent, and jazz vocalist Mose Allison. There’s even a version of Cole Porter’s “What Is This Thing Called Love?” The album is a unique combo of rock’n’roll, Western swing, pre- and post-bop jazz, and rockabilly.

“It’s all related,” Condo says. “American music is a huge book, chapter after chapter... People always end up with a narrow definition of [it], and that ain’t right.

The band’s anything-goes style draws a diverse crowd, he notes. “We attract the rockabilly people, the family types. We even attract the occasional purple molehawk... When we start firing it up, we surprise the Ricochets.

The Ricohets will begin a five-week U.S. tour Monday (10) in Washington state; it will include a swing through California and an April 20 stop at the rockabilly convention “Viva Las Vegas” in Vegas.

Merchants & Marketing

AFIM Confab Plans Panels Aplenty; Browne To Co-Host Indie Awards

AFIM ON THE HORIZON: As this issue of Billboard hits the streets, the American Federation of Independent Music (AFIM) Convention looms less than a month away. This year’s confab kicks off May 3 at the Renaissance Hotel in Cleveland.

Not every detail of the indie trade group’s show has been nailed down—at press time, AFIM executive director Pat Bradley reported she was still in the hunt for a keynote speaker, who will address the convention on May 4. But even so, the schedule looks jam-packed this year.

Before things get cooking in earnest for all registrants, AFIM will mount its annual “Crash Course” on May 3. This day’s worth of sessions—organized for entry-level attendees and requiring a separate registration fee—will walk through the vicissitudes of legal issues, production and manufacturing, distribution, sales, and marketing, and media coverage.

Two AFIM board members, Virginia Callaway and the indefatigable Susan Piver Browne, will moderate the “Crash Course” this year; Declarations of Independents will be on hand to lend a few obvious observations at the 3:45 p.m. session on “reaching the consumer through the media.”

After the keynote on May 4, the convention will begin with a panel on the digital music biz, adroitly titled “Playing By The Rules—Whatever They Are,” moderated by Recording Industry Assn. of America president/CEO Hilary Rosen. Executives of the Orchard, EMusic.com, BMI, and VisitPoint, the Recording Industry Performance Collective, and (tentatively) the Harry Fox Agency will be grilled.

At the same hour, a panel on brick-and-mortar retail, moderated by the always provocative Mike Dore of Boston-based Newbury Comics, will feature such chain and indie-store owners and shakers as Len Cosimo of Borders Books & Music, Dave Lang of Compact Disc World, Carl Singmaster of Manifest Discs, and Coalition of Independent Music Stores president Don Van Cleve.

On May 6, the convention will offer panels on label automation, developing software formats, and the one-stop business.

Flip coin to determine which panel you’ll attend at 2:30 p.m. that day, for that hour will bring both the annual high-temperature distribution sit-downs and a sequel to last year’s hilarious discourse on “10 Million Dollars Worth Of Mistakes.”

Newbury’s Duncan Browne will lead reports from Personnel DNA, Hastings Books & Music Record Archive, Koch International, and Bibelot at the distribution panel, while Alligator Records chief Bruce Iglauer will query Pat Berry of Six Degrees Records, Jim Cuomo of Ryko Distribution, Burt Goldstein of Big Daddy Distribution, and Steve Popovich of Cleveland International Records about their biggest business gaffes. It’s a tough call.

Panels on May 6 will explore breaking artists, alternative marketing, and online music sales. An afternoon session, “Who’s Buying This Stuff Anyway?—Meet The Mytical Consumer,” will focus on some important folks outside the industry proper: Moderators Nina Easton of 404 Music Group and Amy Dorfman of Newbury Comics will interview a group of Cleveland-area music consumers.

As noted here previously, the convention will climax on May 6 with the presentation of the Indie Awards and the induction of this year’s Indie Music Hall of Fame honorees. Browne, who is fast becoming AFIM’s answer to Billy Crystal, will once more co-host the event with a player to be named later.

AFIM will again present its “Indie Lounge” showcases each night at the Renaissance. On May 3, Bayside Entertainment Distribution will host acts; on May 4, Platinum Entertainment Distribution will host a slate of acts to be determined. On May 5, Koch International will bring on Amy Rigby (Koch Records), Grant Hart (Pachyderm Records), Rex Dia (Pachyderm), and B.B. Morris (Koch). And after the annual “Washington D.C.” tour, the Corp. will bow Nina Storey (Red Lady/Monster Entertainment), Billy Burnett (Freefalls Entertainment), the Exies (Ultimatum Records), and Jimmie Van Zant (J-Bird Records).

Add to all this the annual softball game, which might once again be sponsored by the Orchard, distributor label one-on-one meetings, a two-day trade show, and special-interest group hangouts. AFIM attendees should have their hands full. We’ll see you there.

**FLAG WAVING:** The music on Ray Condo & the Ricochets’ third album, “High & Wild,” due April 25 from San Francisco-based Joaquin Records, runs so deep in the American tradition that it’s difficult believing the bands in the boy are all Canadian.

Singer Condo admits that while he was born “on the French side of the river” in Quebec, he was raised “on the Anglo side of the tracks” in Ottawa.

“...we grew up with Tammy Wynette and Elvis in the house,” he recalls. “We had Hank Snow and Ronnie Hawkins had transplanted himself up here.”

Condo was performing as far back as the ’80s and played in a Vancouver punk band during the ’70s, but it wasn’t until he formed the roots band the Hardrock Goners (named in homage to honky-tonk bandleader Hardrock Gunter) in Montreal in the mid-’80s that his music hit its stride.

We were the only hillbillies in town,” Condo says. “What started off as a joke became a permanent gig.”

After Condo returned to Vancouver in the early ’90s, he founded the Ricochets with guitarist Steve Nikleva, drummer Steve Taylor, and the amazing steel guitarist Jimmy Roy. (Standup bassist Pete Turland rounds out the ’0 line-up.)

The group plays a delicious blend of American sounds: “High & Wild” includes flavorful covers of tunes by jazz saxophonist Lester Young, swing trumpeter Henry “Red” Allen, pop singer Connie Francis, rockabilly artists Carl Mann and Glen Barber, rocker Gene Vincent, and jazz vocalist Mose Allison. There’s even a version of Cole Porter’s “What Is This Thing Called Love?” The album is a unique combo of rock’n’roll, Western swing, pre- and post-bop jazz, and rockabilly.

“It’s all related,” Condo says. “American music is a huge book, chapter after chapter... People always end up with a narrow definition of [it], and that ain’t right.

The band’s anything-goes style draws a diverse crowd, he notes. “We attract the rockabilly people, the family types. We even attract the occasional purple molehawk... When we start firing it up, we surprise the

The Ricochets will begin a five-week U.S. tour Monday (10) in Washington state; it will include a swing through California and an April 20 stop at the rockabilly convention “Viva Las Vegas” in Vegas.
Robert Cray, Luther Allison, Deborah Coleman, Wilson Pickett, Little Milton, and Susan Tedeschi.

All titles will be sale-priced, though pricing will vary, since list prices differ from label to label. Iglauer says he began pulling the promotion together from the list of this year’s Handy nominees, which he discussed with Stefan Koch, blues buyer for Ann Arbor, Mich.-based Borders.

“Since the nominees are almost all artists,” Iglauer says, “I looked at which nominees had records on our member labels and made a list of those for Stefan, and asked him, amongst those, who had titles that he would be interested in promoting. He wanted to make sure that titles or artists that were in the promotion had a pretty good sales record at Borders, because he wanted to avoid bringing in 1,000 pieces and sending back 900.”

Koch acknowledges that the ball got rolling for the Handy Awards promotion when the chain won its retailer-of-the-year honor from the Blues Foundation.

“That really sort of created a lot of momentum,” Koch says. “It put it in their minds that we should be the vehicle for this, and it put it in our minds that we wanted to do something—not as a return favor or whatsoever—but just to keep the momentum going from having won that award and continue to put it in people’s minds that we’re the place to go for blues.”

Regarding plans for the promotion, Koch says, “We hatted around some ideas. They wanted to do an endcap, which is what this basically is, but it turned into something more than an endcap after we looked at the kind of titles they were trying to do and what types of opportunities we had, because we’re always developing new promotional vehicles.”

While the Handys promotion will be featured on a newly developed standing store endcap, Koch says, “We’re also tying this particular promotion to our in-store magazine, which is called Inside Borders. The same titles that are featured on the fixture will be featured in Inside Borders. They’re going to have a little description, and there’s going to be the logos of the Handy Awards and the Blues Music Asso.”

Koch indicates that if this year’s Handys promotion is successful, it could be continued in years to come.

“We’re excited to have the opportunity, and I think it’s going to be great, for both them and for us,” Koch says. “If this works, I could certainly see doing this every year, because we do promotions pertaining to other awards at different times of the year—Grammys, Oscars. This is nice, because it’s sort of a niche promotion, which is what we’re really best at. I think Borders is the place for the Handy Awards to be promoted.”

The Borders promotion comes as the BMA anticipates the results of its first board election. “The ballots are going out this week by mail, and the results will be announced at our general membership meeting (in Memphis) on May 26,” Iglauer says. “It’s the day after the Handys. The board of directors is nine, and the officers will be elected from amongst the board.”

At the same membership meeting, the BMA will present its first Achieve Greater Economic Success (A.G.E.S.) Award, which Iglauer says is somewhat analogous to the Blues Foundation’s Keeping the Blues Alive honor.

“This award is voted on by the founders, not by the general membership,” Iglauer says. “This is not an award for activities in the last year, but is an award for, in a sense, lifetime achievement. It’s for people who have helped the blues professional community as a whole, so logical people who could win this award would be booking agents, personal managers, club owners, festival promoters, record company people.”

There are some artists who have made opportunities available for other artists.”

According to Iglauer, the BMA hopes to hire its first full-time staffers and get installed in a Memphis office space, to be shared with the Blues Foundation, before the end of the year.

The trade organization is moving ahead to increase its membership, which currently includes a preponderance of musicians and record labels, with agents, talent buyers, managers, producers, radio programmers, and songwriters also well-represented.

The BMA is also striving to complete a demographic study of the blues audience, which would then be used to influence opinion with corporate sponsors, radio and television programmers, and press.

Iglauer says of the study, “We feel like our light is hidden under a bushel; and it’s our job to remove the bushel!”
Similarly, Brett Wickert, a principal in nine-unit, Portland, Maine-based Bull Moose, says the chain also bought the album from Musicmaker and notes that it is selling all right. "But it would sell a lot better if it was sold through normal channels," he says. "I feel bad for the artists and how many sales they are losing because it is not available at retail. Musicmaker will brag about it, but most of its sales are probably coming from retailers."

He says Bull Moose is selling the album for $23.98.

Another merchant says he tried to order 300 copies, which he says Musicmaker was willing to sell, but the online company refused to negotiate over what he considered a reasonable shipping charge. "They wanted to charge me $4.95 for each of the 300 copies and wouldn't budge" on price for a bulk shipment, he says. "I guess they are making their profits on the shipping."

Musicmaker.com executives were unavailable for comment. But one source familiar with the company's thinking says the online company isn't supposed to be selling bulk orders of the album to retailers, per its agreement with the management companies for Jimmy Page and the Black Crowes.

March 31

According to a company announcement, the company produced and shipped more than 900,000 custom CDs in that time period. But the bulk of that is said to be from the CDNow/Pizza Hut promotion it supplied product for, according to sources.

Still no word on how the Page/Crowes album is selling for Musicmaker.com.

GETTING BIGGER: Music Network, the Norcross, Ga.-based company that has grown to 42 stores over the past few years, thanks to a couple of acquisitions, about to grow again.

Sources say the company is engaged in conversations with Kemp Mill Music that could lead to the six-unit College Park, Md.-based chain being added to Music Network's portfolio.

If that happens, it would bring Music Network closer to the 50-unit mark as well as enhance its position in the Washington, D.C., area, where it recently completed the acquisition of the 18-unit Willie's chain.

After the Willie's acquisition, Music Network, which also runs a one-stop expected to achieve annual volume of $45 million, had 42 stores spread over six states (Georgia, Alabama, Mississippi, Virginia, North Carolina, and Maryland, as well as Washington, D.C.) under the logos Starship, Peppermints, and Willie's. Kemp Mill, which has stores in some of the markets covered by Music Network, would bring Delaware into the Georgia company's market area.

Kemp Mill successfully emerged from Chapter 11 bankruptcy protection in the end of 1996 after filing on May 16 that year. During that process, Kemp Mill saw its store size go from about 32 units down to six.

Executives from both companies didn't return calls seeking comment.
IdeaLive Aims To Match Artists, Investors
Also, 24-Hour Online Channel To Feature Canadian Acts Only

The first item in this week’s column, on ideaLive, was written by Don Jeffrey in New York. The second item, on CANOE, was written by Larry LeBlanc in Toronto.

A SAN FRANCISCO START-UP called ideaLive has launched a Web site that intends to match musicians with investors. Acts with a proven fan base and without label deals can pay $500 to present their musical projects and a business plan, or “offering,” online.

Potential investors will pay ideaLive $1,000 for the right of access to these projects. These investors can then bid online to buy shares in the work.

Spokeswoman Pam Johnston says that ideaLive will monitor the investments through an online bank, which will offer the acts lines of credit. The acts can use the funds to book studio time, manufacture CDs, tour, and market and sell their recordings to the public.

In addition to the fees paid by the acts and the investors, ideaLive says it will take in revenue from advertising and sponsorships related to the artists’ tours; referral fees from service providers like studios and entertainment attorneys that are listed on the Web site; and commissions on the investments.

At the launch, which was in late March, there were six acts listed on the site, including New York-based indie band the Icebergers.

Several days later, Johnston said, “When I went on the site this weekend, it showed me two different projects, one of which has 75% of its funds already raised.”

The company was founded by Ze'ev Rogov, who has started and sold other Internet ventures, and Melanie Robins, who has experience in E-commerce.

Johnston says that filmmakers, visual artists, and other creators of intellectual property can also use the service.

C ANADIAN INTERNET network Canadian Online Explorer (CANOE), a division of the Montreal-based media conglomerate Quebecor, entered into an agreement March 22 with Iceberg Media.com Inc. to create a 24-hour online channel that will exclusively feature music by Canadian artists.

The channel, Canada’s first Internet station to program only Canadian artists, will launch in May.

CANOE, based in Toronto and launched in 1996, will feature a link to the new channel on its home page and on its primary entertainment site, jamshowbiz.com.

Under the direction of John Sakamoto, executive producer of jamshowbiz.com, Iceberg Media.com will produce programming for the new channel, which has not been named yet.

“Until recently, I wasn’t convinced the audience was big enough to make this worthwhile,” says Sakamoto. “We talked… And we liked the ideas, and Iceberg was the best fit.”

(Continued on next page)
Billboard’s International Buyer’s Guide 2000

If you want to reach the world of music and video, you need the International Buyers Guide.

New Media
MERCHANTS & MARKETING

SITES + SOUNDS
(Continued from preceding page)

Iceberg Media.com has been creating and delivering audio on the Internet since April 1997. It operates three channels—2kool4radio.com, igroove.com, and prizemicket.net—as well as entertainment portal theiceberg.com.

“CANOE hired us for the expertise we bring to mixing music,” says David Marsden, VP of entertainment for Iceberg Media.com. “We are not involved in the channel other than to develop it and then pass it over to CANOE.”

Sakamoto says programming Canadian-based music gives a competitive edge on both the Internet and commercial Canadian radio.

“There are so many Canadian artists not being heard on conventional radio today,” he says. “I also don’t want to get into a slugging match with sites around the world that have been running for much longer time.”

Bargaining with the Canadian-only strategy is Brian Chater, president of the Canadian Independent Record Production Assn., which represents the majority of Canadian independent labels and artists. “We have no details yet, but the general concept of the station seems useful and helpful to our members,” he says.

Sakamoto says the station, still in its planning stages, will initially skew toward U.S.-styled modern rock and triple-A radio stations.

“We are going to take baby steps when we launch,” he says. “In the beginning, we will program a block of music which will be changed every few days until we find our footing.”

BMG, SONY PICK EUROPE EXECS WITH LOVE OF NEW MEDIA
(Continued from page 12)

traded his VP duties at the French affiliate for similar spots at its European division.

Based out of both Paris and London and reporting to BMG Central Europe executive VP Richard Griffiths, Waignier initially will be involved in setting up BMG’s consumer portals—Click2Music and GetMusic—in Europe.

March also saw Tony Martin appointed to the newly created position of director of new-media development at Sony Music UK.

Reporting to chairman Paul Burger, he will be responsible for business-to-business and E-commerce opportunities and the development of the Sony Music U.K. Web site. In 1997 he founded Internet agency Music Online.

DIFFERING BACKGROUNDS

While Waignier is more of a “numbers guy,” Martin is a publicist. Billboard that his love of technology has given him strong Internet surfing skills, a DVD collection, and a Palm Pilot organizer. Martin is slightly more idealistic, having operated a dance label (intentionally with no company name) and a recording studio.

“Technology is why I started writing dance music. Even during the ’80s with little money for food, I bought stupid devices such as one of the first mobile phones,” says Martin.

Waignier is equally enthusiastic. “I like all technologies; I just want to have them,” he says.

BMG’s short-term priority is to implement localized editions of Click2Music across Europe. That brand will also be applied in all other BMG countries in the world, according to Waignier.

Furthermore, he will focus on creating artists’ Web sites and setting up the European service.

“In the coming year, I want to challenge and speed up the changes”
—CHRISTOPHE WAIGNIER—

operations of GetMusic, the joint online venture of BMG Entertainment and Universal Music Group that recently announced its plans to expand outside the U.S. (Billboard, March 28).

“We had our first meeting in London [on March 27], but we didn’t go into any details. All we discussed was how we can work closely together and get to know each other,” says Waignier.

As for business structures, Waignier won’t put himself in a position where executives have to call him or subordinates in a top-down managerial setup in order to accomplish things.

“It’s more about developing networking between the business units and working together to create a global online presence. So in the coming year, I want to challenge and speed up the changes,” he says.

Sony, on the other hand, is currently creating a new-media section, which up until now consisted only of its Webmaster, Neil Cartwright.

Says Martin, “We want a layer of staff installed throughout the company. New media is a huge priority for Sony right now.”

SONY PRIORITIES

Martin declines to reveal numbers, but he says he will be appointing representatives in all departments to ensure that he has a network of partners to liaise with.

According to a Sony statement, a top priority is to develop a “well-integrated Web site strategy that will allow the company to maximize the commercial potential of all its Web sites.”

However, continental European relations are important to Martin, even though he will be working for the company’s U.K. affiliate.

“We will do anything we can to help our European affiliates with their sites and vice versa,” he says. “If something works [well] in another country, we can also try it out here.”
Portable Music: you can take it with you
Live365.com
A chip off the old

Close your ears and open your eyes, John Q. Public!!! Because the architects of audio armageddon are at it again. Despite our efforts, Live365.com(mie) is luring droves of unsuspecting citizens into its wicked web. And before you can say "Adios, America!", these fresh, freckle-faced victims are drowning in Live365.com's endless streams of radio. With no fees, no formats and...

NO FCC.!!!!!!
And what does no FCC lead to? A little thing called SHEC. (Spontaneous Human Combustion!) Do not fall prey to the distortions!********************

Distortion!
"Live365.com's wide variety of radio stations makes for a pleasant pastime." Yeah, and they put FLOURIDE in the water because it's good for us!!!!! (See our pamphlet, "Strong Bones & Teeth are Weakening America"). In the blink of an eye, you're listening 24 hours a day and the Liberty Bell is ringing in Red Square!

**************
Cattle mutilations along Highway 365. The eerie connection continues.... **************

Recently discovered!!!
Live365.com's Secret handshake:

Fig1  Fig2  Fig3

note bend in middle finger

"I can not tell a lie." Live365.com should not be brought forth upon this continent!!!!
Eastern Bloc

DISTortion 2

"Broadcasting my own free radio allows me to express who I really am."

Last time we looked at an American dictionary, there was no "I" in team. You should listen to FCC-licensed DJ's and regulated broadcasts just like everyone else. And if that means hearing one boy band too many, it's a small price to pay to keep our country great!

Rearrange the letters to discover the horrible truth: Internet Radio = Nation Retired

Distortion 3

"Live365.com is a place where I can meet like-minded individuals and make new friends."

Chatting with other co-dependent enablers [and trained Live365.com operatives] just ensures your own audio addiction. We must rise as one against this pernicious evil. If you won't do it for yourself, at least do it for the children!

Hairless bunny photo at secret Live365 test facility goes here.

breakdown of the Live365 "board of directors"

| Inner Circle (100% informed) |
| Officers and Council (90% informed) |
| "double" members (80% informed) |
| Members for camouflage purposes only (0% informed) |

Serial Killer??

Careful study of the "new money" reveals the numbers 3, 6, and 5 in a staggeringly high percentage of the "improved" bill's serial numbers. Ask your teller for OLD BILLS ONLY!!!!!!!!!!!!!!!!!!!!

!!!TRANCEformation of America!!!!*

Live365.com's free streaming audio is just the latest attempt by the powers-that-be (His grey grey eminence aka the "puppetmaster") to lure unwilling and unsuspecting US citizens into sonic addiction!!!!!!!!

LIVE365.COM

Wrong for America

Paid for by the citizens against live365.com

*you're getting very sleepy

Hairless bunny photo at secret Live365 test facility goes here.

Paid for by the citizens against live365.com
As the major labels cautiously test the online sales waters, hardware manufacturers are enthusiastically diving in, with all make and manner of devices aimed at liberating that music from the desktop.

BY MARILYN GILLEN

As surely as the three Ls—location, location, location—will be cited in any discussion of success in the real-estate world, the three Ps are guaranteed to arise in talkin with industry insiders about what it will take to build a viable commercial market for digitally delivered music: Premium content, portability and piracy control.

If not the end game in itself—such thorny unresolved issues as an adequate pipeline and acceptable business and pricing models could yet prove deflating to ballooning expectations—the powerful combination is seen as a necessary starting point, at least, for development of a digital music market.

STEADY CONTENT STREAM

Progress is being made on all fronts, albeit in fits and starts. Major labels—whose top-tier content is often cited as the Holy Grail needed to convert a mass audience to the concept of consuming music digitally—will this spring begin to make their music available for sale online in still-small but significant volume, adding to the indie offerings already there in abundance.

Until now, such major-label Web ventures have been of the toe-dipping variety, with only select tracks occasionally offered for sale in the digital format. "I think we've all realized that you can't build a market out of one-off promotions," says Jay Samit, senior VP of new media at EMI Recorded Music, which plans to begin making a quantity of singles available for sale online in the second quarter. "You have to be willing to make a steady stream of content available."

As the majors cautiously test the online sales waters, hardware manufacturers are enthusiastically diving in themselves, with all make and manner of devices aimed at liberating that music from the desktop.

This cutting of the PC cord—or the ability to move "Internet music" off the Internet—is gauged as key in widening the base of interest in such music formats as MP3, G2, Windows Media Audio and Liquid Audio. The sheer number of major consumer-electronics companies moving into the Internet-music space this year—from Sony to RCA to Philips and Samsung and Sanyo—dramatically underscores the potential that the entertainment industry sees in Internet music formats to radically impact the ways—and means—by which consumers will access and listen to music in the future.

And, while the portable MP3 player—the Rio, the Lyra, the MS Walkman or any of a dozen others—is still synonymous in people's minds with the playback of Internet music offline, all signposts point to a larger, more ubiquitous, role for such formats in the future.

Picture this typical day: Joe Consumer wakes up in New York on Saturday morning to the sounds of his favorite L.A. radio station, which is being transmitted to his stereo from the PC in the den. Before heading out to jog, JC transfers his music to his portable player some brand-new tunes from an act influenced by his favorite artist—e-mailed to him by his record label, which thought JC might like to try and then maybe buy them.

Back home and showered, he pops the "flash card" out of his portable player and drops it into the slot on his car deck to listen to on the trip to the record store, where he buys a blank flash-memory card and fills it up with the latest singles available for sale at the in-store kiosk. Checking the time—on his MP3 watch—JC then rushes off to meet his friend at the beach. She hasn't heard the new singles yet, so he passes her the card, which she slips into the slot in her sunglasses...That far-off-sounding future is actually now, or just a few ticks away from today. Tuners that transmit online audio to any receiver in the home? SonicBox sells one. Portable players? By the dozens, from $99 on up, and new ones due this year from Samsung will also play back music videos. In-store kiosks? Being installed and tested now. MP3 watches? Cassio's got your number. Sunglasses? Well, soon.

FUTURE CHANGES

"I have seen the future," said one amazed record executive wandering the show floor at the recent Consumer Electronics Show, which positively bulged with Internet-music-enabled devices. "And it has a flash-card slot in it."

As any sci-fi buff knows, of course, the future is subject to change. Any number of variables—most notably that third deadly P of piracy—could check what some predict will be the "hockey-stick curve" growth of the digital-music hardware and software markets. The failure to deliver on the promise of widespread broadband access to homes could likewise prove catastrophic to predictions, as might a drawn-out format battle among incompatible audio codecs and competing removable media formats.

But, for right now, the future for digital devices looks bright enough for those MP3 shades.
myplay and E-Squared/Artemis Records are reaching Steve Earle's fans 3 months before his album is released

"Transcendental Blues"
Top 5 "add to Locker" track for 5 weeks at myplay.com
The title track from the upcoming album, "Transcendental Blues," in stores June 6th

"When Artemis Records wanted an effective and targeted pre-release Internet campaign for Steve Earle's upcoming album, 'Transcendental Blues,' we once again turned to myplay.com, who had already delivered a successful program for other Artemis artists."

Danny Goldberg
President/CEO
Artemis Records/Sheridan Square Entertainment
The player's thing: Who's Got The Hardware?

BY MARILYN GILLEN

Perhaps nowhere else is the expression "Internet time" more applicable than in a discussion of the rapidly developing digital-music hardware market, which has explod-
ed from underground gizmo status to major manufacturer priority in about the time it used to take to download an album.

"The timeline between infant stages to mature market has gone from decades to seconds," says Mark Knox, senior manager of marketing, digital products group, at Samsung, which boasts the Tepp line of MP3 music players. "You saw that first with DVD [players], which has gone from 'My goodness, they're really expensive' in 1997—where three-quarters of the units sold were more than $500—to dealers asking me, 'How are you going to get to me $129 retail? this year. And, as the prices have plummeted, the sales quantities have soared exponentially. I think MP3 is going to face a very similar hockey-stick curve."

Samsung is apparently not alone in that belief. The January edition of the Consumer Electronics Show—always a handy bellwether of which way the CE winds are blowing—stunned even its participants with the breadth and depth of devices on display geared to playing back so-called "Internet music" in formats including MP3, G2, Liquid Audio, ATRAC3, Windows Media Audio and others.

STEREO REFRIGERATORS

Sony, Philips, Thom-
son/RCA, Sanyo, Sam-
sung, Sharp, Diamond Multimedia, Creative Labs and Casio were only a few of the major consumer-electronics companies showing off all make and manner of new digital-music-enabled devices, ranging from ever smaller and shapelier portable players to watches, cellular phones, car decks, game systems and tabletop units. Units such as SonicBox's iMBand recorder— which transmits Internet music from the PC to any existing receiver in the home—were also abundant, as were handheld PDA's that also feature digital music. MP3 glasses were not actually on display, but the sheer number of passing references to them at a con-
cept—serious or not—elevates means they can't be far from introduction by someone, somewhere. Ditto MP3-outfitted stereo systems, refrigerators, microwaves, rings, necklaces, about 150 CDs' worth of music in a play-
er about the size of an existing portable CD deck.

That simple fact—digital music any-
time, anywhere—has major ramifications for the music industry, which has wistfully eyed the rise of Internet music as both promise and threat.

The ability to move such music off the desktop promises to make it all the more popular and ubiquitous—opening new streams of revenue for labels, which are expected to attempt to kick-
start the spattering singles marketplace via digital downloads, for instance, and retailers, who are already beginning to install in-store kiosks offering customers access to downloaded music that they could, conceivably, pump into their portable players in a "filling station" model.

"In the post-PC world, handhelds and portables are great, but the really exciting arena is when you see this [PC music] migrating beyond that into the whole home-entertainment system," says Billy Pidgeon, an analyst with Internet research com-
pany Jupiter Communications. "You're also beginning to see a couple of technolo-
gy plays to bring Internet radio to the home stereo system, and that's going to be an important arena, as will the stand-alone devices."

FLASH MEMORY CARDS

Labels and retailers alike could also

SOUND TO GO: A timeline of portable music

1954
Texas Instruments and Regency Electronics commercialize a pocket-size transistor radio, the first to allow people to take music with them.

1966
MGM introduces the Play Tape, a 2-track cartridge system that lets people take their music with them.

1967
Hip Pocket Records, 3½-inch discs released by Philco, can be played on a hand-
held, battery-operated record player.

1971
Sony releases its first radio/cassette tape portable player, the CF-1400. By the end of the decade, advanced combo players from Sony and other manufacturers, known collectively as "boom boxes," help spread the then-nascent hip hop genre.

1981
Sony releases the Walkman, the first compact personal stereo.

1987
The Sony MiniDisc is launched, an ultra-
compact recordable optical disc for use on portable players/recorders.

1992
Diamond Multimedia's Rio is a digital MP3 player that accesses down-
loaded music.

2000
Sony's "Memory Stick" technology allows a handheld digital-
download device to store and play back music, including files stored in the MP3 format. Also this year, the Oreck XL vacuum comes equipped with a built-in radio and headphones. By the end of the year, Japanese users of Air Media's Mobile Media Distribution service will be able to download music directly to their mobile phones.
Maybe you're thinking too small.

Getting radio airplay is one way to get your artist exposed. But NetRadio.com is an even bigger opportunity. With 120 different channels, there’s room for virtually any style of music, plus in-depth artist information, interviews and concerts. We reach more than a million listeners a month worldwide—listeners who love to buy music. And with our exclusive online music store, they can instantly buy what they’re hearing. When you put it all together, the marketing potential for your artist is, well, huge. Visit www.NetRadio.com.
What’s up with downloads?

Its prospects for success make news weekly, spur stock spikes and have brick-and-mortar folks running scared. But how far off is downloadable music as a viable market sector?

BY EILEEN FITZPATRICK

Within the last year, there’s no question that the selection of online music to download has moved—from unknown garage bands to major artists testing the space with free or for-sale tracks to promote a new album, to labels licensing their libraries to paid-download companies, like EMusic. With better content becoming available, the press, major labels and artists are taking notice, and, to a limited extent, consumers have responded as well.

“In June 1999, 40 to 50 mainstream names had downloads available,” says Listen.com VP of marketing Dave Williams. “Now, there are over 100 major artists that have put up downloads on the Internet. It’s translating in consumer interest, and our traffic is growing by 50% each month.” Listen.com, which recently received financial backing from all the major labels and pop star Madonna, is a directory of more than 600,000 tracks from 60,000 artists. By this summer, Williams says, the site will list nearly 1 million tracks available for download on the Internet.

“The volume is growing enormously, and it’s only a matter of time before a large amount of consumers—if not the majority—will be getting their music online,” says Williams.

To date, most of the activity in the download space has been for free promotional tracks that are used to pre-sell a new album release. When Amazon.com put up two tracks from Sarah McLachlan’s ‘Mirrorball’ release a year ago, within 10 hours of making the tracks available, the pre-sales of the album ranked at No. 1. where it stayed for six weeks. Last June, the online retailer launched a dedicated free-download section listing 120 tracks—from classical to the Cure to Smashing Pumpkins to Santana.

SECURITY ISSUES

“Free downloads will continue to exist forever,” says Amazon music product manager Greg Hart. “Some will be for free, some will be available for free for a short duration, and some will be paid. But the commerce piece makes everything much more complex.” While content availability has improved greatly, in a relatively short period of time, labels remain stuck in a time warp when it comes to providing their libraries online in a secured format. One label executive speculated recently that the real winners in the online music space will be the company or companies that can provide digital-rights management services that are secure and invisible to the consumer.

One DRM company, Reciprocal, has linked with several Web sites (such as Amplified.com) and software suppliers (including Microsoft and InterTrust Technologies), but many labels are concerned about a ton of customers downloading unsecured DRM’d content. "We’ve been doing this for three years, and if you make it too complicated, the consumer will leave or find pirated material,” says CDNow director of digital media Ted Hooban. “It was encouraging, but I don’t think there will be a market for downloads in 2000." It’s estimated that less than 1,000 downloads were sold during the Amos track’s two-week exclusive promotion (Billboard, Sept. 18, 1999). When the song was released as a physical single, SoundScan tracked first-week sales at 16,642 units.

Regardless of the relative success or lack thereof, CDNow set up a paid download area on its Web site in December. Songs can be purchased for between $1.99 and $2.99 a track. “We’ve seen growth, but the revenue base is very low,” says Hooban, “but clearly there is a demand from consumers to get music in this manner.”

DIGITAL WARM-UP

EMusic, one of the prominent online paid-download sites—which also operates the VHMA.com and RollingStone.com—agrees that consumers are beginning to warm up to getting their music digitally. The site also has Yahoo! Digital, Listen.com and Alta Vista as distribution partners. Within the last six months, EMusic says revenue from its downloads has increased from $42,000 to $210,000.

The company recently signed a deal for the distribution of 12 of Elvis Costello’s best-selling albums, including “My Aim Is True,” “The Very Best Of Elvis Costello And The Attractions,” “Punch The Clock” and others. Both “My Aim Is True” and “The Very Best Elvis Costello And The Attractions” quickly became the site’s top sellers. Consumers could download complete albums for $8.99. When you have better content, that leads to a commercial market,” says EMusic president Gene Hoffman. “Before, the only option was to steal music or look for amateur-artist material. But now you give consumers an alternative, they’ll take it—and, given the alternative, you’ll get growth and that all points to a very large legitimate business.”

NICHE IS THE HITCH

Hoffman says the average customer of the site spends about $15 on the first visit and $25 per quarter. Most singles are priced at 99 cents. While major-label music will likely drive the download market, Hoffman says niche marketing is also important.

“We sell a ton of music that’s different from mainstream,” says Hoffman, noting that electronic music is one genre that sells well on EMusic. “There’s always going to be a large segment in the market that the majors don’t dominate. I don’t think you have to have the majors to make downloading successful, but you will have them.”

As another example of how major-artist content can impact download sales, Musicmaker.com’s site crashed when it offered a new live album by Led Zeppelin guitarist Jimmy Page and the Black Crowes. Consumers could download individual tracks, compile a custom CD of excerpts from the full-length release at a bargain price or order the commercial two-disc album. Musicmaker, which specializes in custom-CD compilations, is embroiled in aclass-action suit that alleges the company misled investors and inflated its stock price. The lawsuit claims Musicmaker’s content deal with EMI Recorded Music would not include hit product because of "coupling clauses" prohibiting custom compilations for some major artists. Nonetheless, Musicmaker’s Page and Black Crowes exclusive demonstrates the public’s interest in downloading music, either to their desktop or in the form of custom CD-compilations.

But these successes are isolated victories, and many Internet observers say the market for paid downloads is a few years off. “For the next couple of years, it will still be a promotional tool,” says Listen.com’s Williams. “They are great things to drive sales for a new album, but the music has to move off the PC and into people’s lives. Portable players are still in their infancy, and a lot of people are holding off buying players because of compatibility issues.”

\[Image URL\]
This is where music fans get their first look at new music.

FirstLook.com is the most cost-effective way to connect fans to your artists' music. Listeners can access streaming samples of your music on FirstLook.com. When listeners click on your song, FirstLook.com sends them directly to your website, creating immediate purchase opportunities. Our listeners are actively seeking the best new music—which makes FirstLook.com not only an effective, but an essential music marketing tool. Call 1-877-MUSICNOW (637-4266) or e-mail us at adsales@firstlook.com.
RETAIL RESPONDS TO MOST-VALUABLE PLAYERS

Most chains are having it both ways—embracing MP3-driven units while trying to hold on to their traditional music-CD market.

BY STEVE TARMAIN

It's hard to believe that S3/Diamond Multimedia's Rio MP3 player started the Internet download music revolution less than two years ago. For online retailers, the multiplying numbers of companies with MP3 units have been a natural target for advertising revenue and product sales.

However, this last holiday season proved it was a case of "if you can't beat 'em, join 'em" for a growing number of brick-and-mortar music retailers as well. Outlets such as Best Buy, J&R Music World/ComputerWorld, the Manhattan music stores and Sears Brand Central are prime examples of retailers' serious marketing efforts at moving the players while they continue to sell CDs in the same stores.

Manufacturers like Samsung Electronics America with its Yepp and I-Jam with its namesake MP3 units, have also taken a proactive promotional role, getting behind artist tours, rebates, contests and giveaways with their retail customers.

DIGITIZING GUTHRIE

Musicmaker.com is using the Rio exclusively for its retail kiosk tests (Billboard, Jan. 8 issue); several units were recently installed in the Smithsonian Institution gift shop in Washington, D.C. "It was a lot of fun digitizing the Folkways music so that visitors could make their own souvenir CD-R of Woody Guthrie or other classic folk artists," says Bill Crowley, Musicmaker.com COO and senior VP marketing, USA.

Crowley notes that cooperation his firm has with Samsung on the Diamond Rio team, including general counsel Ron Moore, who is the company's SDMI (Secure Digital Music Initiative) point man. "It's the first MP3 player with a USB (Universal Serial Bus) connection, so we could install it in a kiosk slot with no cable showing. This allows the consumer to do everything for themselves with no store personnel involved. Diamond also made special drivers compatible with the Linux operating system."

Best Buy's 350-plus stores have been actively promoting the MP3 units in both the consumer-electronics and computer-products areas, according to senior buyer Jim Fitzgerald. Between the two, the chain offers the RCA Lyra, Century Science's Rave, Diamond's Rio and the recently added Creative Labs' Nomad.

"We coordinate our advertising efforts," he emphasizes, noting that a recent weekly four-color newspaper ad and near-store test unit had a full-page promotion for the Lyra, Rio and Rave MP3 players, several computer CD/RW (rewritable) drives, blank CD-R media and related software like Adaptec's Easy CD Creator. A recent in-store promotion offered purchasers of a Conpaq or Hewlett-Packard CD/RW drive a Diamond Rio at a very good discount. While the company's online site, bestbuy.com, was dedicated to promoting Rave, Fitzgerald reports that several tests last fall with MP3 players were very positive, and the site soon will offer the music-download units for sale as well.

TRADITIONAL VALUES

"As an early adopter of new audio and video technology, we were one of the first retailers to market MP3 players," says Michelle Friedman, co-CEO of J&R Music World/ComputerWorld. "We carry a half-dozen lines and have been aggressively promoting them in our newspaper ads, our mail-order catalog and online."

At the same time, she emphasizes that J&R is not losing sight of its traditional music-CD market. The main multilevel music store in the block-long J&R group near New York City Hall is undergoing a complete renovation. "Along with Internet music players, we feel that the music itself will continue to grow in quality and quantity," Friedman observes. "We're already seeing the first reaction from Samsung's traditional retail base, with a major commitment to promotions this year."

This spring, Samsung will sponsor two nationwide concert tours featuring the bands Filter and Videodrome. The Yepp player will sponsor both with contest giveaways, and it will make cameo appearances in the bands' music videos, according to company spokesperson Jenna Choi.

Plans call for Samsung to give away 150 Yepp players through contests on the Internet and at retail locations. The Yepp players will come preloaded with messages from Filter and Videodrone lead singers Richard Patrick and Ty Etain, respectively, as well as music samples. Also included will be a medal of songs from Korn's album and a recorded message from Jonathan Davis of Korn regarding his appearance on a Videodrone single and video. The Yepp contest giveaway will be available on the Web sites samsungyepp.com, officialfilter.com, reprise.com, loudside.com, videodrone.com, hottopic.com and gizmoids.com.

Filter's upcoming music video for its single "The Best Things" will feature Yepp players with lead singer Richard Patrick listening to a Yepp in a car. Videodrone is signed to Korn's Element label, distributed by Reprise. Their single and video "Jonathan Down" features Korn's Davis, and their tour will start later this spring.

FINAL FOUR TIE-IN

Samsung also is focusing on online promotion and sponsorship this year, including participation in the MaxxOnline "March Madness" six-week basketball pool that led up to the NCAA "Final Four" championship, with Yepp players as prizes. Also under discussion are promotions with Music.com, VirtualGiftware.com, a Web gaming site and PersonalLogic.com, an AOL-based site that helps consumers make informed purchasing decisions about different products or services.

The I-Jam 12-100 MP3 player in five colors hit stores last June at $199.95 SRP with a 32MB SanDisk MultiMedia (memory) card and a USB connection for both PC and Mac computers. It was the only MP3 player in the Sharper Image store, available in the catalog for the holidays, according to Frank Richner, I-Jam director of sales. The players also were carried in CompUSA, J&R Music/ComputerWorld, selected Target stores and on amazon.com.

To reach a broader mass market, I-Jam recently added the 12-50, blister-packed with an 8MB compact flash memory card to download about three songs for $79.95 SRP. "We launched an 12-50 promo in nearly 900 Sears Brand Central departments in March that will run through May, using in-store counter cards that offer a free I-Jam with proof of purchase of any designated computer purchase," Richier says. "He's also in the running for the opening of Korn's Sound City, the gift shop at the bottom line of an expanding number of music retailers.
Bringing digital music to the masses.

{You're welcome to listen too.}

Download, play, organize, record and buy. MusicMatch Jukebox lets millions of music lovers enjoy their favorite songs right on their PCs. Hear for yourself why we've won nearly every major award for jukebox software. www.MusicMatch.com

Free Download > MusicMatch Jukebox 5.0 > www.musicmatch.com

MUSICMATCH

Take control of your music

free MP3 Recording  free CD Burning  free Music Organizer  free Internet Radio
Introducing deo.com - the European gateway for artists and record companies in America and beyond.

At deo.com music lovers all over Europe can find, listen to and read about music from all over the world. With deo.com's music downloads, the doors to discovery are always open for visitors, musicians and record companies. And thanks to deo.com's locally focused content, in each country we operate in, music lovers can read everything in their own language - wherever the music is from. With deo.com's staff of established and knowledgeable local writers, music lovers can catch up on the latest news about their favorite artists - wherever they are from.

deo.com not only offers free, unsigned artist downloads, deo.com also sells music for digital downloading with a Microsoft-developed copy-protected format that protects all the copyright holders' and writers' rights.

Join deo.com - the most inspiring music site in Europe.

www.deo.com drottninggatan 57 • 111 21 stockholm • sweden • tel +46 8 545 165 30
deo.com international • london • paris • stockholm • amsterdam • hamburg • boston

PLAYERS
Continued from page 72

benefit from the likelihood that pre-recorded music will eventually be offered for sale on the "Flash memory cards" that are already being used to store downloaded music on many of the portable players. BMG Entertainment president/CEO Strauss Zelnick is among the music-industry heavyweights predicting an eventual transition to such cards as a new retail format complementing existing media such as the CD.

Prices of the removable media will need to drop significantly first, however, analysts argue. And, as with audio formats, competing standards exist for these media—something many believe will need to be resolved if the market is indeed to grow.

PIRACY CONCERNS

While it raises bright new upsides, the movement of music off the computer makes it potentially all the more dangerous to traditional business models if copy safeguards are not put into place.

It's no coincidence, observers argue, that the U.S. music industry took serious notice of the burgeoning online fervor for MP3 music only when Diamond Multimedia unveiled plans to introduce its then-under-$200 portable player, the Rio 300, into Stateside stores in the fall of 1998—following the March launch of the online-only MPMan player from manufacturer Saehan via Nordic Entertainment Worldwide.

A suit by the RIAA that sought to keep the player off the U.S. market failed. However, it did lead to the intra-industry Secure Digital Music Initiative (SDMI), which is aimed at providing a secure framework for the digital delivery of music and which, in June 1999, announced its first specification for portable music players.

The advent of the SDMI initiative, which continues to work to implement its plans for filtering out pirated or otherwise unsanctioned music files—assuaged some fears of the music industry, which has begun, slowly, to move its music into the online environment. Most owners of portable players, however, still use them primarily for "ripping" CDs— that is, copying them onto their computers and transferring them into a format that the portables can play.

More significantly, SDMI spurred a full-out charge into the market by the hardware industry, which felt more confident since its inception that the online music market would indeed develop over time. Though few existing players are in fact "SDMI compliant" today, all promise to abide by established copy-protection standards when and if they take fuller form, and new units bowing this year all support the initiative in concept.

"We fully support the idea that content holders' rights should be protected," says Tim DiGoia, director of marketing, Audio Americas, for Thomson/RCA, which sells the Lyra and will launch a new version of the unit this fall. "So we have built capabilities into our product that will allow it to be upgradeable when SDMI determines just what SDMI is going to be."

MARKET SEARCH

Beyond SDMI, a larger part of hardware companies' confidence in the Continued on page 80
The Leading European Platform for Digital Promotion and Distribution of Music

Seamless back-end solutions for:

- promotional & commercial downloads
- custom CD compilations
- multiple formats for digital music delivery
- global distribution and promotional reach

Visit Dx3 at AFIM 2000

We make digital distribution work

www.dx3.net London Paris Stockholm Los Angeles and growing...
Upload now!
Your online stage.
Live each day, 24 hrs a day.

Vitaminic is the leading
digital download music
community in Europe.
The site where your
band and label get free
exposure and sell
music online through
digital delivery.
There is no cost and
no obligation.
Sign up online our
non-exclusive agree-
ment and start getting
new fans in a few
minutes.

Upload your music, sell
it and make 50% of all
the revenues.
Want to know more?
Go to
www.vitaminic.co.uk
or email
info@vitaminic.co.uk

market came from the customers them-
M~ selves, executives say. This was a mar-
ket looking for a product and not—as
is too often the case—a product look-
ing for a market.

"This market is really a lovely market
because it started with consumers," says
Mike Reed, director of marketing for Dia-
mond Multimedia, which manufactures
the Rio line of players and this month
launches its newest edition, the Rio 600
line. "I've shipped technology products
for 15 years, and I know that the normal
way to build technology products and
market them is to go after early tech-
ology adopters, explain it to them and
hope that they tell their friends and
move it on from there.

The unique part about the MP3 mar-
ket, and particularly the player market
for MP3, is that it started with the cus-
tomer in the college dorm room want-
ing this and looking to us to fill a
need," he adds. "They created the MP3
market."

"The app was there before the prod-
uct was available to fill it," agrees Sam-
sung's Knox. "Instead of the manufac-
turers having this hi-tech, whiz-bang
idea and trying to go out and train the
market, the market was hungrily look-
over the sauce- bucket to dump their com-
puter files into."

WHAT BUCKET IS BEST?
If there is, in fact, a clear demand for
such "bit buckets," it is less clear right
now what form the containers ultimately
will take.

Online music can be posted in a vari-
ety of "codecs"—or encode/decode
schemes—and various content compa-
nies have embraced different systems
for their early efforts.

Likewise, various players are pegged
to different codecs, meaning that not
all units will necessarily play back all
music files that can and will be found
online. MP3—still the most ubiqui-
tous—is supported by most players cur-
rently out, but others, such as Sony's
ATRAC3, Microsoft's Windows Media
Audio, RealAudio's G2 and Liquid Audio,
are less universally supported at the
current moment.

This cacophony of codecs is one dis-
cordant note to be heard in what is oth-

erwise a chorus of optimism among
hardware executives, who allow that the
potential exists to confuse consumers
or, worse, scare them away from a pur-
chase because of a fear of obsolescence
when—or if—a single format or two
emerge as the de facto standard for
music content.

GASSING UP
"The market is in a situation where
we have 15 different codecs out there,
and nobody wants to buy a player wor-
rying about whether it works with only
some of 15 different codecs, and even
the programmable players [work with]
only some," says analyst Ian Baker, VP
of consumer-platform research for the
E-business group of Dataquest. "So I
think we will certainly see more unit
shipments this year than we saw last
year, maybe even as much as two
times—which would take us from about
600,000 or so to a little over a mil-
lion—but is it going to explode? Absolu-
Ately not.

"The lack of some standards—or at
least a manageable number of options—
Continued on page 84
WE MAKE
MP3
PART OF YOUR
ONLINE BUSINESS

SECURE AND USER FRIENDLY

In the world of digital music you usually get one or the other. With the HitHive Music Management Service you get both and more. Our Internet-based service application provides the entire solution for adding digital music to your online business. With your private-labeled version of our music management service, your customers can create and enjoy personal music collections. The HitHive service application includes a watermark technology, is format agnostic, creates additional revenue opportunities and builds customer loyalty.

Add the power of digital music to your online business today.

For more information on our service go to www.hithive.com or give us a buzz at 206-283-3938.

HIT HIVE
Digital Music Made Simple
By Trudi Miller Rosenblum

As consumers become accustomed to downloading music and other entertainment from the Internet, a number of companies are trying to expand the downloading experience to include books. The e-book, as it is called, allows consumers to "buy a book in digital form over the Internet and download it onto their PCs. From there, the customer can move it into a portable device and take it with him or her.

A e-book allows both the publisher and end user to take advantage of digital media," says Marcus Colombano, director of marketing for e-book publisher NuvoMedia. "Publishers can distribute books in a safe, secure fashion, without any printing costs, inventory costs or shipping costs. From the end user's perspective, they can have immediate access to digital content—whether magazines, books or their own work—immediately, without going to a bookstore or having it shipped to them. In one portable device, they can bring hundreds of books with them wherever they go, instead of just one or two on paper. At the same time, you can do things you can't do with a paper book. For example, you can reference words instantly, instead of having to bring a dictionary with you. Or, if the content is only available electronically, say on a web site, an e-book allows you to access it and take it with you."

Industry pioneers NuvoMedia and SoftBook Press, which were both recently purchased by Gemstar International Group Ltd., created book-sized electronic devices for reading e-books. NuvoMedia invented the Rocket e-book. Aimed at the mainstream audience, the device costs $199, holds 55,000 pages of text and graphics and allows users to adjust print size and sharpness, consult a dictionary and make notes and bookmarks. SoftBook's device, the SoftBook Reader, can hold 85,000 pages of text but is marketed mainly to business and corporations and costs $599.

2,000 FREE TITLES

Other companies, including Versaware, Peanut Press, ibooks.com, Fatbrain, Glassbook and MegaView, bypass the challenge of convincing customers to buy specific devices and instead focus on content that can be downloaded to devices the consumer already owns. For example, Versaware's e-bookcity.com Web site offers 7,000 titles for sale and 2,000 public-domain titles for free. Customers can read them on a PC or Mac or can download them onto a Palm Pilot, as well as the Softbook reader. "We haven't done that with NuvoMedia's Rocket e-book, but our capabilities are such that we could, if we make a deal with them," explains Versaware COO Tina Ravitz. "Our software capabilities are very flexible, and we can output to any number of platforms. We also have the ability to give customers e-books in DVD or CD-ROM form."

What is the advantage of an e-book?

"An e-book allows both the publisher and the end user to take advantage of digital media," says Marcus Colombano, director of marketing for e-book publisher NuvoMedia. "Publishers can distribute books in a safe, secure fashion, without any printing costs, inventory costs or shipping costs. From the end user's perspective, they can have immediate access to digital content—whether magazines, books or their own work—immediately, without going to a bookstore or having it shipped to them. In one portable device, they can bring hundreds of books with them wherever they go, instead of just one or two on paper. At the same time, you can do things you can't do with a paper book. For example, you can reference words instantly, instead of having to bring a dictionary with you. Or, if the content is only available electronically, say on a web site, an e-book allows you to access it and take it with you."

Meanwhile, Microsoft has created a new software program, the Microsoft Reader, that makes any e-book readable on all kinds of portable devices, such as laptop computers, palm-sized personal organizers and mini-computers, the Diamond Rio, etc. The Microsoft Reader uses ClearType display technology, which improves resolution and allows for bookmarking, highlighting and annotations. The software also allows users to download and listen to spoken-word titles from Audible.com.

SPECIALTY PUBLISHERS

Each e-book publisher has its own specialty. NuvoMedia currently offers...
OUR CURRENT LICENSEES:

BMG Entertainment
EMI Recorded Music
Sony Music Entertainment
Universal Music Group
Warner Music Group
Sony Music Entertainment
(Japan)

C-Cube Microsystems Inc.
Matsushita Electric Industrial
Co., Ltd. (Panasonic)

NTT EAST
Pioneer Corporation
Sony Corporation
STMicroelectronics Inc.

TDK Corporation
Toshiba Corporation
Rioport.com Inc.
Silicon Contents
VM Labs Inc.
Zoran Corporation

HOW TO MANAGE AND PROTECT CONTENT IN A GLOBAL ELECTRONIC MARKETPLACE

Introducing the Verance Rights Management Utility

Face it. The growth of e-commerce and the proliferation of new digital channels have changed the rules of content distribution and use forever. Now there is a way to manage and protect content rights in an increasingly complex digital/analog world.

Introducing the Verance Rights Management Utility (VRM). The audio watermarking technology solution adopted as the worldwide industry standard for SDMI Phase I and DVD Audio copy control.

The VRM Utility complements other rights management and content protection systems involved with the delivery of digital content. For consumer electronic manufacturers, record companies, information technology providers and Internet-based music delivery platforms, licensing the VRM Utility provides the foundation for greater consumer access to legitimate high quality digital music.

For more information, visit us at: www.verance.com
Our team members strive for passion, knowledge & excellence. We are customer-driven and focus on quality & personal relationships.

Valley Media
The Choice of Today's Most Successful Retailers.

Valley is the source for unparalleled selection. Our deep catalog of over 275,000 items includes music, video, DVD, games and accessories.

Performance
We specialize in distribution efficiency and service. Our automated systems and infrastructure allow us to process more orders with greater accuracy than ever before.
Music Exchange™ automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PCs.

Complete m-commerce MusicX is a complete software solution for the recording industry and its consumers. It allows the creator and/or publisher of the music to securely deliver and license on-line music and CD’s to a consumer. The process is simple and effective, and ensures appropriate compensation for the music owner while providing music buyers with simple and legal access to high quality music.

For a free MusicX CD e-mail music@river.com
For more information visit www.jriver.com/music or call 612.677.8200

MUSIC EXCHANGE™
complete e-commerce™

MUSIC EXCHANGE™
IT’S THE FUTURE OF MUSIC!

BILLBOARD SPOTLIGHT
The Digital Music Revolution

PLAYERS
Continued from page 86

of Reciprocal, an online-services company. “There’s a lot of cool devices out there—very cool—but the overall procedure of getting it onto a device is still an experience that pretty much kinda sucks. We need to move to the point where we make it really intuitive and maybe even delightful.”

“The reality is that consumers ultimately should not need to know what a codec is,” says Diamond’s Reed. “The reality is that they want to press ‘play,’ and they want to listen to their music. They don’t want to know, or shouldn’t need to know, how everything works.”

“One thing that we’ve found—and are in the process of preparing materials to address—is that there’s so much gobbledygook about the actual playback format and how much embedded memory there is and all these technical features, that we were forgetting the fundamentals. It’s an audio product!” says Samsung’s Knox. “It’s, it’s supposed to sound good, people. And that’s what we need to address in marketing these units.”

“COOL” FACTORS

Lifestyle marketing, too, will be key in selling the units to a wider base, others argue, as will the unquantifiable “cool” factor.

“What we’re focusing on with our next generation of products is looking at how these devices relate to your lifestyle,” says Reed, “and getting away from talking only about the technology bits and bytes. The point will be more:

Where do you want to listen to music, and how can we make that experience better?”

Diamond sees gold to be mined in a large female base that likes to work out to music, for instance, while Samsung has on its release slate a “sleek little silver number” that Knox envisions being right at home in a Prada handbag. Other players of all shapes and sizes coming this year are geared to markets as finely targeted as sports enthusiasts, busy executives and hip-hop fans.

RETAILS’ FAT CITY

Sure to expand the market, too, is a plumped-up retail base that has grown from primarily online stores into such mainstream chains as Best Buy, Trans World Entertainment and Circuit City, which recently announced plans to launch several new concept stores focused on such digital products as MP3 players.

Such progress is not without its own setbacks. One of the challenges is that the people who know the most about MP3 tend to be the children of the people working in the stores,” says Sam- sung’s Knox. “So, it’s not just a matter of educating the consumer, but also the salesperson and the buyer.”

Ultimately, says Thomson/RCA’s DiGirola, “we still see 2000 as a sorting-out kind of year, where you will see strong sales but maybe not the breakthrough just yet.”


MUSICSTORE™

MUSICSTORE™ can fee up to 2 hours of music in you Soulmate™ personal player in less than 30 seconds!

Soulmate™
Soulmate™ is a personal player that holds millions of hits. Know your songs or listen to new tunes if you hear them.

Now everyone can access online music with or without a PC!

BIS & DIG IT

See you at your nearest store near you.

www.americanradiohistory.com
The way to download.

EMusic is 75,000 tracks of pure, open MP3 downloadable music — from artists you know and 60G worthy independent labels (with more added daily). Alternative, Punk, Rock, Electronic, Hip Hop, World, Reggae, Jazz, Blues, Soundtracks and more. Many that you can only download at EMusic. All for just 99 cents a song and $8.99 an album. That’s less than the cost of a CD.

www.emusic.com
Congratulations to NSYNC and Jive Records...

First Week Album Scans: **2,415,859**

Promotional Streams: **1,617,644**

Thank you for allowing us to be part of your success!
Blockbuster Aims To Extend Reach With Global Campaign

BY SAM ANDREWS

LONDON—Video giant Blockbuster Entertainment has taken a significant step in its move toward turning itself into more than a video rental retailer with the launch of its first-ever global advertising campaign.

The company, which has 7,100 stores worldwide, announced plans earlier this year for a wide range of home entertainment options. Senior VP of worldwide advertising Vernonn Salt says the company’s goal is to push the Blockbuster name beyond its home-video roots. “Blockbuster wants to move from being No. 1 in video home entertainment to being No. 1 in home entertainment,” he says.

The new project, which has been in development since last November, represents the first time the company has embarked on a global campaign. “It is very clear now that the business is much more similar than it is different around the world,” says Salt.

Titled “Bringing Home Entertainment,” the campaign, which also serves to promote a major new copy-deposit initiative, launched this month in the U.K., Australia, Mexico, Argentina, Chile, and Denmark. It will be rolled out throughout the spring in the U.S., Canada, and Taiwan, and later in the year in Italy and Spain.

The U.K. campaign featured a 40-second television ad carrying the tagline “Bringing Home Entertainment.”

The TV ad, created by the Doner agency in Detroit and London, features a glowing Blockbuster video box that will be part of the company’s new logo.

Later this month, the ads will shift to more product-specific ads preceded and followed by the “Bringing Home Entertainment” concept.

Titles to be promoted include “The Blair Witch Project” (Fox Pathé), “East Is East” (FilmFour), “Runaway Bride” (Buena Vista), and “The Sixth Sense” (Buena Vista).

Radio ads will support the project, as will a direct-mail campaign to more than 2.75 million households. Blockbuster has also redesigned its in-store corporate identity to include the new message.

“The tagline also begins to communicate our vision to provide home entertainment through a variety of methods,” says Salt. “We are actively developing new ways of bringing movies directly to people’s homes, including a range of alternatives from physical home delivery and near video-on-demand [VOD] to digital streaming.

“Indeed, within the past few months, Blockbuster has aligned with several new technology and Internet companies.

In the U.S., Blockbuster has signed deals with TiVo Inc. and America Online Inc. to develop VOD via the Internet and has made a sizable investment in Atom Films, an Internet film distribution company. It also has an agreement with MGM Home Entertainment to develop VOD technology for MGM’s vast library.

In addition, the retailer signed on with Food.com to deliver movies and videos to homes along with dinner. The rental retailer’s U.K. arm has announced a deal with online auction house QXL.com in Europe to sell previously viewed tapes and games.

Salt said the campaign will be backed by a multimillion-dollar budget to generate significant impact.

In the U.K. the ad initiative comes as Warner Home Video launches a revenue-sharing program with Blockbuster and nine other retailers. The program started on April 3 with the release of “Eyes Wide Shut.”

Under the deal, buyers target a number of nonreturnable units at full price, based on their previous trading history, and then buy twice as many returnable units at a nominal 2 pounds ($3.20).

Revenue sharing, already fully in force in the U.S., begins once the retailer has earned back the cost of the full-priced units. Retailers get a 40/60 split.

 WARNER HOME VIDEO U.K. managing director Neil McEwan says the plan will have a huge effect on the market. “One way or another it will be copy depth like you have never seen before.”

Independent rental dealers fear that they will be unable to compete with the likes of Blockbuster, and self-help specialists are concerned that the market will be flooded with previously viewed tapes, which is what happened to U.S. retailers.

McEwan says that just as in the U.S., Warner will take back all bonus units.

Blockbuster Suits Up For ‘Phantom’ Kickoff; Express.com Holds Screenwriting Contest

‘STAR’ EVENTS: Blockbuster Video held several early-morning in-store events in its top markets to kick off the April 4 arrival of “Star Wars: Episode I—The Phantom Menace.”

The chain’s Kansas City, Kan., flagship store was transformed into a “Star Wars” movie set with a life-sized replica of a pod racer and a reproduction of the Pheed Palace.

The store’s staff also donned “Star Wars” costumes to greet customers, who could shop or order in order to be among the first to buy a copy of the video.

Consumers waiting in line at Blockbuster’s Marlton, N.J. store were entertained with a trivia contest and free free pizza until midnight, when they could buy or rent the video.

Blockbuster’s Milwaukee store also stayed up until 1 a.m. and gave out free light sabers to the first 100 people in line who wore “Star Wars” costumes. In addition, the store offered photos with Yoda for $2, proceeds were donated to the Make-A-Wish Foundation. Stuntmen performed light saber duels to keep customers occupied until midnight.

The Atlanta store didn’t stay open late but did open at 7 a.m. on April 4. Hundreds were awarded to the first 25 customers who showed up in costume at the store.

Customers nationwide were also able to enter a contest to win a 3-foot tall Yoda figure, valued at $600. One winner was chosen from each participating store.

Following the “Star Wars” launch, Blockbuster will begin renting video games in Sega’s Dreamcast console. Approximately 45-50 titles will be available starting April 7 in the chain’s U.S. stores. The chain has been testing Dreamcast titles in 544 stores since last fall. It already carries software and hardware for Sony PlayStation, Nintendo 64, and Nintendo Game Boy Color.

STAR SITES: Warner Home Video is using the Internet to market to two of its best known celebrities—Humphrey Bogart and Stanley Kubrick.

Each of the icons has his own Web site, with biographical information, news, filmographies, archival documents, and, of course, a way to buy all their videos and DVDs with the click of a mouse.

The Kubrick site, touted as the “authorized” Web site for the late director, offers news about a documentary expected later this year and a show about how
### Billboard Top Video Sales

**Compiled from a National Sample of Retail Store Sales Reports:**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>BILLBOARD</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Title</th>
<th>Release Date</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLBOARD</td>
<td>BvB Home Video Entertainment</td>
<td>BvB Home Video Entertainment</td>
<td>15799</td>
<td></td>
<td>TARZAN</td>
<td>1999 G</td>
<td>26.99</td>
<td></td>
</tr>
</tbody>
</table>

**This Week's Hot Video Chart**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>BILLBOARD</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Title</th>
<th>Release Date</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLBOARD</td>
<td>BvB Home Video Entertainment</td>
<td>BvB Home Video Entertainment</td>
<td>15799</td>
<td></td>
<td>TARZAN</td>
<td>1999 G</td>
<td>26.99</td>
<td></td>
</tr>
</tbody>
</table>

### Billboard Top Video Rentals

**Compiled from a National Sample of Retail Store Rental Reports:**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>BILLBOARD</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Title</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
</table>

**This Week's Hot Video Chart**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>BILLBOARD</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Title</th>
<th>Release Date</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
</table>

### Billboard Top DVD Sales

**Compiled from a National Sample of Retail, Store and Rack Sales Reports, Collected, Compiled, and Provided by**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>BILLBOARD</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Title</th>
<th>Release Date</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLBOARD</td>
<td>Universal Studios Home Video</td>
<td>Universal Studios Home Video</td>
<td>331163</td>
<td></td>
<td>DOUBLE JEEPERS</td>
<td>2000 G</td>
<td>26.99</td>
<td></td>
</tr>
</tbody>
</table>
Animals Real And Imagined Target Preschool Market

'A' IS FOR ANIMALS: National Geographic Kids Video is the latest imprint to target the developing preschool market.

Distributed by Warner Home Video, National Geographic Kids Video's new series, "All About Animals," combines two proven preschool pleasers—animals and music—in six debut titles. Street date is May 2, and each of the 30-minute videos is priced at $9.95. "All About Animals" is part of Warner Home Video's ongoing Century 2000 promotion and

includes a "buy three—get one free" mail-in offer as well as a coupon book with $250 worth of savings packed inside every video.

"The preschool market has been hot for over a year with product like 'Teletubbies,'" says National Geographic director of home video and DVD Denise Burcksen. "And we want to make sure that National Geographic continues to create innovative and educational product for the 2- to 5-year-old crowd."


"Bundles Of Babies" shows kids how bear cubs, baby turtles, penguin chicks, and other tiny critters grow up in the wild.

"Peekaboo Animals" explores the subject of camouflage, and "Special Animal Secrets" uses a game of Simon Says to showcase the unusual traits of chameleons, zebras, cheetahs, and other exotic fauna.

Similarly, "Hideaway Homes" employs a game of hide-and-seek to show how animals keep their homes safe and unobserved by predators. "Magic Me" observes the metamorphosis of a caterpillar into a butterfly and other natural wonders. "Feathered Friends" examines birds, looking at how they fly and why they "flock together."

DOWN IN THE SWAMP: "The Swamp Critters Of Lost Lagoon," the music video series created and produced by pop balladeer Bobby Goldsboro ("Honey"), has found a new home on cable channel the Inspirational Network. (Continued on next page)
Previously aired as part of the Learning Channel's preschool programming block "Ready, Set, Learn!" "Swamp Critters" is also seen on some PBS stations.

The Inspirational Network is available in 13.2 million homes through more than 3,150 cable systems, and it is distributed on video through Niagara Falls, N.Y.-based Animazing Entertainment.

According to B.J. Wood, director of sales and marketing for the company, the move to the Inspirational Network is the latest development in the marketing of the values-driven "Swamp Critters" to the Christian market. The series has already been recognized twice by the Dove Foundation, which gave a Dove Award to title "Songs Of Love And Inspiration."

Goldshofer created the live-action series, for kids ages 2 to 6, and continues to write the scripts, compose and arrange the music, play all the instruments, and voice the characters.

"Swamp Critters" is about a band of assorted animals, consisting of lead singer and bassist Billy Bob Possum, fiddle player Gumbo the Fiddler Crab, frog drummer Ribbit E. Lee, armadillo dancer Ima Dilla, and multitalented Joe Racoon, and their adventures in Lost Lagoon.

In each episode, the animals offer humorous life lessons for kids with an emphasis on values.

Wood says that in addition to "Songs Of Love And Inspiration," its latest title, "River Of Love," will be aimed at the same audience.

The series encompasses half a dozen secular titles, including "Bobby Q. Runs Away," "Foggy Bottom Fiddlin' Contest," and "Bluesville."

Companion audio releases are also available, including "Meet The Swamp Critters" and the most recent audio, the companion to "Songs Of Love And Inspiration."

In addition, plush toys, hand puppets, and books featuring the Swamp Critters are available.

The Swamp Critters band has also been booked to play at the New Orleans theme park Jazzland, according to Wood. The band will not only play but will meet and greet park patrons.

"The Christian Booksellers Assn. (CBA) Convention is going to be down there this year," says Wood, "and we're looking to do a promotion with Jazzland and the CBA."

Although the Swamp Critters have been around for years, Wood says, the move into the Christian market began last summer.

"We did a big launch of the whole product line at the CBA Convention last July," she says.

It was at that convention that the company was approached by the Inspirational Network, "They came up and said, 'We love the show; it has good Christian values—let's get together,'" Wood recalls. "The shows are morally sound, and there's a need for nonviolent kids' programs."

That's A CROC: Still more critic news in the kid vid world with the announcement that Artisan Entertainment's Family Home Entertainment (FHE) has licensed cable network Animal Planet's wild'n'woolly (and wildly popular) TV series "The Crocodile Hunter." Featuring effusive dervish Australian herpetologist Steve Irwin, "The Crocodile Hunter" had been exclusively available on video at Discount Stores.


"The Crocodile Hunter" titles are part of the recently announced distribution deal with Discovery Networks, which gives FHE access to 250 titles pulled from the network's cable channels: Animal Planet, Discovery Channel, and the Learning Channel.

Two other programs seen on the Discovery Channel will also be released for the first time on video. "Just Shoot Me's" Wendie Malick narrates "How Animals Do That," and Sigourney Weaver narrates "Why Dogs Smile And Chimpanzees Cry."

All video titles except "Why Dogs Smile ..." run approximately 30 minutes. "Meet The Swamp Critters" is filmed in color, but the other two are in black and white.

All titles are available from Warner Home Video/The Lyons Group.

Columns and special features are written by David Norman, director of communications.

To order: call 800-344-7119 (International 723-367-1997), fax 723-363-0333, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Add $5.00 for shipping (5% for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, OR, VA, WA & DC. Checks payable in U.S. funds only. All sales are final.
COMPUTER DISCS • .65¢ each

From your CD-ready Master & Print-Ready Film

COMPLETE PACKAGE DEAL!

- 1000 CDs (1-3 color print on disc) $650.00
- 1000 Jewel/Wrap $250.00
- 1000 2pg. (#/or 40) Booklet & Tray card $240.00
- MIRROR IMAGE W/ WAVE EDGE $1140.00

CALL TODAY!

1-800-460-6782 • Fax 803-546-0125 • www.nuvoco.com

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"!

- 1,000 CDs 750.00
- 1,000 Jewel/Wrap 300.00
- 1,000 2-Pg. Book/Tray 250.00
- 1,000 3-Pg. Book/Tray 240.00
- 1000 4-Pg. Book/Tray 1,290.00

From your CD-Ready Master & Print-Ready Film

COMPACT DISCS • $1499

INCLUDES:
- ORIgINATION + 6 PAGE BROCHURE + 4 COLOR COVER + 4 COLOR TRAY CARD
- CD LABEL+ 1 & 2 COLOR LABEL IMPRINT + JEWEL BOX & SHRINK WRAP + QUICK TURNAROUND

Rainbo Records and Cassettes
1329 Berkeley St. • Santa Monica, CA 90404 • (310) 827-3940
Fax: (310) 879-8765 • www.rainborecords.com • info@rainborecords.com

CD & CASSETTE MANUFACTURING

46 PRODUCTIONS
1000 BULK CD'S $690.00
500 BULK CD'S $425.00

All-Star Replication

Starving Artist Special $137.99
1000 cd's, all prints, 2 color print on CD, 4 pg. insert & tray card, jewel box & more. Mention this ad & get FREE barcode! ($1,795 value)
714-777-1743

Rainbo Records and Cassettes
1329 Berkeley St. • Santa Monica, CA 90404 • (310) 827-3940
Fax: (310) 879-8765 • www.rainborecords.com • info@rainborecords.com

For Billboard Classified Advertising Call David McLean at 212-536-5058

www.billboard.com
www.americanradiohistory.com
**COPYRIGHT & LICENSING MANAGER**

Fast growing record label, in Union County, NJ, specializing in music compilations and videos, needs an individual for:

Mechanical, master & synchronization license clearance
copyright filings and maintenance, review license contracts, experience with rate negotiations for inbound and outbound licensing, knowledge of copyright & trademark laws, minimum 2 years experience in the above areas.

Fax resume and salary requirements to 908-620-3850

**PUBLISHING COORDINATOR**

Candidate will handle all aspects of publishing clearances, including researching current publisher information, negotiating reduced mechanical rates, calculating mechanical rates payable and inputting and transmitting rate information to royalty/copyright department for all SAPR product releases. Candidate should have 2-3 years music publishing experience, experience in relational, legal, and computer skills. We are an equal opportunity employer.

Please fax resume and salary requirements to:

---

**MUSIC BLITZ**

**MUSIC BLITZ** is a new entertainment company developing an impressive roster of established and new recording artists. We have been featured in The Los Angeles Times, Entertainment Weekly, E Online, MTV/ SonicNet, TheIndustry Standard, Interactive Week, and the CMI New Music Report.

**Vice-President of Corporate Communications**

Build an internal PR department to handle both corporate and entertainment press, corporate communications strategy and planning, analyzing, investor relations, and trade shows/conferences. Minimum of 3 years of corporate PR experience with a publicly traded company or agency responsible for publicly traded clients.

**Vice-President of Sales/Product Management**

Overall retail sales and product management of artist roster. Minimum of 7 years of music industry experience in sales, product management, and distribution with a major and/or independent record label.

**Director of E-commerce**

The Director of E-commerce will conceive and implement innovative, profitable direct marketing-focused E-commerce programs. 3-5 years experience in e-commerce/direct marketing. Must have knowledge of understanding technological issues surrounding implementation of E-commerce initiatives. Marketing experience in an entertainment environment is a passion for music plus, MBA preferred.

**Director of Technology**

The Director of Technology will define and implement all web-based technological initiatives, build and supervise the internal programming staff, and support ongoing site refinement and upgrades, including e-commerce and content-driven initiatives. The candidate will have 3-5 years experience building commercial websites, know leading software/language/tools, and have development experience in a Cold Fusion environment.

**Director of Systems Architecture**

The Director of Systems Architecture will be responsible for systems design and implementation of technologies and the operations and maintenance of all web and internal technological infrastructure for the company. 3-5 years experience in a consumer-driven, web-focused Windows NT/ISIS environment and familiarity with SQL Server and mastery of relational database concepts are required. B.S. required, MSCE plus.

**Web Developer/Senior Programmer**

The Web Developer/Senior Programmer will be responsible for developing and implementing web applications. Must have significant experience building commercial web sites with a consumer focus, know leading software/language/tools, possess 2+ years of work experience with HTML/EZ templates and MSCE plus.

**Webmaster/IT Specialist**

The Webmaster/IT Specialist will be responsible for testing new web applications, managing server web performance, database administration, and managing PCs and internal LAN. Must have 2+ years of experience managing operations of a high-traffic commercial website, Windows NT, Berkeley, and LAN administration experience. Hands on SQL Server/Database experience a plus.

**Web Designer/Production Artist**

Develop dynamic design layouts and day-to-day production of artist, song, and feature graphics for the CHANNELS.MUSICBLITZ websites. Minimum of 1-2 years web production/design experience, mastery of Photoshop, Illustrator, Image Ready, Macromedia Flash, HTML, DHTML.

If you are interested in working with successful and experienced music and internet veterans, please go to www.musichit.com/jobs or email jobs@musicblitz.com.

** Rallying Call for Artists**

**Rallying Call for Artists**

The Los Angeles office. Print and electronic marketing, sales, and radio promotion. Must have 3-5 years experience managing radio promotion staff and be able to interact with current and potential clients. Ability to read and understand contract issues a must, experience in business affairs in the music industry a plus. Experience and a strong understanding of the radio business, familiarity with its key players. Rush resumes and writing samples to: Phyllis Ludlow, Nashville Bureau Chief Billboard Airplay Monitor 49 Music Square West Nashville, TN 37203

**Rallying Call for Artists**

The Los Angeles office. Print and electronic marketing, sales, and radio promotion. Must have 3-5 years experience managing radio promotion staff and be able to interact with current and potential clients. Ability to read and understand contract issues a must, experience in business affairs in the music industry a plus. Experience and a strong understanding of the radio business, familiarity with its key players. Rush resumes and writing samples to: Phyllis Ludlow, Nashville Bureau Chief Billboard Airplay Monitor 49 Music Square West Nashville, TN 37203

**Rallying Call for Artists**

The Los Angeles office. Print and electronic marketing, sales, and radio promotion. Must have 3-5 years experience managing radio promotion staff and be able to interact with current and potential clients. Ability to read and understand contract issues a must, experience in business affairs in the music industry a plus. Experience and a strong understanding of the radio business, familiarity with its key players. Rush resumes and writing samples to: Phyllis Ludlow, Nashville Bureau Chief Billboard Airplay Monitor 49 Music Square West Nashville, TN 37203

---

**MUSIC DIRECTORS**

Music Directors
Must know RSC/Selector software.
Jobs are located in the West Los Angeles area.
Please fax resume to: (310)473-0156

---

**SALES REPRESENTATIVE**

Independent Music Distribution
NY Metro territory
Experience required
Fax resume: (718) 392-2760

---

**RIGHTS & ACQUISITIONS**

Major print music publisher located in Manhattan seeks bright, hard-working, energetic candidate to work in Rights Acquisitions and Free Offers Development. Candidate will learn all aspects of music print publishing industry. Musician with Music Business degree preferred. Computer/Internet skills required. Please fax or email your resume to: (212) 693-1363. Please contact Phyllis Demo at: 212-536-5208

---

**VOLUNTEERS WANTED**

If you will be in Miami from April 24-28 and would like to volunteer for the Billboard Latin Music Conference, please contact Phyllis Demo at: 212-536-5208.
April
Radio Looks Ahead On Online Retail
Small Numbers So Far, But Rock PDs See Need For Local Data

This story was prepared by Marc Schiffman of Axayel Monitor

NEW YORK—The recent album rock chart success by Jimmy Page & the Black Crowes, released through Musicmaker.com, will likely not be the last time radio deals with a project made available only online.

While more listeners opting for Amazon.com, CDnow, and similar sites over brick-and-mortar stores, how is that impacting the local sales figures that programming depart- ments bring to their weekly music meetings? And how influenced by retail is rock radio these days?

As album rock WSP Philadelphia PD Neal Miskys says, “It doesn’t matter to me whether they can buy it from Sam Goody or over the Internet; the only downside is I have no [local] SoundScan data to look at.”

While Miskys says that sales stories are just a portion of the data he takes into account when adding songs, he does cite System Of A Down and Slipknot as bands he’s recently added “based on retail impact.”

Consultant Alex Demers says that with the nature of rock sales, his stations have to scan through a sales chart heavy on top 40, R&B, and country to get to rock product down in the 30s and 40s on the charts. So, are rock listeners more apt to spend their money online and therefore push those brick-and-mortar sales figures even lower?

People we spoke with for this story think that while it’s not yet a big factor, they expect online retail to impact regional sales figures and hope that someone will step forward and quantify that information for them.

“That could skew the data, but I don’t know if it’s significant enough,” says Demers. “It’s another opportunity for SoundScan to get in there.”

Modern KEDJ Phoenix PD Paul Kriegler says, “Local music sales will become less and less tractable as online sales grow, though “the percentage of music sold online is still fairly small, so I don’t see it becoming an issue for a few more years at least.”

Album KISS San Antonio PD Kevin Vargas says, “Any retail infor-mation is valuable, and if getting sta-tistics and timely feedback is hindered, that only hurts the project.”

And WXQR Wilmington, N.C., PD Darrin Arriens says online transac-tions are “going to change the local retail information.”

While the Internet is a constant topic in the press, how much penetration T-tailing has in the general populace isn’t so clear yet. Demers suspects that “when you start breaking [online sales figures] down to a single marketplace, it’s so small” as to not yet be of use to a programmer.

Album KRXQ Sacramento, Calif., PD Curtis Johnson says, “At this point in time, we’re still looking at SoundScan, where you’re looking at the correct accurate hard numbers.”

In terms of online retail, “the ranking should be fairly similar right now. I think that can dramatically change in the very near future.”

Vargas says, “San Antonio is an immature market” in terms of In- ternet penetration, which is around 25%. “It’s not become much of a fac-tor yet. I’m sure there are stories that we’re not getting” about sales figures generated from online shopping, “but it hasn’t become a little snowball that’s rolled into an avalanche yet.”

Album WAXQ Syracuse, N.Y., PD Dave Frisina says, “It’s got to change. It becomes an additional piece of information . . . Until some- body comes up with a concrete way to keep track of all of this, it will be walking in a blind alley.” Even with the Page/Crowes project, “we don’t have a real good track on how much they’re selling,” Frisina says.

Once online transactions start impacting local sales on a wider level, Vargas is “confident that record labels know how important” such information will be to stations. “This is their challenge: to find a way to get this information as it relates to our markets as opposed to national pic-ture.

(Continued on next page)
tunes," he says.

As Musicmaker pushes the retailing model envelop by selling directly to the label to recast, with the radio station as an intermediary in some cases, Denmers says, "It's a good model. Partnering with radio stations is great."

In a Billboard article, the system was outlined this way: Stations can link from their site to the Musicmaker site, where the stations will post a personal collection of songs and get royalties when someone clicks from their site to the Musicmaker and buys the Page.Crookes album.

The prompts the question of whether such a relationship could constitute undisclosed pay-for-play. The argument goes that stations will financial to have a financial incentive to play the Musicmaker songs more often to generate greater listener interest and therefore greater listener sales through their Web site.

"It's obvious," says Denmers. "It's certainly there, but the numbers we're dealing with are so small. It would take a real link like cutting a deal with a major label and getting 40% to move the pay-for-play needle, he says. "It would take a real number." KRXQ's Johnson says, "You could probably make that argument, but I would look at it a little differently. Are those numbers that you're going to see—that cash flow and profit sharing—going to be significant enough to dramatically change your programming?" He thinks not, especially when playing something purely for the potential sales prof could adversely affect the larger numbers of advertising clients by putting ratings at risk.

Denmers says the Musicmaker link didn't figure into the "deciding." "The deal was part of it was secondary," he says. "From a classic/mainstream side, this is a great opportunity. I think the majority of new stations that made the decision based on the sales potential. In fact, I know a lot of stations who are playing it and don't want to do the deal on the Web site. They've made another hustle (or they) don't want to sell things on the Web site.

WAXQ's Frisina says, "Fifteen percent of Internet sales off of all bands is not a significant addition of revenue. I think the majority of new stations that made the decision based on the sales potential. In fact, I know a lot of stations who are playing it and don't want to do the deal on the Web site. They've made another hustle (or they) don't want to sell things on the Web site.

With the growth of the Internet, the active and modern rock listener may very well be the most likely to buy online. He points to the Arbitron Internet study showing young males—as the most active Internet users. Still, says Trapp, technology is developing so quickly that this whole online sales debate may just be a blip on the radar screen in the long run. "There are just so many things just below the event horizon that could make all of this stuff yesterday's news," he says.

As labels and broadcasters work to figure out how music will be purchased and delivered in the next five to 10 years, radio operators may even become responsible for their own retail, which would change the nature of the relationship between music vendors and music consumers and how radio brokers that relationship.

Says KEDJ's Krieger, "Stations could eventually be able to track record sales through their own Web site, trying to sell music." Station Web sites already have a feature where visitors are just a click away from purchasing the music they're hearing. "There's some opportunity there," says Krieger. "That's the oncoming paradigm shift that the Internet offers."

And when that happens, adds Johnson, the additional quandary over pay-for-play will be solved, because each record played will be able to generate profits through the Web site, thereby leveling the playing field. "It's going to solve itself in that all your programming will be linked to a potential profit through sales, he says.

PURCHASING CIRCLES

Amazon.com has already made a step toward sorting sales data by various distinctions, including by region. In the Purchase Circles section, visitors can track sales of music, books, and other items broken out by companies, government, organizations, education, and geography. Only top 10 lists are provided, and it's not clear how much product was moved for the designated area, but this is a step toward showing users data can be sliced and diced and presented as we move forward into the brave new Web retail world.

Westwood WebRadio Link Up

Westwood One recently signed a multi-year agreement with WebRadio.com, in which Westwood will gain a 6% stake in the online company. WebRadio.com will offer discounted digital pricing and E-commerce opportunities, including banner advertising, e-commerce promotions, video games, and lifestyle merchandise. In addition, Westwood One will be granted up to a 4.5% stake in return for marketing WebRadio to radio stations. Celebrating the transaction, from left, are Westwood senior VP of affiliate sales and marketing Peter Kossan, WebRadio president Hamid Kohen, Westwood president/CEO Joel Holland, and WebRadio CFO Joseph Budenhoffer.
The members of P.O.D. (Payable On Death) never wanted to be rock stars. If all the airplay and recognition ended today, says Wuv, P.O.D.'s drummer, the bandmates would be happily staying home with their families.

"Other bands get together because they want a record deal," he remarks. "For us, our families are No. 1. It's not life or death if we succeed in the music industry. Once it's not fun anymore, it's not worth it." P.O.D.'s idea of fun is spreading a positive, spiritual message through a mixture of hip-hop, reggae, rock, jazz, and Latin music. "We don't talk about sex, drugs, and rock 'n' roll," says Wuv. "We talk about being good neighbors and husbands. We're totally different from what other bands are doing. Our album is nothing like Limp Bizkit or Rage Against The Machine. But ever since day one, people try to lump you in with somebody."

It's not life or death, Wuv continues, "succeed in the music industry."


The group can be heard in the studio for "Southtown," No. 31 on this issue's Modern Rock Tracks chart. The second single from its Atlantic Records debut, "The Fundamental Elements Of Southtown," blends hard-driving guitar and drums with a forceful lyrical delivery.

"Southtown" is the latest release from P.O.D., and it's been a commercial success. The song has been featured on radio stations across the country and has been well-received by fans.

Spanish Broadcasters Protest Omissions On Digital License Grants

BY HOWELL LLEWELLYN

MADRID—The Spanish government's award of radio licenses to private-sector companies has prompted sharp criticism from some broadcasters and raised concerns that companies with no previous radio experience were given preference over established broadcasters.

Two long-established radio operators—Radio Blanca and Europa FM—were left without a digital license allocation out of the 10 available that were granted in addition to six already promised to public broadcasters.

Europa FM immediately announced its intention to appeal, saying it would challenge the government's decision "until all legal avenues are exhausted."

Europa FM, which operates 42 stations in Spain and has a transmission accord with the Onda Cero radio group, is one of just three networks that has carried out experimental transmissions on the new system for a year under the auspices of the Digital Radio Forum.

The big three commercial radio groups—Cadena SER, Cadena COPE, and Onda Cero (owned by tobacco company Tabacalera and financial news station Inter Economy)—were given a small stake in Cadena COPE, also gained a license, along with several others.

Long-lived analog radio operators Radio Blanca and Europa FM were not given digital license allocations.

Days after the awards were announced, the Spanish commercial Radio Assn. (AERC) said that it was "concerned" that some established radio operators had been overlooked and that it hoped the government would be given to this question when the two digital licenses proposed for later this year are allocated.

In a statement, the AERC said that Spanish commercial radio, with 20 million listeners daily, has been offering a public service of general interest for 75 years, and "cannot let its future's be put at risk by not being able to recover analog technology to digital systems."

The board secretary of the Digital Radio Forum, Alfonso Ruiz de Asua, warned that it would cost 30% more to transmit with digital technology but added that the radio receiver manufacturers association, Aniel, is a forum member and "we shall have to work out with them a solution to the cost of digital radio sets."

In contrast, Onda Cero chairman Javier Gimeno says he is delighted that "the market is opening up to companies with no tradition in radio business that hoped" and predicted that the company would apply for one of the two new digital radio licenses.

### Billboard Mainstream Rock Tracks

**April 15, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KRYPTONITE</td>
<td>3 DOORS DOWN</td>
</tr>
<tr>
<td>2</td>
<td>RED HOT CHILLI PEPPERS</td>
<td>RED HOT CHILI PEPPERS</td>
</tr>
<tr>
<td>3</td>
<td>28</td>
<td>26</td>
</tr>
<tr>
<td>4</td>
<td>WHAT IF</td>
<td>RIHANNA</td>
</tr>
<tr>
<td>5</td>
<td>NO LEAF CLOVER</td>
<td>METALICA</td>
</tr>
<tr>
<td>6</td>
<td>...</td>
<td>22</td>
</tr>
<tr>
<td>7</td>
<td>HOODLUM</td>
<td>LEAF CLOVER</td>
</tr>
<tr>
<td>8</td>
<td>...</td>
<td>21</td>
</tr>
<tr>
<td>9</td>
<td>ONLY GODS KNOWS WHY</td>
<td>KID ROCK</td>
</tr>
<tr>
<td>10</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>11</td>
<td>...</td>
<td>15</td>
</tr>
<tr>
<td>12</td>
<td>...</td>
<td>14</td>
</tr>
</tbody>
</table>

---

**Billboard Modern Rock Tracks**

**April 15, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STAND INSIDE YOUR LOVE</td>
<td>THE SMASHING PUMPKINS</td>
</tr>
<tr>
<td>2</td>
<td>WHAT IF</td>
<td>RIHANNA</td>
</tr>
<tr>
<td>3</td>
<td>...</td>
<td>23</td>
</tr>
<tr>
<td>4</td>
<td>...</td>
<td>21</td>
</tr>
<tr>
<td>5</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>6</td>
<td>...</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>...</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>...</td>
<td>14</td>
</tr>
<tr>
<td>9</td>
<td>...</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>...</td>
<td>10</td>
</tr>
</tbody>
</table>

---

**Mainstream Rock Tracks**

**Modern Rock Tracks**

For a complete chart, visit www.americanradiohistory.com
Elektra’s Vitamin C Touches Nation’s Heart With Bittersweet ‘Graduation’

SO MANY YEARS AGO, Vitamin C remembers slipping into her green and yellow graduation robe, thinking that she didn’t want to get out of high school.

“I did cry and react in a lot of the normal ways,” she admits, “but I was excited about the opportunity to get out of my hometown and away from the small-high school mentality.”

But she’s the last to deny that stepping across that threshold is anything but a precarious rite of passage in life. “It’s a phase where one door closes and another opens.”

With that in mind, “Graduation (Forever’s Forever),” her emotionally charged take on the vulnerability of changing times, has become a quick hit at mainstream top 40 radio, striking a chord with a significant segment of the format’s core. But more so, the Day-Glo, saffron-coiffed Vitami C views the song, which she co-wrote with John Deitsch, as metaphor for the evolution of friendship throughout life.

“After graduation, I never thought about it, but then friends started dropping off by the ways,” she thought. “Now, this is a weird occurrence,” she says. “With a lot of the people you hang out with, you always say you’re going to keep in touch, but people move on and try new things, and you lose touch. It happens over and over, where you think you’ll maintain friendships, but life gets in the way.”

The anatomy of the track’s progression from idea to airwaves victor represents one of those rare feats where an inspired lyric tickles a nerve in the nation’s consciousness and takes on a life of its own, beyond airplay at radio and into the pop culture.

Vitamin C, aka Colleen Fitzpatrick, began her journey in entertainment as a dancer and actor—playing Amber in John Toulouse, Ricki Lake’s nemesis in John Waters’ 1988 “Hair,”—then became lead of a band, slit-new-wave gal quartet Eve’s Plunge, in the early ’90s. She departed the group in ’96 and began writing songs for a solo project, at that point as an unsigned artist.

“I was writing on a Sunday morning and thinking about the past, about the future, and the conflicting emotions of each,” Vitamin C says. “It became a very emotional song for the first time, and one that wasn’t initially about graduation at all. I think it represents a template for graduation from high school or college, from job to job, for whenever people move on in their lives.”

“In fact, I think this meaning becomes clearer a little later than high school, when you’re more cognizant of your emotions,” she says. “You gain clarity with each passing year, as you’re able to look at things with a sense of detachment.”

The sentiment certainly hit home with Elektra Records executive, who signed the artist in 1998. From the beginning, they eyed “Graduation” as a radio-ready single, but they decided to instead first nourish the steps from high school, she found a real universality about their insecurities and beliefs that friends last forever. That led to the idea of cutting a second version of “Graduation” for radio release, with commentary from high school students about the issues facing them at graduation time.

Vitamin C contacted a teacher friend at Lyndhurst (N.J.) High School, who asked kids to volunteer to talk about their feelings on the crossroads. “That was really cool, because the boys and the girls reacted totally differently,” she says. “The guys couldn’t wait to get out; they were looking to meet new girls and thinking about the future. The girls were so afraid to leave, wanting to hold on to their friends and marry their high school boyfriends. A few of them cried. It was amazing, like a sociological interview.”

Out of the session came three more versions of “Graduation”: one with audioslips focusing on friendship, one that deals with graduation, and the third—which has become radio’s preferred—a combination of the two.

Elektra showed even more savvy by including a clean version on the promo single with only Vitamin C’s vocal, allowing radio stations to blend in.

Elektra’s Vitamin C has been on Billboard’s Top 40 Tracks for three weeks...

by Chuck Taylor
Phish-Heads Make Band One Of The Top Touring Acts

BY RAY WADDELL

NASHVILLE — They’ve been called a secret society, a cult following, an underground movement, and a counterculture scene. Whatever the name tag, the Phish-heads have now become known as the ultimate rock ‘n’ roll club.

They’ve also helped propel Phish into being one of the top touring acts in the world and have popularized newlegendary Phish festivals with such colorful names as the Clifford Ball, the Great West, and lemonheads.

Shaping all this is Phish’s reputation as a unique, ever-evolving live band that delivers the goods onstage night after night. The performances built the following, and it’s a fanatical following, indeed.

Each performance is appreciated and judged on its own merits. If someone had a mind to, it’s likely he or she could find a tape of each and every Phish performance of the past 10 years, at least.

“Phish allowed the taping of shows from their concerts, which I believe to be the single biggest contribution toward building a grass-roots following, especially in the years before they were able to Eelk Pousse de Dionysia Produc tions,” John Paluska, manager of Phish since 1988.

So what made people care about recording every show of a band that didn’t even initially have a major record deal? “Because they were a band,” says Paluska. “At first Phish was still under the radar of the mainstream record labels, and they attracted avid fans that love to collect music from bands bands don’t have the luxury of staging an expensive arena tour. There are spectacular improvisational moments at every show.”

Phish was one of the first bands to develop an Internet following, and a mailing list was put together early on to keep fans informed with accurate information. “We made it easy to be fans,” says Paluska.

And word spread fast. “Even if somebody was not at a particular show, they heard about it right away because of the Internet,” says Phish guitarist Trey Anastasio.

Phish begins its 2000 touring efforts with rare intimate shows May 21-22 at Radio City Music Hall in New York mark the release of “Farmhouse” (see story, this page). The band plays Japan June 9-16 then kicks off its annual summer tour of 11 weeks June 20 at Madison Amphitheatre in Nashville.

It’s sure to be a profitable venture. Last year, Phish grossed $34.5 million on its tour, including a $13.6 million buzz at the Big Cypress Seminole Indian reservation in South Florida that draws 13,000 fans.

While Phish has markets and venues it must play to please the longstanding fans, the band continues to try to build new markets. Most shows are a mixture of the following that travels from city to city with the band, and local, new fans perhaps experiencing their first show. This duality can create a challenge, and together set lists. Anastasio admits.

“You can’t please one of these groups and not the other unless you do a show with the bullshit issues and unruly crowds, Phish is able to routinely draw 50,000-plus without incident. In fact, Phish fans are known for getting up and creating something really good. There is no question that it gives you a sense of pride and responsibility.”

Seasoned industry professionals marvel at the relationship between Phish and fans. "I’ve been in this business well over 20 years, and I can say categorically that Phish is the most fun, most creative, brightest band I’ve ever worked with," says Dave Weir, a Boston-based promoter whose Great Northeast Promotions has acted as the band’s booking agent with Dionysia Productions on the Phish mega-concerts.

While other major concerts and bands have plagued the scene with issues and unruly crowds, Phish is able to routinely draw 50,000-plus without incident. In fact, Phish fans are known for getting up and creating something really good. There is no question that it gives you a sense of pride and responsibility.

The crowd is self-policing and very quick to socialize new people,” says Weir.

While new fans continue to jump on the bandwagon, the Phish following remains a unique breed. “By being counterculture in their own way, Phish has been able to hold a lot of people that are disappointed with mainstream America,” says Weir.

“We’ve sold more than 200,000 copies of Phish’s first album, which is very strong every month,” says Weir.

Phish’s boxed set, the six-CD “Hampton Comes Alive,” was the second best-selling CD in September at Newbury Comics, according to Weir. “We consider them to be a local band, and each album does better and better,” he says. “They add new fans and help keep the appeal strong. Phish has a huge following in these parts, whether they have airplay or not. Airplay could take it beyond the core fans.”
GM of IBM's Global Media and Entertainment Industry unit. This process is already beginning with both BMG Entertainment and Sony Music outlining their digital music strategies.

The winners of this shakeout have the potential to dictate the direction of digital music content and hardware consumers will continue to use and enjoy. While DRM generally means a piece of technology sitting on a server or a desktop that encapsulates content and control rights, it is, just as with other management systems and related companies are the same.

Notes Rick Fleischman, senior director of e-commerce at Liquid Audio, "The standards are getting set now that will end up being the reality for a long time to come."

The technology embedded in digital files that dictates how audio is protected and where and how the consumers have access to incun- bated audio is the base DRM solution. This technology comes from the likes of InterTrust, Microsoft, Sony, IBM, and Inel.

A DRM in and of itself is simply a tool, notes Vincent Plavnic, CEO of Preview Systems, a provider of networks that connect content owners with retailers. The money to be made in DRM is technology licensing and add-on services. And many of the biggest players, including Microsoft and InterTrust, do just that.

The companies that manage the digital rights system are also under pressure from the content owner by controlling content licenses (the virtual keys that allow users to open secure content), tracking consumer usage, and making sure everyone gets paid are known as "clearinghouses." Leading clearinghouses include Reciprocal, Supertracks, Magix, and DigHub.

IBM

The following is a list of companies involved with digital rights management (DRM) and a select list of their music partners.

BASE TECHNOLOGIES

InterTrust Technologies

Headquarters: Santa Clara, Calif.

InterTrust licenses its technology to partners that are currently building related services and applications.

Music partners include: Universal Music Group, BMG Entertainment, Q Design, MDM, PricewaterhouseCoopers (DigHub).

Microsoft

Microsoft

Headquarters: Redmond, Wash.

Provides an embedded DRM solution, known as Rights Manager, in its operating system, to protect content sold/accessed via Windows Media formats.


Sony

Sony Corp.

Headquarters: Tokyo

Sony provides its own electronics division, a copyright protection and DRM technology known as OpenMG. The technology allows music downloads through the Sony Ericsson music distribution platform, enables the playback of music files and CD ripping on the MusicMatch Jukebox, and transfers content securely from PCs to portable devices. Sony also operates MagicGate, a copyright protection technology for its "Memory Stick" and compliant products. MagicGate ensures that protected content is transferred only between compliant devices and media and that protected content is recorded and transferred in an encrypted format for offline copying or playback. In addition, Sony creates its own digital music store.


Liquid Audio

Liquid Audio

Headquarters: Redwood City, Calif.

Provides services and software that enable musicians, record labels, and music retailers to deliver professional-quality music via the Internet. Liquid Audio offers services via its own proprietary network and also acts as a distributor of third-party formats.


Digital Rights Management Companies Jostle for Industry Leadership

No matter what role DRM companies are currently fulfilling, says researchers should not get too comfortable. Many companies in the marketplace ultimately will be serving different functions than the ones they originally intended to take.

"There's been a lot of riffraff in the market," says IBM's Selvig. "You've got a lot of people announcing a lot of different relationships. But those are just venture capital companies trying to find investors to increase their value in the marketplace, because they are already public or trying to go public."

Selvig insists that from a practical perspective, it doesn't make economic sense for the major labels to make content available in immutable formats. Very quickly it will settle down to two or three DRMs, and the remaining players will shift into value-added services.

"While DRM services are the biggest challenge facing all participants in the DRM space is finding the correct balance between giving content owners the right level of control and protection and providing a consumer experience that is going to be a good one. The DRM, while the enforcer of the rules, is also, by extension, the user experience."

"One thing that everyone is nervous about is this confusion among different systems and different formats and what will result in terms of consumer confusion or incompatibilities or ultimately things that create a bad user experience," says Liquid's Fleischman.

World Services offers end-to-end DRM solutions based on InterTrust and Reciprocal, IBM.

MAGIX

MAGIX

Headquarters: London

A digital commerce service developed by NetWest Group that specializes in transaction clearinghouse services based on the InterTrust technology platform.

Music partners include: InterTrust, Reciprocal, BMG.

DIGIHUB

DIGIHUB

Headquarters: New York

The DRM services arm of PriceWaterhouseCoopers. Specializes in content and transaction clearinghouse services based on the InterTrust technology platform.

Music partners include: Reciprocal, InterTrust Technologies.

SUPERTRACKS

SUPERTRACKS

Headquarters: Portland, Ore.

A digital distribution services company specializing in clearinghouse solutions and does business on the Supertracks platform. Supertracks focuses on complete E-commerce solutions and promotions to support retailers.

Music partners include: EMI, Musicland, Preview.
NEW NATIONAL TOUR PROMOTER HAS NINE INCH NAILS
(Continued from page 1)

She’s started to build her own identity as a singer.

—JIM ED NORMAN—

‘Agents and managers’ tell me they’re happy to have an alternative, especially a well-financed independent.

—IRWIN PATE—

WORK FOR HIRE’ HEARING SET
(Continued from page 3)

It’s outrageous. You can’t do business that way. It discredits the whole industry.

—JEROME REICHMAN—

Motor of the upcoming Nine Inch Nails (NIN) Fraility v.2.0 tour, which begins April 12 in Cleveland (Billboard Box Office, April 1).

The new company was formed as the touring division for World Arts Centre Inc., an Orlando, Fla.-based, arts-promoting company that has produced a $40 million arts and entertainment development for that city. The centerpiece of the development, a 25,000-seat performing arts center, is scheduled to open in 1991.

We’ve been a concert promoter for 28 years, and all promoters look for additional capital to increase their volume of business," says Pate, for many years the booking and promotions manager for James Brown. He previously was the exclusive promoter at the Ruoff Memorial Auditorium.

While Pate says he offers in on three other tours, as well a 20-city leg on a country tour, the 43-city deal NIN promises to do well, and that the merger with W.A.C. was completed late this past year and that he and his wife immediately began investigating their tour options.

The merger began soliciting agencies and managers and whatever direct avenues we could take," says Pate. "I can’t speak for [the agents and managers] in the industry because they’re happy to have an alternative, especially a well-financed independent. It helps keep the other guys happy, if that’s possible.

While NIN is the first complete tour for W.A.C./Pate, the company has produced several one-offs, including a Rolling Stones show and a Nashville concert by Andrea Bocelli that Pate says offered the artist a $1 million guarantee.

The NIN deal also covers amphitheaters, and local promoters have no involvement. Pate says the first 20 on-sales are positive, and sellouts are expected in many markets.

Pate says the band’s guarantee is $9 million for the 43 shows vs a percent-age of gross on the remaining half that certain sales figures are surpassed. The band received $4.5 million in advance, according to Pate, and will draw on the remaining half after expenses. W.A.C./Pate pays the support act, a Perfect Circle, Green Media and Public Relations of Buffalo handles national and local market media buys. NIN is booked by Alex Kochan, at Artists & Audience in New York, who did not wish to comment for this story.

Pate stresses, and Wagner concurs, that other W.A.C./Pate tours will follow, in a wide array of different genres.

It’s a change, the concert industry is taking notice that a new player is buying tours. NIN’s a tour many promoters were interested in, and some were even disappointed when a new company ended up with it.

Nine Inch Nails is one of the most important acts to emerge from the 1990s," says John Scher, president of Metropolitan Entertainment Group, a New York/New Jersey-based concert promoter and producer of such national tours as Furthur Festival and Family Values. "We played Nine Inch Nails from the beginning, so we were very disappointed we didn’t get involved with this. He says we’re happy to see [NIN] touring, at least.

A new company bidding for tours can be a positive, Scher believes. ‘Competition is always a good thing,” he says.

Mitch Slater, executive VP with SFX Entertainment in New York, takes a similar view. “More people in the concert business, more business can only be good for the artist. I just hope the band was involved in the decision,” he says, adding that strong results are necessary for a company to promote nationally. “Anybody can promote, but not everybody can do it well. The artist and the audience make the final determination.”

However, many copyright law experts do not believe that sound recordings fit into existing categories of work for hire under the old law. Opponents believe that the RIAA wanted to end the debate by making sound recordings a new category of work for hire.

Some experts cite the clear congressional language, at the time of the copyright law revision process throughout the ‘60s and ‘70s, that asked to appear in congressional hearings as an expert copyright law witness. Others also believe that the law, “far from sound recordings being considered works for hire, they might actually be ‘joint works,’” with recording artists in the role of non-employed individuals providing the performance in collaboration with the “electronic” contributions of companies. That business is also outrageous—limit your joint work, but I believe there’s a serious claim there that artists are actually joint authors, and that’s where we come in,” he says.

He also alludes to the World Intellectual Property Organization trade pact: “How can we sign that treaty, if it offers artists a way to do this, and yet deprive all performers by requiring them statutorily to work-for-hire status.”

Reichman also has scathing comments about the way the new provision made its way into the law: “It’s outrageous,” he says. “You can’t do business that way. It discredits the whole industry and the legislative process.”
it to wave it in our collective faces. In my view, I believe that music should be free, and it probably will be again in the not-too-distant future."

But on the other hand, Ray says that as a label owner, "I know that it's hard to sell 100 records lately. I'm looking at bands who are barely making a living. It doesn't seem fair that their music should be passed around without them getting anything for it. Let's face it, it's certainly easier for me or any other artist with a little money in the bank..."

---

**What Is Napster, And Who Is Using It?**

The brainchild of 19-year-old San Mateo, Calif., native Shawn Fanning, the downloadable Napster software acts as a music search engine.

Users who have downloaded Napster can type in a request for a song and then initiate a search request. Napster will search for computers that are also running Napster and — are available for free download.

This is a service that has been advertised in quite a number of publications, for example — currently No. 1 on The Billboard 200 — could make its tracks available for free download by any other Napster users.

Napster has not only been hugely popular among college students, overloading university networks, but also by professionals, including New York University (NYU) and the University of California in Los Angeles, have either banned or curtailed the use of the service. It's not a recognition of copyright issues, but because their networks cannot handle the excessive traffic.

In fact, NYU administrators hinted at a recent public forum that they may increase the university's computer network capacity to cope with demand for Napster, which almost crashed the campus computer network in March.

However, with an estimated 1 million users and Napster beginning to spread beyond its college audience. Additionally, other companies are beginning to develop programs that offer similar functionality.

---

**'It's high-tech bootlegging, with artists definitely losing revenue'**

— DJ SCRATCH

"It's high-tech bootlegging, with artists definitely losing revenue," he says. "It's certainly not the way the copyright laws were set out to work. If it's legal, they just found a loophole. Being able to put samples of music out can certainly help drive sales in a controlled situation. But when managers and artists and labels have no control and it's a free-for-all out there, it's problematic."

President/CEO of Creative Management Group Ken Creave — who manages Next, Siopao (whose "Thong Song" is a popular hit in the "N Sync album, for example. Creave and Mary Mary, among others, agree, noting that they're disappointed with the project and is setting up a group."

"All of a sudden a song could get out on the street's knowledge or the label's knowledge of all the hard work that's been put into the project is then lost."

THE LEGAL CHALLENGE

Leading the music industry charge against Napster is the Recording Industry Assn. of America (RIAA), which has filed suit against the site on behalf of its record-label members, who have

---

**I suppose it should be a compliment that people dig your music so much that they're swapping it online. But thievery is thievery**

— ANASTACIA

This story was prepared by Larry Fleek in New York, Gail Mitchell and Marc Renou in Los Angeles, and Phyllis Stock in Nashville.

---

**IMG Names Partners In Digital Distrib. Strategy**

**TARIAN GARRITY**

IGM Entertainment has acquired True Media, a distribution company, effective April 6th. The move will allow IMG to take advantage of the company's extensive experience in the field of digital distribution.

Also to be seen are decisions surrounding content hosting, compression formats, distribution models, and participating retailers’ pricing models.

Under the strategy, IMG will support a number of digital rights management (DRM) formats, including IMG’s Electronic Media Management System, the DRM from InterTrust Technologies Corp. and Microsoft’s Windows Media DRM. It will also support a few other clearence platforms. Reciprocal Inc. and Bertelsmann AG’s Digital World Services. Assigned to integrate all these technologies into one system that will and its participating retailers can use is Liquid Audio.

Under the IMG plan, the label will be promoting not only multiple technology formats but also ubiquitous distribution via retail. Executives stress that the new framework is an invitation to retailers to participate in an open network of partners.

For many of the back-end music technology companies — including IMG, which provided the test pilot technology in the industry-sponsored doxical to see what would happen. The goal of the project — the announcement — is the determination that the technology is satisfactory.

"It's kind of like, 'Gentlemen, start putting your money where their mouths are, step running to their lawyers, and start spending it on new technologies."

He continues, "Technology is such today that you can’t hold it back. It’s advancing more quickly than anyone can imagine. It’s pure science fiction. I don’t know that there’s really any way to hold that hack. You can’t do it in the courts, and you’re not going to do it with lawyers.

What we have to do in the record business is study a step ahead," he says. "I don’t think record companies have actually spent the kind of time or money that’s required. Record companies are simply standing there with their fingers in the dikes. If they’re serious, they have to throw a lot more money at the situation. They have to think of this as fighting a disease—you don’t throw a few dollars here and there."

**"I suppose it should be a compliment that people dig your music so much that they’re swapping it online. But thievery is thievery"**

— ANASTACIA

This story was prepared by Larry Fleek in New York, Gail Mitchell and Marc Renou in Los Angeles, and Phyllis Stock in Nashville.
The first annual JAZZ conference & awards

June 7-9, 2000
JW Marriott, Washington DC

In conjunction with JazzEs.com

The definitive event about the music and business of jazz.

what's going on . . .

- Welcome Cocktail Reception
- Keynote Address
- Live Artist showcases
- Exhibits
- Gala awards After Party
- Artist Panel
- Webcast by JazzEs.com

Plus . . . Networking, fun and much, much more!

. . . about the awards

The conference will culminate in the first-ever televised Billboard • BET Jazz awards. The awards are based on the Billboard charts and critics choice including Best New Artist, Lifetime Achievement and Live Performer of the Year.

hot topics

Recording • Technology
Radio • Marketing • Media
Musicians' Workshop
Social Commentary

for more info

Michele Jacangelo Quigley
Billboard - 212.536.5002
bbevents@billboard.com
www.jazze.com

Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004
Reservations: 2C2.393.2000 • conference room rate $219
Airline: American Airlines call: 800.433.1790 - refer to #: AN # 1z-60

TO REGISTER: Mail to Michele Jacangelo Quigley, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400 Make checks payable to Billboard.

$295 Early Bird: received by April 7 • $355 Pre-Registration: received between Apr 7 - May 5 • $395 Full Registration: after May 5 and walk up

First Name: ____________________________ Last Name: ____________________________ Title: ____________________________ Company: ____________________________

Address: ____________________________ City: ____________________________ State: __________ Zip: __________ Phone: ____________________________ Fax: ____________________________ E-mail: ____________________________

Paying by: □ check □ Visa/MC □ AMEX □ money order Credit Card #: ____________________________ Exp. Date: __________ Signature: ____________________________

(charges not valid without signature)
consumers with an offering of more than 50 hit songs, including tracks from such acts as Lauryn Hill, Pearl Jam, Michael Jackson, and Mary Chapin Carpenter.

On April 6, BMG Entertainment announced the digital supply it will use in its own digital rollout (see story, page 108). Meanwhile, sources say that EMI Recorded Music is very close to announcing specifics of its digital rollout, while the Warner Music Group is said to be in the process of polling retailers with more specifics on its digital-download model. Universal Music's specific plans remain uncertain, although sources say it intends to begin a limited commercial single rollout in May.

In its digital-download initiative, Sony will make music available through retailers' Web sites such as those of Tower Records and the Alliance Entertainment Corp.'s "store 24" concept, as well as at its own online stores—sonymusic.com/store and Sony Electronics' sonymark.com.

In setting up its business model for the Internet, Sony Music has chosen the commission model—also known as the agency model—whereby Sony, not the retailers, will set the retail price for product. For its initial foray into digital downloads, Sony will set a $4.99 list price equivalent for songs, but the actual price will be a discounted $2.49 at all retail sites that are participating in the offering.

Initially, the songs will be formatted for playback on the Microsoft Windows Media Player with Sony's ATRAC3 plug-in and can be downloaded to devices such as portable devices, including Sony Corp.'s own Memory Stick Walkman, that have come on the market in the last few months and need to be supported by the music companies.

Craig Applegast, senior VP of sales and new technologies at Sony Music Distribution, adds that in light of the rampant piracy music on the Internet, "Sony has expanded its strategy to get the SONY product out there commercially.

SDMI is an inter-industry effort aimed at establishing a secure framework for digital download of a legitimate online music market.

Since Reciprocal has just signed on with SoundScan (see story, page 3), Sony's digital downloads will qualify for the appropriate Billboard charts. Among the more than 50 tracks Sony will offer in the digital-download format this week, "When Can I See You," Mariah Carey's new release, "I Know I Loved You" (Columbia) for highest peak on the chart by a radio-only song.

"Star" reached No. 4 on Aug. 14, 1999, and "Loved Hit that spot past Jan. 15 before moving to No. 1 the following week, upon the release of a 12-inch remix single. Jive is releasing a 12-inch vinyl version containing the Rilley remixes, as well as two other interpretations of "Bye," Tuesday (11).

TURNED ON: Christina Aguilera hit the Hot 100's Hot Shot Debut at No. 50 with "Turn You On" (RCA). "Turn" is also the highest-debuting song on the Hot 100 Airplay chart, at No. 47 with an audience of 28.5 million, an increase of 13% over last issue's total. Aguilera's first two tracks from her self-titled No. 1 Billboard 200 album, "Genie in a Bottle" and "What a Girl Wants," both reached No. 1. The Diane Warren-penned "Turn" is the Most New Stations title on sister publication Airplay Monitor's Mainstream Top 40 chart, with early support coming from WQK Philadelphia, KHHK Dallas, WFLZ Tampa, Fla., and KHIQ Portland, Ore.

POMP AND CIRCUMSTANCE: Vitamin C debuts at No. 81 on the Hot 100 with "Graduation (Friends Forever)" (Elektra/EEG), a song that has quickly become the anthem for the class of 2000. While some radio stations are playing the original version, most have favored a special edit of the song that is interspersed with students discussing their friendships, upcoming graduation, and future. Certain stations have even created localized versions of "Graduation," with comments from students within their listening area (see story, page 11). The song received some last spring as well as a handful of stations—including WKTU New York and WXYV Baltimore—played it as an album cut while Vitamin C was climbing the charts with the top 20 single "Smile.

HONG AND THINGS: Sisqó's "Thong Song" (Island/IDJMG) holds at No. 6 on the Hot 100 but earns the Greatest Gain/Airplay designation with a gain of 9 million listeners. Although it's the No. 1-ranked song by Airplay Monitor's Rhythmic Top 40 and Crossover format charts, "Thong" earns 82% of its audience gain from mainstream top-formats .

Titles released to release April 4 that may enter the Hot 100 next issue include Elton John's "Somewhere Out Of The Blue" (DreamWorks), "This Time Around" by Hanson (Island/IDJMG), and Angela Via's "Picture Perfect" (Atlantic). Hitting stores Tuesday (11) is Toni Braxton's "He Wasn't Man Enough" (LaFace/Arista).

To make things easier, Sony will automatically check, via its software, if a shopper's computer has the right plug-ins necessary to download a track. If it doesn't have it, we give them a page telling them they don't have the right software, here is how to go it," explains Howie Singer, VP of business development at Reciprocal. The page will also tell them which codes are compatible with which portable players. Also, if a download is interrupted, the shopper has up to 48 hours to complete the transaction.

In a departure from an emerging opposing school of thought at some majors that it is more practical and efficient for labels to sell only the licenses for downloaded music to consumers, Sony will actually sell the download themselves.

However, even though consumers will own the downloads, they will still need an electronic permit or license to play the song on their computer or to copy it to portable players. "What happens if in two months after you buy a downloaded song you trade you your hard drive—you will need a way to play the song," explains Singer.

Reciprocal, in its role as the digital rights manager, will have on record the shopper bought the song and can therefore provide a revised license so that the music player in the upgraded computer can play that song.

In its business model, Sony Music will pay retailers a 20% commission or fee from the total price charged for each download, retailers say. But in anticipation of so-called viral marketing—which is also known as "super-distribution"—Sony hopes to persuade consumers to pass along songs in E-mails to friends; under SDMI guidelines, the friends would then be instructed to go to a site to pay for their own right digital rights to own and play back that song.

After the initial sale in each instance of super-distribution, retailers would receive a sliding profit margin, starting with 12% for the first pass-along and falling 2% for each subsequent pass-along down to an eventual bottom of 6%, retail sources say. Sony's payments will be made to retailers every 30 days, In the form of a credit against monthly invoices for hard-good products shipped to stores.

While Sony has agreements with some merchants to support its download efforts, other retailers are said to be holding back due to unhappiness with some of Sony's business terms.

Two areas of disagreement concern use of customer information and retail profit margins (Billboard, March 4).

"With any new start-up business, there are a lot of sensitive issues," acknowledges Sony's Yarbrough, who points out that Sony is the first major to confront some of those issues. "Retail is still the backbone of our business, but the Internet provides the music industry with a different business structure."

Applequist says Sony is counting on feedback from its retailer partners so that it can fine-tune its download business model where needed.
April 15, 2000

The Billboard 200

The top-selling albums compiled from a national sample of retail stores, mass merchant, and Internet sales reports collected, compiled, and provided by Billboard/BPI Communications, Inc.

1. The Notorious B.I.G. - Life After Death

2. Celine Dion - The Preacher's Wife

3. Faith Hill - Breathe

4. The Rolling Stones - Bridges to Babylon

5. The Killers - Hot Fuss

6. Lady Gaga - The Fame

7. Maroon 5 - It Won't Be Like This All the Time

8. Taylor Swift - Fearless

9. Pink - Funhouse

10. Rascal Flatts - Let Me Lend You Mine

11. Fall Out Boy - From Under the Cork Tree

12. Brad Paisley - No Woman, No Cry

13. Donna Summer - The Very Best of Donna Summer

14. The Eagles - The Very Best of the Eagles

15. Whitney Houston - The Ultimate Collection

16. Whitney Houston - Greatest Hits

17. Barry Manilow - Barry Manilow: The Hits

18. Metallica - St. Anger

19. Aerosmith - Nine Lives

20. Bob Dylan - Shadows in the Night

21. Foo Fighters - One by One

22. Matchbox Twenty - More Than You Know

23. Green Day - American Idiot

24. Justin Timberlake - Futuresex/LoveSounds

25. Aamir Khan - The Best of the Best

26. The White Stripes - White Blood Cells

27. The Black Keys - Rubber魂

28. The Black Keys - Rubber Soul

29. Coldplay - X&Y

30. James Brown - The Essential James Brown

31. Bruce Springsteen - The Street partition

32. The Eagles - The Very Best of the Eagles

33. The Eagles - The Very Best of the Eagles

34. The Eagles - The Very Best of the Eagles

35. The Eagles - The Very Best of the Eagles

36. The Eagles - The Very Best of the Eagles

37. The Eagles - The Very Best of the Eagles

38. The Eagles - The Very Best of the Eagles

39. The Eagles - The Very Best of the Eagles

40. The Eagles - The Very Best of the Eagles

41. The Eagles - The Very Best of the Eagles

42. The Eagles - The Very Best of the Eagles

43. The Eagles - The Very Best of the Eagles

44. The Eagles - The Very Best of the Eagles

45. The Eagles - The Very Best of the Eagles

46. The Eagles - The Very Best of the Eagles

47. The Eagles - The Very Best of the Eagles

48. The Eagles - The Very Best of the Eagles

49. The Eagles - The Very Best of the Eagles

50. The Eagles - The Very Best of the Eagles

Billboard/BPI Communications, Inc.

www.billboard.com
**THE HOUSE and Web sites. Due to studio cable the long vision by a 13. Private the service later. The Tokyo Label March 31 ordered illegal will Sony Corp. is from the Advisory Board. The Advisory group included two governors, state and local officials, telecommunications industry executives, and consumer groups.

Chairman committee Thomas K. Bilig, R-Va., endorsed the majority findings, saying, “If there’s nothing wrong with the theory of taxing an operation of an online business, could kill the goose that’s laying the golden egg.”

**HILL HOLLAND**

**A DIVISION of Sony Corp. is setting up a music portal, Label Gate Co. Ltd., for distribution of downloads from a major Japanese record companies. Set to launch this month, the service—formed by Internet service provider Sony Communications Network (SCN)—will act as a “co-op” site for the labels, providing a payment infrastructure and access to the labels’ existing distribution networks. It also proposed a tax ban on digitized goods. However, after a year’s worth of field meetings throughout the U.S., the ACEC was only able to forge a simple majority for its 11-point recommendations rather than the two-thirds majority requested by Congress (Barcode, Feb. 19). The advisory group included two governors, state and local officials, telecommunications industry executives, and consumer groups.

Chairman committee Thomas K. Bilig, R-Va., endorsed the majority findings, saying, “If there’s nothing wrong with the theory of taxing an operation of an online business, could kill the goose that’s laying the golden egg.”

**KAREN HUDDLESTON**

**SONY RIFFAGE.com is opening a new division to produce and broadcast live concert events over the Internet. The new division, called Riffage Live, has been formed in conjunction with Sony Music Entertainment (SME) to establish a joint venture that will develop hip-hop content for the Internet. Both companies will finance the venture, which will be based in Los Angeles and headed by Sony hip-hop investor Stan Lathan. Outside funding will be sought to finance future expansion and licensing of the service. The label will be available at Riffage.com and will be syndicated to affiliated Web sites. Due to launch in June, New York-based Sony hip-hop will feature editorial content, Webcasting, and e-commerce. Publicly traded, L.A.-based SME specializes in 3D animation software and interactive content.

**CAROLYN HOFFBECK**

**RUFFAGE.com is opening a new division to produce and broadcast live concert events over the Internet. The new division, called Riffage Live, has been formed in conjunction with Sony Music Entertainment (SME) to establish a joint venture that will develop hip-hop content for the Internet. Both companies will finance the venture, which will be based in Los Angeles and headed by Sony hip-hop investor Stan Lathan. Outside funding will be sought to finance future expansion and licensing of the service. The label will be available at Riffage.com and will be syndicated to affiliated Web sites. Due to launch in June, New York-based Sony hip-hop will feature editorial content, Webcasting, and e-commerce. Publicly traded, L.A.-based SME specializes in 3D animation software and interactive content.

**CAROLYN HOFFBECK**

**RUFFAGE.com is opening a new division to produce and broadcast live concert events over the Internet. The new division, called Riffage Live, has been formed in conjunction with Sony Music Entertainment (SME) to establish a joint venture that will develop hip-hop content for the Internet. Both companies will finance the venture, which will be based in Los Angeles and headed by Sony hip-hop investor Stan Lathan. Outside funding will be sought to finance future expansion and licensing of the service. The label will be available at Riffage.com and will be syndicated to affiliated Web sites. Due to launch in June, New York-based Sony hip-hop will feature editorial content, Webcasting, and e-commerce. Publicly traded, L.A.-based SME specializes in 3D animation software and interactive content.

**CAROLYN HOFFBECK**

**RUFFAGE.com is opening a new division to produce and broadcast live concert events over the Internet. The new division, called Riffage Live, has been formed in conjunction with Sony Music Entertainment (SME) to establish a joint venture that will develop hip-hop content for the Internet. Both companies will finance the venture, which will be based in Los Angeles and headed by Sony hip-hop investor Stan Lathan. Outside funding will be sought to finance future expansion and licensing of the service. The label will be available at Riffage.com and will be syndicated to affiliated Web sites. Due to launch in June, New York-based Sony hip-hop will feature editorial content, Webcasting, and e-commerce. Publicly traded, L.A.-based SME specializes in 3D animation software and interactive content.**

**EILEEN FITZPATRICK**

**JOSEPH ISGRO—identified by a federal prosecutor and an FBI special agent as a member of the Gambino organized crime family and hitman—had a multi-count grand jury indictment for extortion—was ordered held without bail by a U.S. magistrate judge on March 31. At a brief court appearance, all pleaded not guilty to charges of making extortionate extension of credit, collection by extortionate means, and making threats of violence as alleged in a 24-count indictment. Isgro also pleaded not guilty to one count of pos- sessing an illegal firearm.

Isgro and Bartolone, an employee of Isgro’s Tarzana, Calif.-based label Private I Records, were arrested March 25; Saitta was arrested March 15. In earlier court appearances, all pleaded not guilty to charges of making extortionate extension of credit, collection by extortionate means, and making threats of violence as alleged in a 24-count indictment. Isgro also pleaded not guilty to one count of pos- sessing an illegal firearm.

Isgro and Bartolone, an employee of Isgro’s Tarzana, Calif.-based label Private I Records, were arrested March 25; Saitta was arrested March 15. In earlier court appearances, all pleaded not guilty to charges of making extortionate extension of credit, collection by extortionate means, and making threats of violence as alleged in a 24-count indictment. Isgro also pleaded not guilty to one count of pos- sessing an illegal firearm.

Isgro and Bartolone, an employee of Isgro’s Tarzana, Calif.-based label Private I Records, were arrested March 25; Saitta was arrested March 15. In earlier court appearances, all pleaded not guilty to charges of making extortionate extension of credit, collection by extortionate means, and making threats of violence as alleged in a 24-count indictment. Isgro also pleaded not guilty to one count of pos- sessing an illegal firearm.

**CHRIS MORRIS**

**VIRGIN PLANS (Continued from page 8)

As part of the rethink, Chris Ash has been appointed managing director of Our Price, replacing Mike McGlinchy, who is leaving to pursue other interests now that an Our Price management buyout is no longer part of Virgin’s strategy. McGlinchy had been trying to find backers for a buyout over the past two years.

Most recently, Ash was the CEO of London-based store Hamley’s. Prior to that he was the commercial director of Supercd (1994-97), commercial director of Woolworth’s (1991-94), and commercial director of Denmark’s retail group, Group 5 (1989-91). Supercd, Wool- worth’s, and Entertainment U.K. are part of the Kingfisher Group. Ash was replaced at Hamley’s by Simon Burke, the former CEO of Virgin Entertainment Group, whom Wright was brought in to replace. Ash will report to Wright. Wright says a name change at Our Price would not mean dropping music from the stores. "If it happens, the product mix and potential new branding will be a part of it but also encompass a more mobile phone offering, plus a range of high-tech accessories, such as Walkman, MP3 players, digital tech-
represent a few thousand vocalists, its bargaining clout is understandably limited—although I’m betting that its recent merger with the Screen Actors Guild (a real union) will change that in the future.

The National Academy of Recording Arts and Sciences (NARAS) could have used a few thousand vocalists, as well as digital delivery of music over the Internet, it’s entirely possible that artists will finally take control of the recording, marketing, and distribution of their own recording. To quote another Dylan song: “I ain’t gonna work for Maggie’s brother no more/Well, he hands you a nickel/He hands you a dime/He asks you with a grin/If you’re havin’ a good time/Then he fines you every time you slam the door/And I ain’t gonna work for Maggie’s brother no more.”

To the ARIA, I say thank you. Your backdoor techniques on the “work-made-for-hire” legislation may have been the proverbial straw that broke the camel’s back. I hope artists are finally ready to put aside their own interests and act for the good of this industry, and for the artists. Bob Dylan wrote: “How many years can a man exist/Before it’s washed to the sea/Yeah, how many years can some people exist/Before they’re allowed to be free?”

To the record labels, I say, stop ruthlessly exploiting your advantage, because it will hurt you in the long run. There’s plenty of money for everyone in the gross profit margin between the $1.20 it costs to make a CD and the $17 it sells for. The more you diminish your artists, the more you will lose them to seek new alternatives.

And to technology innovators like inexpensive home recording and CD “bulk burning” equipment as well as digital delivery of music over the Internet, it’s entirely possible that artists will finally take control of the recording, marketing, and distribution of their own recording. To quote another Dylan song: “I ain’t gonna work for Maggie’s brother no more/Well, he hands you a nickel/He hands you a dime/He asks you with a grin/If you’re havin’ a good time/Then he fines you every time you slam the door/And I ain’t gonna work for Maggie’s brother no more.”

To the AFM and AFTRA, I say, Bob Dylan has some words that apply to you as well: “I need my own don’t stand in the doorway/Don’t block the hall/Fast he who gets hurt/Will be he who has stalled/There’s a battle outside/And it ain’t about wallin’/it’s about winnin’/And it’s about sailin’/And it’s about sailin’.”

When will this happen? When recording artists finally have a real voice.

This article was prepared with the research assistance of Peter Glass.

**In the music industry, artists seem to constantly take one step up and two steps back**

Despite its relative success, NARAS has achieved little beyond the current cultural environment and quality of life...for its 14,000 musicians, producers, and other recording professionals.

**Commentary (Continued from page 4)**

**I believe artists are finally ready to put aside their own interests and act for the greater common good.**

Play discs) compared to maybe up to 128 MB for flash memory that is also horrendously expensive—at around $80 or $400, compared to this $5 or $10, well, that makes a very compelling argument for DataPlay’s "black blank medium," says Jeremy Schwartz, a senior analyst with Forrester Research, who also notes the disk's "non-renewable data." When you remember the data, it's a 19.98 list price CD, the record company is getting to deduct $4.25 from the artist's royalties, when it only costs them $1.20 in total to manufacture the entire CD and jewel box?

And what about the latest incursion into artists' rights? Do you think it's totally by chance that the record company that won the artist's own URL? If Bruce Springsteen were signing with Columbia Records as a new artist, the new Columbia Records would own Bruce Springsteen.com. And they wouldn't just own the site, they would own Springsteen record for Columbia—Columbia would own Bruce-Springsteen.com, forever! Why does this happen? Because recording artists have no real power.

In the music industry, artists seem to constantly take one step up and two steps back. For example, take the Audio Home Recording Act, which was enacted a few years ago to provide musicians with royalties from the sale of digital audio and digital devices. None of these artists had this legislation become law when the record companies suddenly introduced a "black box" provision into each of the devices that allowed the labels to use any of the artist's royalties from this new income stream to cross-collateralize any un-reconciled artist advances.

And with the advent of MP3 and other methods for digital down-loads, the expectation in the artist community was that musicians would finally experience an increase in their royalties, since many of the companies that no longer had to manufacture CDs, package them, warehouse them, ship, etc... At this point, I doubt anyone would have thought that the only record companies paying artists a higher royalty, but they are actually paying them 15% less on the per CD royalty rate on MP3s (and the CD rate is already a 25% per CD royalty rate because nobody stood up for artists and objected when CDs were first introduced).

And here’s the best part—the record companies still intend to take a packaging deduction—even though there is an easy workaround for the "virtual reality." Why does this happen? Because recording artists have no real power.

When I started in the music industry 25 years ago, there were dozens of major labels. This meant that there was at least some degree of competition among these labels. If one label did a bad job with a song, the other labels would bid on the same label and allow us to negotiate a contract that was reasonably fair for both sides. With the advent of "mergermania," the music business universe has been reduced to five major labels (perhaps four by the time this article is published). As a result, labels are in a position to offer deals on a "take it or leave it" basis. As a result, the artists, who are the engine on which the entire train that record companies, manufacturers, radio stations, retailers, and others ride, typically make little or nothing at all from these deals. This is not only unfair—it's morally wrong. Why does this happen? Because recording artists have no real power.

To the RIAA, I say thank you. Your backdoor techniques on the "work-made-for-hire" legislation may have been the proverbial straw that broke the camel's back. I hope artists are finally ready to put aside their own interests and act for the good of this industry, and for the artists. Bob Dylan wrote: “How many years can a man exist/Before it’s washed to the sea/Yeah, how many years can some people exist/Before they’re allowed to be free?”

To the record labels, I say, stop...
Billboard Online Data To Flow Through New Distribution Channel

Billboard Online, the Internet home of Billboard magazine, announced that it has signed a data distribution agreement with Fact City- www.factcity.com - a fact-finding engine for portals, search engines and vertical market Web sites.

“Fact City offers the first way to search Billboard Online's music database by asking a question,” said Ken Schlager, VP of Business Development for the Billboard Music Group. “This deal provides a powerful new distribution channel for our branded content, enabling us to reach an even wider Internet audience.”

“Billboard Online is the world's foremost publisher of information on music,” said Eric Ziering, president and founder of Fact City. “With Fact City, Internet search engines and portals can now offer their users the most in-depth and accurate entertainment facts available, together with the easiest access to them.”

Billboard Online has restructured its editorial lineup in New York. Joining Billboard Online in the new position of senior editor is Barry Jeckell. Moving up the ladder is Jonathan Cohen, who has been named news/reviews editor.

Jeckell joins from Launch Media in New York, where he served in a number of positions, including music/entertainment news manager and rock editor. He joined Launch's Radio Network operation (formerly SW Networks) in 1996. As news manager, he was responsible for overseeing 12 genre-specific daily music news feeds to client radio stations around the country.

Prior to joining Launch/SW Networks, Jeckell was alternative music director/web developer for Aim Marketing, an independent radio promotion company. From 1990-96, he worked at music trade publication Monday Morning Quarterback, where he started as an intern and rose to modern rock director, covering industry news and trends, reviewing new releases, and developing music charts. He received his B.A. degree in communications in 1991 from Rowan State University in Glassboro, N.J.

Jeckell oversees the site's news and features sections and will help develop new and existing multimedia elements, including Billboard Radio and Billboard Minutes.

Cohen joined Billboard Online in August 1999 as assistant editor. He immediately made his mark by helping create the site's voluminous 2000 Century A-Z feature, which continues to be a popular attraction for Billboard Online readers. Since late December, Cohen has been acting as news editor. With his new title, he officially has responsibility for assembling the daily news package under Jeckell's direction. He also maintains responsibility for the weekly album reviews area and will work closely with Billboard album reviews editor Michael Paolletta in increasing the depth and breadth of Billboard Online's reviews coverage.

Jeckell and Cohen report jointly to John Lerner, VP of operations for VNU eMedia, and Ken Schlager, editorial director of Billboard Online.

Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 25-27
Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9
Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14
BET/Billboard R&B/Hip Hop Conference

New York Hilton • Aug. 16-18
Billboard/Airplay Monitor Radio Seminar & Awards

New York Hilton • Oct. 7

For more information, contact Michele Jacangelo Ogilvie at 212-536-5002

Visit our Web site at www.billboard.com
Contact Sam Bell at 212-536-1402-1-800-449-1402.
E-mail: sbell@billboard.com

The Way They Chart The Songs They Chart

The song IS CALLED "I'm Here," but it might as well be called "I'm Still Here," because that more accurately describes the incredible chart career of the Temptations. The Motown act may have only one original member left—Otis Williams—but that doesn't detract from an amazing chart span that stretches from the debut of "Dream Come True" (with the entry of "I'm Here") at No. 65 in this issue's Hot R&B/Hip-Hop Singles Tracks chart. For those who don't want to do the math, that's a span of 37 years and 11 months.

It's not the longest R&B chart span in history, but it does push the Temptations past Aretha Franklin, into sixth place among acts with the longest chart spans. The five artists ahead of the Temptations are Nat "King" Cole (49 years, 11 months), Ray Charles (44 years, one month), James Brown (42 years, eight months), B.B. King (40 years, three months), and Johnny "Guitar" Watson (39 years, seven months).

'I TURN 2': Christina Aguilera's fourth entry on The Billboard Hot 100 is the Hot Shot Debut this issue, as "I Turn To You" (RCA) opens at No. 50. But do you remember which film Diane Warren wrote this song for? Think back to "Space Jam"—on its soundtrack you'll find the original version of "I Turn To You," by All-4-One.

WORD WORD UP: It's been a while since we've heard from veteran Chart Beat reader William Simpson, but I recently received an E-mail missive from the Los Angeles chart expert. He notes that Santana's "Maria Maria" (Arista) is the sixth chart-topping title on the Hot 100 to consist solely of one word repeated twice. I'm sure you know the others by heart, but just for the record, they are "Monday, Monday" by the Mamas & the Papas, "Sugar, Sugar" by the Archies, "Mory Mony" by Billy Idol, "Rush Rush" by Paula Abdul, and "Baby Baby" by Amy Grant.

The song by Santana and the Product G&B is the first No. 1 with "Maria" in the title. Simpson points out that the female name most often mentioned in the titles of No. 1 songs is "Venus," which has appeared in three chart-topping songs.

LIVIN' LA WESTLIFE LOCA: Irish boy band Westlife, climbing the Hot 100 with "Swear It Again" (Arista), sets a new record in the U.K. This issue. With the group's fifth single, "Fool Again" (BCA), debuting at No. 1, Westlife is the first act in U.K. chart history to have its first five singles all enter the chart in pole position.

Spice Girls set a different record by having their first six singles all reach the top, but they didn't all debut at No. 1.

PATIENCE: Steve Young of Hull, England, E-mails news of another record set in the U.K. With Santana finally reaching the top of the British album chart with "Supernatural," the group has the longest gap between chart debut and first No. 1 album. Santana waited 25 years and 11 months, breaking the record set by Cher, who had to wait 25 years and nine months. Tina Turner is in third place with a wait of 23 years.
CONGRATULATIONS AND MANY THANKS TO ALL OUR ACCOUNTS AS WELL AS TO *NSYNC AND JIVE RECORDS ON THE HISTORY-MAKING SUCCESS!

WE ALSO WANT TO TAKE THIS OPPORTUNITY TO EXPRESS ONCE AGAIN OUR SINCERE APPRECIATION ON BEING NAMED NARM'S LARGE DISTRIBUTOR OF THE YEAR. MANY THANKS TO THE MEMBERS OF NARM. MANY THANKS TO OUR ARTISTS AND LABELS WHO PUT THE ART IN PARTNERSHIP.

WE'RE SCHEDULING THIS YEAR'S ROADSHOW NOW. SEE YOU THERE.
You’re only as Neil Young as you feel.

NEIL YOUNG

SILVER & GOLD

The new album. Featuring: “Razor Love” and “Buffalo Springfield Again”
Also available on DVD and VHS: The live concert Silver & Gold. The
Limited Edition of Silver & Gold features special packaging and a poster.
Produced by Ben Keith & Neil Young. Direction: Elliot Roberts at Lookout Management
Join us for an on-line listening party at www.neilyoungmusic.com the week of 4/11 where you can hear songs from Neil’s new album Silver & Gold.
Album in stores April 25  www.repriserec.com  www.neilyoung.com