Handelman Co. Enters Digital Download Arena

BY EILEEN FITZPATRICK and ED CHRISTMAN
LOS ANGELES—Just when it seemed everyone who wanted to be in the download business was in it already, another new player enters the game.

In forming Global Entertainment Utility (Billboard/Bulletin, April 11), the Handleman Co. has thrown its hat into the ring with other companies vying to become digital aggregators for the music industry as it moves to create a commercial marketplace for downloads. Global Entertainment Utility is shaping itself as a business-to-business Internet supplier to provide labels and retailers with the capability to manufacture CDs in the store as well as sell digital downloads to the home.

So far in building its infrastructure, Handleman has pacted with IBM for its Electronic Media Management System, which will provide electronic distribution and digital-rights management; Muze Inc., which is providing customized content management and digital storage solutions; Sonic Foundry, which is providing its media services technologies such as content extraction, encoding, and (Continued on page 70)

Management Of Digital Rights Gets Competitive

BY BRIAN GARRITY
NEW YORK—The plans outlined by BMG Entertainment and Sony Music at the beginning of April for the delivery of music downloads have given new life to many of the companies vying in the digital rights management (DRM) space.

But far from an end to the question of which DRM formats the industry will use for the secure distribution of content, for the companies operating on the Internet music back-end, this is where things get interesting.

Indeed, as BMG and Sony begin to roll out downloads over the next several months, only now will the effectiveness of the various systems be put to the test.

"The best way to explain it: [The major labels] are all doing pilots," says Hany Nada, an analyst with US Bancorp Piper Jaffray. "They don't know which technology works, which one doesn't, so they are going to try them all."

But regardless of how well one system works over another, don't expect one system to ultimately take a dominant position in the marketplace. Industry watchers say this was the message most clearly conveyed by BMG in its digital distribution (Continued on page 80)

Island/Def Jam’s Hanson Grows Up

BY LARRY FLICK
NEW YORK—As one of the undisputed catalysts of the ongoing teen-pop movement, Hanson has a lot to prove with its long-anticipated Island/Def Jam opus "This Time Around," which is slated for world-wide release May 9—starting with the idea that puberty hasn't damped its appeal.

That's no small challenge, given that the sibling trio's 1997 debut, "Middle Of Nowhere," for which the label reports worldwide sales of 8 (Continued on page 80)

Bogus Request Calls Hit Country Stations
Labels Deny They’re Behind It, But Programmers Have Their Suspicions

BY PHILLIS STARK
NASHVILLE—In the early '90s, top 40 and album rock stations began receiving bogus request-line calls from a Denver-based telemarketing firm that had been hired—either by the record labels or artist managers, although both denied involvement—to artificially inflate requests for their acts.

Now, some programmers say, a handful of country labels may be trying a similar tactic, including some that reportedly use their interns to make the calls.

It's hard to know for sure who is behind the calls. Labels, of course, deny any knowledge of them. And there is no question that at least some of the activity is initiated by zealous and well-organized fan clubs, which also routinely stage vigorous e-mail campaigns with similar results. WCMS Norfolk, Va., PD John Crenshaw reports he tracked down a suspicious call a few years ago while working at WCOL Columbus, Ohio, and discovered the song publisher had hired someone to call stations.

But some programmers are convinced labels are behind this latest round of calls, which started shortly after last month's Country Radio Seminar. KMDL (97.3) Lafayette, La., assistant PD Woody B. says the suspicious calls he's been receiving lately on behalf of acts from three labels "seem to come in bunches."

(Continued on page 79)

In the News
Metallica Files Suit Against Napster Inc., 3 Universities
See Page 3

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Intouch Sues Liquid Audio, Other Sites
Music Kiosk Pioneer Claims Patent Infringement Of Business Model

BY ED CHRISTMAN
NEW YORK—While the patent-infringement lawsuit filed on March 31 by intouch names only Amazon.com, Liquid Audio, Inc., Entertainment.com, and DiscoverMusic.com as defendants (Billboard-Bulletin, April 13), in a decision its favor could affect all online stores and music content sites that feature sampling of prerecorded audio.

Intouch, the San Francisco company that was one of the pioneers of in-store previewing of music, says that its website is a selected portion of music are infringing on intouch's patents.

Intouch says it received patent No. 5,237,157 for kiosk sampling in 1999, and in 2000 it applied for kiosk improvements to include a network version so that the patent would apply to music sampling on the Internet; that was granted in October 1999 in the form of Patent No. 6,363,516, the company says.

The lawsuit seeks damages, but no dollar amount is specified.

Emily Glassman, an Amazon spokes-

man, says, “We don’t comment on pending litigation, but from what we have heard, [intouch’s suit] has no merit.” A spokesperson for the Warner Music Group, the unit of Time Warner that operates the Warner Music label, didn’t return a call on the suit, as did a Liten.com spokes-

Andrea Fleming, VP of corporate market for Liquid Audio, says the company has not received any papers on the suit, and it can’t comment on it. DiscoverMusic.com could not reach for comment by press time.

Intouch, of which Kaplan, the president, says that his company has notified 29 companies that they are infringing on its patents. When the companies were first notified, Kaplan reports, only half of those companies acknowledged the infringement, and only five companies also respect intellectual property and asked for more information.

For those companies, intouch put together a claims chart listing the 15 claims it says makes up its patents and showed each company which claims their Web site was alleged to be infringing upon. Some of these companies have been pressed by opening negotiations to license intouch’s patents.

While patents have historically been filed to protect technology innovations and advancements, in the past decade more and more companies, particularly those operating on the Internet, have been filing patents to protect their methods of doing business. For instance, in October of last year, Ama-

Intouch pulled out of the kiosk business, by which point it had transformed itself into an Internet-based operation.

Time Warner Sues Declines
Music Group, Columbia House Brings Losses

BY DON JEFFREY
NEW YORK—Warner Music Group’s revenue and profit declined in the first quarter as its domestic market share fell. In addition, parent company Time Warn-

The band, along with E/M Ventures and Creeping Death Music—all copyright owners of sound recordings and music com-

The lawsuit references other universities that have blocked access to Napster “upon becoming aware that the primary business of Napster is copyright infringement.”

Citing the Racketeering Influenced and Corrupt Organizations Act, the plaintiffs accuse the defendants of being an “enterprise” and agree that they have participated in interstate transportation of stolen property.

Metallica manager Cliff Burnstein tells Billboard that more than 100 Metallica tracks were discovered on the site, including five versions of an as-yet-unavailable track scheduled to be on the “Mission: Impossible 2” soundtrack.

Metallica has sued on copyright infringe-

In addition to the action already taken, Kaplan says he is evaluating the possibility of filing for a preliminary injunction against some significant online operators to enjoin them from further infringing on intouch’s patents. Such an injunction could interfere with the defendant’s ability to provide music sampling services.

Furthermore, he says, intouch may amend its lawsuit to include additional alleged infringers if current discussions break down.

While intouch was founded in 1990 and began marketing kiosks to music chains. In order to access the “i-station,” customers had to sign up for an i-card by filling out questionnaires so that demographic data could be gathered on each shopper. The system also planned to track what each i-card holder sampled so that music retailers could do target-marketing in customers.

While merchants embraced i-stations, the major record labels were put off by intouch’s business model, which called for the labels to pay the company to have their music sampled on the i-station. In 1996, intouch pulled out of the kiosk business, by which point it had transformed itself into an Internet-based operation.

“Metallica has sued on copyright infringe-

Time Warner’s music division is shown in its market share figures for the quarter—see story, page 57. SoundScan says that War-ner’s U.S. sales in the quarter totalled albums up to 15% in the first three months of this year from 17% a year ago, while its share of core-target customers dropped to 12.9% from 15.2%.

During the quarter, Warner Music’s top-selling albums were such acts as Kid Rock, Red Hot Chili Peppers, and AC/DC. But large revenues from Columbia House’s asset value did not affect the music unit’s results because Time Warner had reclassified the unit, moving it out of the music division, and restated music numbers.

(Continued on page 88)
By Gordon Masson

London—U.K.-based pop music portal Worldpop.com has signed a $4 million (€3.4 million) deal to become the first sponsor in the 45-year history of the official U.K. top 40 singles/artist albums sales charts.

The three-year deal marks the culmination of a decade-long search by the underwriters of the charts, the British Phonographic Industry and the British Assn. of Record Dealers (BARD).

These organizations jointly own Chart Information Network (CIN), which compiles and administers the ratings, which are based on electronic point-of-sale data collected by BARD members. The pact has been facilitated by changes in attitude toward sponsorship by the BBC, which provides nationwide media exposure for the charts via its TV and radio networks.

Although only effectively up and running for nine weeks, the Worldpop.com site is attracting a lot of traffic, says Worldpop chairman Peter Powell, who already is planning international expansion. He tells Billboard, "We intend to roll out our U.K. model across the world and will be regionizing our content to become a global pop network. We are in discussions with people in Germany, India, Benelux, and the U.S.A. about developments there."

"Says John Kennedy, chairman/CEO of Universal Music U.K., "The sponsorship fee will help contribute to the very large cost of compiling the chart, but more importantly, [Worldpop's] marketing plans and expertise will bring a greater profile and visibility to the charts, for which we are very grateful."

CIN's charts are compiled weekly from sales information supplied by a network of 20,000 music retailers throughout the U.K. The figures are added up at the close of business on Saturday night in time for the new chart's release each Sunday afternoon. CIN has been actively counting a number of potential suitors, with the lure of exposure on Britain's most popular television and radio music programs—BBC's Radio 1 and perennial prime-time TV favorite "Top Of The Pops," which both use the CIN charts for their top 40 countdowns. One potential problem with the deal was the BBC's policy of not allowing sponsored programs. However, a slight bend in the rules will facilitate CIN's plans.

"We would just apply our producer guidelines that exist for all programs at the BBC to that program," says a BBC spokesman.

"That would mean that we'd give verbal credits at the top and the bottom of the show saying, 'This is the official U.K. top 40, compiled by the music industry and sponsored by whoever.'" Worldpop will have online publishing exclusivity of the charts, and the BBC also has managed to negotiate itself a "window of exclusivity." But Kennedy says both classes are "for a very, very short period of time."

Asked if Worldpop would be selling music on its Web site, Powell says it would only link consumers to BARD members' sites where they could purchase music.
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Indian Assn. Alleges Web Site Provided Links To Illegal MP3s

BY NYA BHUSHAN
NEW DELHI, India—In what's described as India's first legal action against Internet music piracy, trade association the Indian Music Industry (IMI) is accusing Web site Rediff.com of copyright infringement.

The IMI's anti-piracy unit has filed a complaint with the police authority in British India's financial capital Mumbai (where Rediff.com is based), alleging that the portal was offering piracy by providing links to MP3 downloads of Indian music.

Criminal charges could be levied against Rediff if the police find that the IMI's complaint has merit.

Says IMI president Vijay Lazarus, who also is Universal Music India managing director, "Our complaint was based on the fact that Rediff.com was publicly announcing, in full-page newspaper ads, how consumers could access MP3 files. In addition, Rediff.com provided a link to an illegal MP3 site on their home page. In that sense, Rediff acted blatantly and showed disregard of our copyrights."

Reiff, which is operated by advertising agency Rediff.com, challenges the merit of the charges. "The site has in no way abetted infringement of copyright of music companies by allowing or promoting illegal sites that offer downloads of Indian music in MP3 format," the company said in a statement. "Links to such sites are through universal search engines that can be accessed through most other sites on the [Internet], and Rediff.com has no control of the content, as those sites are not produced by Rediff.com."

Indian copyright law, says IMI secretary-general Sukumar Shodde, "is clear on Internet piracy. The copyright belief to producers of sound recordings includes Internet rights, and any violation thereof by any offenders is an act of piracy accruing heavy punishments under the law." 

Notes Lazarus, "Our major complaint against Rediff is the fact that the site's home page provided a link to an MP3 site, which clearly shows that they were directing visitors to an illegal site. Add to that the fact that Rediff.com publicly advertised the availability of Indian MP3 files on the Net, which are, of course, illegal." 

Rediff would not officially confirm if its site provided links to pirated MP3 files. Instead, Rediff issued a "clarification" stating that it 'encourages' users to download legal MP3 files. Rediff.com also makes a statement that "about the content of the Net, as per the law, [Rediff.com] is held harmless."

However, Rediff's "clarification" is actually just a legal disclaimer. "Rediff.com has not bestowed authority of content appearing on their site," claims the IMI. "Our complaint is based on Rediff's postings and expansions into broad-band-delivered audiovisual content." According to the IMI, the portal is "producing content on the Net that [violate] the Copyright Act." 

Rediff does not offer a disclaimer that it "explores" or "produces" new content. The portal is also "neither produces nor distributes new content," says the IMI. "In its Golden era, the site has been accused of making millions of dollars by advertising and selling supposed copies of popular music."

Another lawyer also voiced concerns that in the rush by companies to distribute and own content on the Internet, including the rapid delivery of data through broadband networks, recording acts could be caught in the squeeze.

Rep. Billy Tauzin, R-La., chairman of the House Telecommunications Subcommittee, said that as a result of the shortsightedness of the law, a recrivism of the 1984 Communications Act, access to digital broadcast network delivery, "the likes of which we have never witnessed," is now only possible for affluent, urban-center customers and is not available to many citizens in rural and poor urban communities.

While broadband access for all citizens and its benefits to business were common threads in remarks made at a hearing by Karen McCarthy-D.L. Mo., an artist's rights advocate whose home Kansas City district has a rich history of jazz and blues music and many current independent artists, used the first panel on online music and Internet video executives whether the opportunities for broadband could negatively affect recording artists.

"What will be the effect on them? Will it create competition for [the ownership of] content? What will we do about copyright? What about work for hire?" matters," says McCarthy-D.L. Mo.

Another no-question-and-answer period after the panel, but after the hearing, Rep. McCarthy said, "Whenever we talk about the Internet and copyright, the concern is that companies are important and their voices are being heard, but those creative voices that make the music that becomes the record, which the recording company then promotes, must be heard at the table."

Panelist Peter Harter, EMusic.com VP of global policy and standards, referred the rights issue to EMusic chairman Bob Kohn, author of a book on copyright law. Kohn told Harter he believes that his and similar online music companies "would benefit" from a repeal of the new work-for-hire law and the reestablishment of now lost author-reversion rights. "I think people would be interested in renegotiating the rights to recordings at termination hearings in the future."

Kohn said, however, that even if the law were repealed, the issue of who is the author of a sound recording may be complicated, since some lawyers may argue for producers, sidemen, and engineers can claim author rights.

"The history has always been that people who contribute to a sound recording are compensated, as well as the work," Kohn said. The Supreme Court (Creative Community for Non-Violence v. Ried case) says you can't.

(Continued on page 92)

Hearing Held On Broadband Access

By Bill Holland

WASHINGTON, D.C.—A major House of Representatives telecommunications policy lawmaker on April 11 warned there is a flaw in the 1996 Telecommunications Act because Congress did not foresee the phenomenal growth of Internet usage and today's burgeoning need for broadband delivery pipes into the then new information highway.

Another lawmaker also voiced concerns that in the rush by companies to distribute and own content on the Internet, including the rapid delivery of data through broadband networks, recording arts could be caught in the squeeze.

"The site has in no way abetted infringement of copyright of music companies by allowing or promoting illegal sites that offer downloads of Indian music in MP3 format," the company said in a statement. "Links to such sites are through universal search engines that can be accessed through most other sites on the [Internet], and Rediff.com has no control of the content, as those sites are not produced by Rediff.com."

GSA's 58,000 membership base will make the Latino Grammys a strong worldwide event.

"I was smitten by the virus of Latino music in 1988 [when I became NARAS president], and when the passion hits you, you have no choice but to follow it," Gonzalez says. "Las Vegas is the middle-level consumer fan but a cultural reality in America's fastest-growing light and dark, and we're building process for Anglos. The music, fears, and culture of the Latino community will be a first-person relevant issue."

But Greene admits he is "pretty scared" that the event may not be a success. He notes that although the event is held, LARAS will have invested $5 million in the ceremony and that it will take some years to break even.

Greene's visit to Spain saw him chair a conference on "Latin Musicians - A Global Conference."

(Continued on page 92)
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Edel Music Gains A Vet Exec In Gassner

This story was prepared by Emmanouel Legrall of Music & Media.

LONDON—The recruitment of former BMG Entertainment International president/CEO Rudi Gassner to the supervisory board of edel music is regarded as a coup for the expanding independent. Gassner, who will also act as a consultant to the label, says he made the choice despite two “tempting” offers from major labels.

German law mandates that public companies have a three-member supervisory board. Gassner will be officially elected to the edel triumvirate at the firm’s annual general meeting in June, and he is also expected to be confirmed as supervisory board chairman (BillboardBulletin, April 11). He will assume the duties Sept. 1, a delay due to noncompete obligations to BMG, where he departed in January. “I was trying to do is build a worldwide record operation,” says edel founder and majority owner Michael Haentzig, “and that’s something Rudi’s already done, obviously. Here at edel, without having a huge parent, there’s more flexibility to pursue certain ideas. I believe one of the restrictions he had (at BMG) was Bertelsmann’s rules about return on investment. I don’t think those come into play here. Also, it’s very attractive for me to have a partner like Rudi to talk to on a regular basis. I can’t think of anyone else who’s had his kind of experience.”

Gassner, who is based in the (Continued on page 82)

Fans Choose ‘Final Cut’ Of Jean Vid On The Box

BY CARLA HAY

NEW YORK—In an effort to further the online-television convergence, the Box Music Network has introduced a new programming concept called “Final Cut,” in which viewers will choose which version of an artist’s music video will be released to video outlets. Voting will be done online and by phone.

The first “Final Cut” video is “Thug Angels,” from Columbia Records artist WyClef Jean. The “Final Cut” on-air promotional campaign began the week of April 10, and the Box was scheduled to begin airing two versions of the video on Monday (17). Viewers can cast their votes at the Box’s Web site (thebox.com). The winning version will be released by the label to additional video outlets on April 24.

The Box senior VP of programming Peter Cohen says, “We came up with the idea of this programming concept, but the final result has been a collaborative effort between the Box, WyClef Jean, and Columbia Records.” The Box chose WyClef Jean as the first artist to participate in this programming. Cohen says, because “WyClef is one of those unique artists who has mass music appeal and is very creative both musically and visually. When we pitched this idea, he embraced the concept. We think it’s a great fit, because he has an understanding of the vision involved in this programming, which is pretty unparalleled.”

According to Columbia Records Group executive VP Jerry Blair, “We loved the idea of empowering WyClef’s fans. We feel that the fan base the Box reaches, and its ability to provide detailed data about the audience’s preferences, made the concept particularly appealing.”

Cohen adds, “The ultimate goal for this kind of research and data interaction is better product and better entertainment. We’re planning on doing ‘Final Cut’ as frequently as we can, obviously, when we’re leaning toward major crossover artists. We’ll be evaluating this campaign over a two-month period, and we’re hoping that ‘Final Cut’ might turn into a monthly series.”

The Box currently reaches approximately 20 million U.S. households and is connected to the network. “Thug Angels” is the first single from Jean’s second album, “The Eclectic: Two Sides Of A Book,” which is due for release in July.

Top Politicians Gear Up For Another Night At The Plats

BY GORDON MASSON

Europe’s top politicians are pulling out their autograph books for July 13, when they get their biennial chance to mingle with the stars during the International Federation of the Phonographic Industry’s (IFPI) Platinum Euro Awards.

The event remains in Brussels but this year switches to the new venue of Hotel Le Plaza, where European Commission President Romano Prodi will take his turn on stage, following some of the music industry’s biggest names.

Prodi follows in the footsteps of predecessor Jacques Santer, who presented awards at the inaugural dinner in 1996 and repeated the task in 1998. The importance of the event was summed up by Santer last time around when he described the ceremony as “a unique opportunity for politics, culture, and youth to meet” and highlighted the importance of music and music industry to the financial well-being of the European community.

This year’s “Plats” also will feature a little Hollywood glamour to entice the politicians to attend.

(Continued on page 88)
"When did I realize my music came first? When I agreed to go-go dance to pay my rent. Someday people will pay to hear me play. Not to watch me strip. The rest of the band laughs, but I was never much of a busboy. And personally, I never minded showing a little tattoo. www.iam.com/sean"
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BLACK MUSIC

Coinciding with Black Music Month, Billboard pays a special tribute to Black Music in this issue. Editorial coverage includes a look at the state of various black music featuring pop/R&B, hip-hop, gospel, reggae, blues, and more. Share in the festivities as we honor those who make Black Music.

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Veruca Salt Returns On Velveteen/Beyond

BY CARLA HAY

NEW YORK—Picking up the pieces and starting over again could be the theme of Veruca Salt’s recent history.


It’s no wonder that lead singer Louise Post calls the album “a catharsis and a personal rite of passage.”

Post wrote or co-wrote all the songs on the 13-track “Resolver” and played guitar, bass, keyboards, and drums. Her songs are published by the Tao of Lu Music (ASCAP).

“Resolver,” co-produced by Post, is the first Veruca Salt album to feature her as the chief songwriter and with an almost completely new lineup, which is rounded out by guitarist Stephen Fitzpatrick, bassist Susanne Sokol, and drummer Jimmy Maida. Veruca Salt, managed by Los Angeles-based Larrikin Management, is also starting over with a new record company after leaving Geffen (Continued on page 85)

Revenant Issues Fourth Volume Of Smith Anthology

BY CHRIS MORRIS

LOS ANGELES—The legacy of the multitalented Harry Smith, and the breadth of American folk music that he surveyed in a landmark 1962 collection, will be revealed anew in Revenant Records’ “Harry Smith’s Anthology Of American Folk Music, Volume 4,” due May 25.

Revenant’s two-CD, 28-track compilation of early blues, hillbilly, and Cajun recordings, first released from 1926-1940 on 78 rpm discs, is a fuller, unheralded fourth piece—selected by

Indie Rocket Takes Off

BY JILL PESSELNICK

LOS ANGELES—Just two years ago, Little Red Rocket’s trajectory toward college radio success seemed dangerously sidetracked. After releasing its debut album, “Who Did You Pop,” on Tim Kerr Records, the group was signed to Geffen Records in 1998. But before Little Red Rocket had even set foot into the studio, the band was dropped during the Universal/PolyGram merger.

Now, the Athens, Ga.-based band is poised to get back on track with the combination of catchy pop, jazzy trumpets and piano, and lush vocals on its sophomore effort, “It’s In The Sound,” released April 11 on Boston-based Monolophy Records.

“We didn’t really know what we wanted to do is make people happy, give people hope, and let people know that they’re not alone with the emotions they are going through,” says guitarist/vocalist Orenda Fink. “We touch on love, despair, and hope, and we take our approach to recording song by song, with whatever translates the song musically. This honesty has touched a chord among college radio listeners. “We’re really supportive of the local band and Little Red Rocket will do really well on our station,” says Sara Hays, music director of Athens-based University of Georgia station WUOG. Hays notes that “although Athens is a very (Continued on page 21)
Maiden's Back, With Familiar Voice

BY CLAY MARSHALL
LOUISIANA—Bruce Dickinson has no doubts that Iron Maiden is prepared to face a “Brave New World” head-on.

The album of that name, due May 30 on Portrait/Columbia, is the first Iron Maiden studio set in eight years featuring Dickinson on vocals. He rejoined the group last year, when the band released the greatest hits/video-game package “Ed Hunter” and toured in front of sold-out audiences.

But that tour was just “training” for “Brave New World,” Dickinson says, feeling he will have come across on the album. “I think that this is genuinely the best-selling Maiden album there’s ever been,” he said in a recent interview. “Despite the fact that it’s a long time coming, it’s my personal favorite record, and this is just one level of brutality beyond that.”

Dickinson says that unlike other recently reunited groups that seem satisfied to live off the past, Iron Maiden will build off of it instead.

“We’re not sad, old fuckers getting back together to go and make a few bucks,” he says. “That’s sad and cheesy and not something I’m interested in.”

On “Brave New World,” the band enlisted producer Kevin Shirley (Aerosmith, Black Crowes), a move suggested by Portrait head John Kalodner.

“Using a more modern producer with a legendary band is a real good combination, because it doesn’t sound like some recycled material,” says Kalodner, win a senior VP of A&R for Columbia. “[Shirley] really kept the record current, but yet it’s still totally Iron Maiden.”

While the album was being made in Paris, Dickinson says, Shirley suggested the band record “completely live,” a first in Iron Maiden’s career. The band wrote the album’s 10 tracks before the “Ed Hunter” tour and left them “unrefined but unrehearsed” until it came time to hit the studio.

Die-hard fans’ enthusiasm caused the band to record the album under a cloak of secrecy, occasionally dropping bits of (Continued on page 20)

As Arista Celebrates 25th Anniversary, Reid Prepares To Helm & Davis Weighs Options

SO MANY SONGS, SO MUCH TIME. As the April 10 taping of Arista’s 25th anniversary celebration moved to its sixth hour, one thing became very clear—other than the fact that NBC could now run “Arista: The Miniseries” if it chose instead of just a two-hour special. The music released by the BMG-distributed company has provided a soundtrack for many people’s lives, including mine.

I sobbed whenever Dionne Warwick’s “I’ll Never Love This Way Again” came on the radio after I broke up with my boyfriend in 1979 in that melodramatic way only a high school girl could pull off. Annie Lennox’s beautiful, plaintive “Wing,” from 1992, took me back to one of my favorite New York springs; and Barry Manilow’s medley reminded me of too many junior high evening spent singing along with my girlfriends.

While many people in the audience at Los Angeles’ Shrine Auditorium were focused on the hits that have repeatedly plagued her recently—as she runs through a medley of her hits. However, we can’t imagine that her final song, a truly odd version of J.T. Money’s “Who Dat?”, featuring husband Bobby Brown, will make it onto the NBC show.

Other highlights were the video segments shown during the set changes, including clips from No. 1 hits throughout the label’s 25 years. Many of them served as mini-film clips of music and fashion. What was Taylor Dayne thinking with those bushes of hair in the late ’80s? Did we really think wearing floral dresses with combat boots would work? Exposure apparently didn’t.

Needless to say, the special on each mat. The DVD will retail for $24.98 and the VHS for $19.98.

Arista executive VP/PM Charles Goldstuck says the label hopes to raise $700,000 for the designated charities.

LOOKING TO THE FUTURE: Although the show was in no way positioned as a farewell concert to Davis, he certainly couldn’t hope for a bigger goodbye, should he leave Arista as is expected when his contract expires June 30.

Davis has been mum on his negotiations with BMG, which plans to put LaFace Records co-founder Antonio “L.A.” Reid in as president of Arista. However, Davis spokesman Howard Rubenstein confirms that the nature of Davis’ talks with BMG now “focuses on a new venture,” not remaining at the label he started 25 years ago.

“I’m not going to comment that Arista isn’t an option,” says Davis. “I’ve got the happiest choice of considering very substantial offers. You couldn’t ask for the world’s biggest label, and I’ll be making that choice. BMG has weighed in, every company and other people have [weighed in]. It’s really just a matter of evaluating everything in the most positive light. It’s all really happy options at this time.”

Reports have swirled that Davis is looking for $300 million to finance the label. In addition to BMG, he is rumored to have talked with Universal and Sony, as well as some non-music entities. However, a source says that it’s “not possible with the numbers he wants” to go to a company that doesn’t already have a distribution system.

(Continued on page 20)
Artists & Music

For Hollywood, BBMak’s More Than Boy Band

BY CHUCK TAYLOR

NEW YORK—Nestled in for dinner at trendy restaurant Pop in New York’s East Village, the young men of Hollywood Records trio BBMak have been asked by the eatery’s management to sing “Happy Birthday” to a celebrating dining pair.

After a second’s pause, they nod and rehearse at their table, nailing the three-part harmony in a cinch. Then they stand and deliver. “Can you believe this?” muses the set’s publicist. “I swear this wasn’t a setup.”

But in fact, every other exercise to differentiate the U.K. act—Mark Barry, Christian Ribeiro, and Shane McNally—from their worldwide boy-band counterparts has indeed been meticulously fashioned by Hollywood Records. First, the label would like it known that the group wrote the vast majority of songs on its upcoming debut, “Sooner Or Later,” the May 16 release.

They also play instruments and focus live performances on their able voices, instead of bouncy dance steps that hint at what’s really behind so many youth acts.

So far, BBMak has had only limited impact on U.K. airwaves, but the trio—U.K. label TelStar—was caught off guard when their “Black Hole” stormed across Asia and topped singles charts in Japan, Hong Kong, Malaysia, Singapore, and Thailand.

The U.S. came calling next, with the group signing to Hollywood Records. The album has now been retooled with a number of new tracks, and existing songs were remixed for release here.

“We thought the Asian album was amazing, but when we came to America, Rob Cavallo produced some of the tracks and just took it to the next level,” says McNally. “It went from great to fantastic.”

“We’re lucky in that we have a say in everything we do,” adds Barry. “If we’re not happy about something, then we just won’t use it.”

“It’s not a producer’s record, it’s not an A&R guy’s record. It’s our record,” Burns says. “It’s our personalities, our harmonies, ideas, licks, ad-lib. With a lot of producers that work with a lot of groups, songs sound the same, more like the producer. We’re lucky that we really do have our own sound.”

A mix of contemporary pop stylings with crystalline hooks and narratives on love and love lost (“Next Time,” “Alwayz,” “Love Is Leaving,” “Ghost Of You And Me”), “Sooner Or Later” is certainly on the mark with top 40’s current appreciation for songs that serve up genuine melodies and the sweet, soulful ring of singers who take joy in the craft of harmonizing.

Barry defines the group’s sonic complexion as a cross between Backstreet Boys and Goo Goo Dolls. McNally suggests Backstreet Boys and Sugar Ray, though they are quick to dispense any direct connection to what “boy band” has come to mean in the U.S.

“I think when people see a picture of us, they may think we’re another LFO, but if they see us live, they will change their minds,” says Burns.

The three met while playing for various bands in northwest England. Burns’ father was lead guitarist in British band the Signis; at 14, his young son picked up a guitar and never put it down. McNally’s played guitar for a band that specialized in Cover N’ Roses covers, and Barry, at 10, began playing bugpipes and was four times the English solo player champion; he’s also an accomplished singer. (He plays the piano in several of the album’s tracks—no bugpipes this time around.)

They met in 1996 and began jamming together, realizing that the chemistry they shared added up to something unique. Each quit his respective band, and the three began sitting around in one another’s bedrooms and singing songs as a unit.

“I might have an idea or one of us might write a whole song and play it, and we’d add the finishing touches and make it a BBMak song,” says Barry. “Maybe McNally will have a guitar part, and we’ll work on chords and layer them with melodies and lyrics. It’s different every time.”

By this point, BBMak was an official proclamation (the name comes from the first letters of their last names), and they set about putting together a four-song demo, funded by their families.

“We then went down to London and started butt-kissing record companies until we got someone’s attention,” says Barry. After garnering acclaim from... (Continued on page 18)
Thank You

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3 Nominations including:
• Song of the Year
• Inspirational Song

Third Day
4 Nominations including:
• Song of the Year
• Rock Recorded Song
• Group of the Year
• Rock Album

Michael W. Smith
8 Nominations including:
• Song of The Year
• Pop/Contemporary Recorded Song
• Male Vocalist
• Songwriter of the Year • Artist of the Year

FFH
2 Nominations including:
• New Artist
• Pop/Contemporary Recorded Song

Fred Hammond & RFC
9 Nominations including:
• Male Vocalist
• Contemporary Gospel Recorded Song

Kathy Troccoli
• Female Vocalist

Caedmon's Call
• Modern Rock/Alternative Recorded Song

Jars of Clay
3 Nominations including:
• Pop/Contemporary Album
• Modern Rock/Alternative Recorded Song

4HIM
3 Nominations including:
• Inspirational Recorded Song

Richard Smallwood & Vision
8 Nominations including:
• Traditional Gospel Song
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FOR HOLLYWOOD, BBMAK’S MORE THAN BOY BAND
(Continued from page 14)

esees, they set up a five-song, acoustic showcase in Liverpool. “In the next couple days, the phone was ringing, and the record labels started putting offers on the table. It sounds easy, but it was a lot of hard work,” he says.

With its deal with TelStar locked in, BBMak then started adding songs to its repertoire. “We had a guitar and our three-part harmony and really could have gone in any direction,” Burns notes. “We couldn’t do R&B, pop, rock, or soul, so for the next eight months, we just experimented with different producers and writers, trying to really pin down our sound.”

A trip to Los Angeles led them to producer Oliver Leiber, who helped the band find its voice, and in short order, the album was complete. Radio stations in Japan then got hold of “Back Here.” The group flew to Japan then as to really capitalise on its success.

In Hollywood, BBMak’s first foray into film soundtracks is a project for Ferzan Ozpetek’s latest film, Il Porno & Aldo De.pcivio & Aldo De.pcivio & Aldo De.

With initial visibility in place, BBMak will then play shows at both Disneyland and Disneyworld, will appear in a concert special on the Disney Channel April 29, and will do a Radio Disney feature the weekend of May 20, to be broadcast from ABC’s “Good Morning America” studios in Times Square. Press coverage has begun in teen magazines and will work its way up the demographic scale as the album nears its retail release.

In addition, Hollywood is in discussions with “a number of third parties” about endorsement and advertising opportunities, Savage says. “The interest that has been shown by that community has been very encouraging.”

The Internet is another venue Hollywood intends to capitalize on. Until April 11, BBMak.com channeled visitors to the group’s U.K. Web site, but a new U.S. site has added audio and video clips, diaries, chats with the band, and E-tours. A second U.S.-directed video clip for “Back Here” was completed at the end of March and is being shot up at various locations.

“BBMak has a nice blend of the harmony of a boy band, but it’s nice to hear some real instruments instead of the typical backtracks so many of them have,” says Chris Edge, PD at WDGC Raleigh, N.C. “The song itself is so infectious you can’t get it out of your head, which I think will carry them through the first wave. But the album has some really strong songs, too.”

“I saw them play at [the National Assn. of Recording Merchandisers Convention], and these guys are definitely in their time,” says Paul Marabito, a buyer with Compact Disc World. BBMak, like many overseas acts, views the States as the Holy Grail. “If you make it here, it’s like making it 10 times over in Japan,” says McNally.

In any case, they remain appreciative of the international success they’ve had to date. “We did a gig on the docks in Liverpool, which is my hometown, and there were 50,000 people there,” recalls McNally. “We sang ‘Back Here,’ and everyone knew the words, and there were BBMak banners. We wrote that song, and to have fans singing it back to us is one of the greatest feelings you can ever have.”

T H E S W O R D A N D T H E S C O R E: I t’s not too often that a score album grabs the general public by the collar. But the folks at Universal Music Group are keeping multi-platinum seller “Braveheart” in mind as they prepare to release Hans Zimmer’s score to “Gladiator.” The album will debut April 25 on Decca.

“Most films use music, but very few have that big, outdoor, heroic aspect,” says Universal Classics chairman Chris Roberts, who brought the project to the label. “This opens up a lot of possibilities, musically.”

As it did in “Braveheart,” the score cleanly plays an enormous role in “Gladiator,” several scenes of which contain only dialogue; they instead wax and wane in intensity along the rhythms of Zimmer’s undulating instrumental interludes.

Zimmer tells Billboard that at one juncture he, co-composer Lisa Gerrard (“The Insider”), and director Ridley Scott viewed the film without dialogue or sound effects, and they were gratified to find it held together on the merits of the music alone. “If a film wants to do ‘Gladiator’ the opera, we are ready,” he says, chuckling.

For its part, Universal is readying a broad marketing campaign that includes a good deal of joint TV, radio, print, and outdoor advertising with film studio DreamWorks and a hearty dose of Internet promotions.

The album will be the center of the first large-scale promotion on the just-launched Universal Classics Web site (universalclassics.com), which will serve as the cyber-hub for all Universal labels’ classical product.

“When you have epic-oriented films and soundtracks with that epic sensibility, we have an opportunity that plays into people’s sense of fantasy,” says Lisa Altman, senior VP of crossover music for Universal Classics. “At the end of the day it’s the experience people take away from the movie theater that makes them buy a soundtrack or not, but it is a question of connecting the dots after that.”

Altman notes that “Gladiator” is poised to attract an audience similar to what “Braveheart” did—males ages 24-40—although “Gladiator” undoubtedly will bring in the younger set as well. DreamWorks began addressing that target audience in January with a commercial that aired during the Super Bowl and has subsequently shown during selected televised auto racing, NHL, and NBA events. Altman says a tag notifying viewers about the soundtrack will run us often as possible.

The film studio may be putting its money on the most obvious audience, but Zimmer had a different aesthetic in mind when he composed the scores. “You hear ‘Gladiator’ and it is such a boys’ movie,” he says. “My ambition was, I didn’t want a single woman to leave the theater. I wanted to get everyone involved in the emotional aspect. Even the battle sequences are very much a part of the emotional texture of the movie.”

Zimmer and the Universal and DreamWorks teams also wanted to include an end-title song, a formula that has spelled triumph for Sony Classical’s “Titanic.” Although Roberts says he’s “not sure we’re talking about a single in the ‘Titanic’ sense of it,” the song still managed to cause its share of headaches in the “Gladiator” camp.

At press time Zimmer had already written, then completely rejected, one such piece. “You get pulled between serving the record and serving the film,” he says. “I had to break myself away from that.”

One thing that’s for sure, he says, is that the song will feature Gerrard’s vocals, which surface at various junctures during the movie. “The thing that gives me license is that Lisa is singing throughout the film, so the idea of her voice is already established; it’s not like a new character comes in at the last minute,” Zimmer says. Otherwise it would be really cheesy.”

As he prepares for the “Gladiator” release, Zimmer is already basing the success of DreamWorks’ current “Road To El Dorado,” for which he teamed with Tim Rice and Elton John and for which he temporarily had to abandon “Gladiator” to finish writing in late summer.

The movie is based on the legendary story of “El Dorado” did not come easy. “For better or worse, I tend to become the characters in the film I am working on,” Zimmer says. “So to switch roles in the middle was just hell for a couple of weeks.”
Twelve new songs as classic as life.

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Produced by Tony Brown
### Artists & Music

**Maiden's Back, with Familiar Voice**

*(Continued from page 19)*

information on its official Web site, ironmaiden.com.

“My copy of the album, I keep it somewhere safe,” Dickinson says. “I’ve heard people say that they would unquestionably steal it. People are nuts about stuff, which is great.”

The first song written for the album, the anemic “New Wicker Man,” is also its first single.

“What I was trying to get on the lyrics was a feeling, just this real positive pedestrian, streetwise audience,” Dickinson says. “I think the music is published through Zomba. “I wanted the same vibe I get when I stand onstage in front of all these people and they’re all chanting and singing with you.”

“The Wicker Man,” with a galloping riff true to the classic Iron Maiden sound, was co-written by Steve Harris, one of the group’s three guitarists.

Harris contributed to each of the album’s cuts, including three collaborations with Dickinson.

A video was also filmed for the track, which goes to radio May 16. Randy Hawke, PD of active rock WLW Milwaukee, believes the “time is ripe” for the band. “I think it’s their most commercially viable, radio-friendly song they’ve ever had,” he says.

The station has a two-song showcase for the band titled “The Maiden Voyage” that airs weekdays. “We have massive success with them,” Hawke says. “Iron Maiden was a huge step in the evolution to the heavy stuff we have now.”

If Neil Young can be the godfather for the grunge movement, Iron Maiden very easily should be the godfathers of [metal].”

Kalodner hopes this notion will fuel heavy radio play. “It would be great to expose the younger audience to the derivation of where most of the bands that they like came from, which is Iron Maiden.”

Early radio feedback has been encouraging, says Portrait VP Pam Edwards. “Maiden’s always been a little ahead of the curve as far as rock radio goes, but we think radio’s finally caught up to these guys and that for the first time in their career, they’re actually going to get mainstream radio airplay.”

Although Dickinson has not been heard on an Iron Maiden studio album since 1992’s “Fear Of The Dark,” the band continued to record. “Their fans have not forgotten them,” says Bob Robb, president and owner of Virgin in Woodbridge, N.J. “No one forgot the E Street Band when Springsteen went solo.”

Layne Feldman, GM of Kansas City, Mo.’s 7th Heaven, believes the album “will sell well in the chain’s four stores. I’m eagerly anticipating it, as are a lot of our customers,” he says. “With a band of that caliber and that magnitude, people are really excited about it.”

Ruth, who says the group’s demographic is “one of the better-selling catalogues that there is,” also expects the album to do well. “They’re legends, the biggest band of what was then the new wave of (British) heavy music,” he says.

That was one reason Kalodner signed the group, he says. “I wanted to make a new record with a great, legendary band who makes great music and tours a lot. To sign a great band who’s brought back their star singer; I really wouldn’t pass up that opportunity.”

Portraits’ Edwards echoes Kalodner’s enthusiasm. “We’re thrilled to be working with this band, because we believe them to be one of the seminal rock bands of all time. There aren’t many bands who can say they’ve sold over 50 million records [worldwide].”

The album’s target market is males aged 18-34, a demographic that has a good chunk of the band’s fans, says Bigli Ebbini, marketing director for Columbia.

The label will attempt to build pre-release awareness through creative television advertising, she says, as well as a street marketing team to target a greedy chunk of the audience. “We want to bring it to kids who may or may not know who Maiden was.”

Still, she expects word-of-mouth to be a big factor in the album’s potential success. “There was a point you wouldn’t hear people say they were Kiss fans, but now people can’t help but boast about it,” she says. “It’s the same with Maiden.”

Since “Iron Maiden is known for their amazing live show,” Ebbini says, the band will tour extensively in support of “Brave New World.” Dickinson says it will be a far bigger tour than last year’s.

“We saw the tour last summer as being just a small blip in a tour that was making this record,” he says. “[It] was the beginning of the campaign for this album.”

Accordingly, the band didn’t want to spend too much time on the road in 1999, preferring to capitalize on its momentum and head into the studio. “We could have kept on touring till the cows came home, but we kept it deliberately short,” Dickinson says.

He notes that after two sold-out performances at New York’s Hammerstein Ballroom, the promoter “was screaming for another show,” but the band declined.

Maiden will remain back in New York—this time at Madison Square Garden—on the Creative Artists Agency-booked Brave New World Tour. The tour kicks off at New York’s Hammerstein Ballroom August after a two-month European leg. Show openers will be Nine Inch Nails, Korn, and Slayer.

The band, managed by Rob Smallwood and Merck Mercuriadis, will then head to Australia, New Zealand, Japan, and South America before beginning an American arena tour in October.

“If there was any outlet where we doubted we were serious about this,” Dickinson says, “think again.”

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**THE BEAT**

*(Continued from page 12)*

in place. The source also notes that while Davis is getting very strong offers, he probably will not get a concurrent recording deal with another label, which could be a plus for some artists from the label with whom he makes his deal.

Davis declined to comment on when he reported to the label’s headquarters in Sydney, with which it expects to start breaking new artists to its Grammy Lifetime Achievement Award to the NBC special, it’s a great time for me, and I’m sure of making the best decision that I can.”

According to sources, BMG’s buy-out of the remaining portion of LaFace did not already own has been completed, and Reid will be in place July 1. Although sources say Reid does not want to move into Arista’s existing space on New York’s 7th Street, the focus on that space means it won’t be for some time. Reid did not return phone calls.

Also changing is the fate of Arista/Spinnville, since the departure of its head, Tim DuBois, earlier this year for Gaylord Entertainment. According to sources, the label will become part of the group’s June-26 release, "Chronic The 20 Greatest Hits," 339.

**THE BEAT**

*(Continued from page 12)*

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LITTLE RED ROCKET
(Continued from page 11)

boy-dominated music town, it’s awesome that there’s a local band that is mostly girls. [The band] does well among all types, it appeals to a general crowd."

The album has also received positive feedback from commercial radio outlets, says Monolyth Records president Jeff Marshall, adding, “Most of them are pointing to the track ‘California.’ But we’ve never manufactured a single. We’re focusing on the long term in promoting the album and the group.”

To promote the album, Little Red Rocket will embark on small regional tours in areas where it has been receiving airplay, including Austin, Texas; Athens, and Boston. Marshall is coordinating a regional advertising campaign by providing posters to local stores and pitching stories to area media before the band’s arrival.

Additional marketing targets are online radio stations, message boards, and chat rooms. The band’s CD release party performance at Athens’ 40 Watt Club is available for viewing via digitalclubnetwork.com. A Boston release party slated for Saturday (15) will be shown on the Internet via the label’s Web site (monolyth.com) and the band’s site (littlecredrocket.com).

“I hope that the support for this album speaks to bands that were affected by the merger,” Fink says. “It was disappointing to be dropped by Geffen. But at the same time, we had this album we wanted to record. We had complete control over the album and no one to answer to. When we got dropped, we just went with what felt great to us musically.”

Female bandmate Maria Taylor, Fink says, first knew that music might be their calling. The two guitarists/vocalists met in Birmingham, Ala., where they attended the same fine arts high school. “Maria saw me practicing the guitar in the hall and asked me to start a band with her,” Fink recalls. “When we started playing music together, we both decided immediately that that was what we wanted to do.”

After first experimenting as an acoustic duo, Fink and Taylor next brought in a rhythm section, and Little Red Rocket was born. After releasing its first album and weathering the Geffen storm, the pair moved to Athens, hoping for a change. There, the duo met bass player Jackie Ferguson and drummer Scott Soeby, who became permanent members of the band.

When the quartet’s first effort together, “It’s In The Sound,” was presented to Boston-based Monolyth Records by the band’s management, Hugo and Carol Barnham of Huge & Jolly Management, the independent label jumped on the project.

Marshall says, “The songwriting on this album is excellent, and there’s a really cool rhythm section. It reminded me of a lot of good things about the music industry.”

The retail market has also reacted positively. Don Van Cleave, owner of the Magic Platter store in Birmingham and president of the Coalition of Independent Music Stores, says, “The record will probably do pretty good in our area. We ordered a ton of them and will promote them heavily in the store.”
COUNTRY SOLDIER: After serving in the U.S. Army as a soldier and winning several medals of achievement, country singer Craig Morgan may just be prepared for the rigors of being a new artist in the music business. While in the Army, Morgan became a singer who performed regularly in front of Army troops (see story, page 38).

A publishing deal with Sony Music Public soon followed, and Morgan was then signed to Atlantic Records, which will release his self-titled debut album May 30. Morgan co-wrote several tracks on the album, including the first single, “Something To Write Home About.” The song is currently riding on the Hot Country Singles & Tracks chart, where it stands this issue at No. 43. “Something To Write Home About” video clip is also getting valuable exposure on CMT and Great American Country. Country stations that currently have the single in heavy rotation include KINK Houston; WDFK Nashville; WGH Norfolk, Va.; and WJRO Kansas City, Mo.

BEYOND THE JAZZ TIP: R&B Jazzafanatics has been picking up airplay for “The World,” the latest single from the act’s Motive/MCA Records album “Once & Future.” The album debuted at No. 36 on the Adult R&B Airplay chart. In the April 7 issue of Billboard sister publication R&B Airplay Monitor, Stations playing the song included WJZQ, Charleston, S.C., and KOKY Little Rock, Ark.

ARID EVERY DAY: Belgian modern rock band Arid has found an audience in Europe, where the group recently toured with Counting Crows. Arid’s debut album, “At The Close Of Every Day,” is set for an April 25 U.S. release on Double T Music/Columbia Records. The album was produced by David Anderson (Fine Young Cannibals, the Sundays). The album’s first single, “Believer,” has been released to rock and triple-A formats; a video for the song has also been released. Arid is planning to tour the U.S. this spring.

Thalia’s RE-TURN: Latin singer/actress Thalia returns with her third RCA Latin album, “Arrasando,” due April 25. Produced by Emilie Estefan Jr., “Arrasando” features songs mostly co-written by Thalia, with some production from Rubén Blades. Thalia appears on “Rosalinda,” the Univision soap opera whose theme song is on the album. Thalia’s previous albums have been hits on The Billboard Latin 50: 1997’s “Amor A La Mexicana,” Incognito Solo. Mayisa Leak, singer for jazz group Incognito, is continuing her solo career with her current N-Coded Music album, “All My Life.” In the April 8 issue, the album debuted at No. 9 on the Top Contemporary Jazz Albums chart, No. 49 on the Top Independent Albums chart, and No. 88 on the Top R&B/Hip-Hop Albums chart. Mayisa is scheduled to perform Friday (21) at the Wyndham Plaza Hotel in Philadelphia and June 3 at the Capital Jazz Festival in Annapolis, Md.

Sukia, have created a musical collage with "Rainbows & Robots." And like any collage, this album consists of biting, colorful, and contradicting pieces that manage to maintain hidden unity and meaning. Of course, this is all accompanied by prevailing humor and laughter-inducing, balloon-popping sounds—all along with Middle Eastern sound bites and distorted voices. For proof, look no further than "Video City (My Life)." The esoteric fusion of computer-generated beats becomes too overwhelming and confusing, the authoritarian, yet calming, narrator on tracks like "El Pollo Amata" and "Familiar Unfamiliar" should prove the way to a clearer musical experience. For a more uptown experience, listen to the quirky "Spy". This is sure to expand even the most jaded of minds.

COUNTRY

TODD SNIDER

Happy To Be Here

Published By

RECORDS

Todd Snider's fourth album and first effort for John Prine's independent Oh Boy label is an enchanting mix of earthy, obscure, and experimental rock. From the harrowing, surrealistic "narrative" that is "I'll Be Yours," to the wry sardonic "I'll Be Sure," Snider's work is as vital and unique as his previous records. His latest album, "Ain't Nothin' But A Good Time," was released in 1997, and it features the talents of country music veterans such as Waylon Jennings, Tennessee Williams, and Tim Johnson. Snider's music is a true reflection of his own experiences, and his latest album is no exception. His voice is as powerful as ever, and his lyrics are as thought-provoking as usual. With songs like "I'll Be Sure," Snider proves that he is one of the most original and talented artists working today. Snider is a true musical genius, and his latest album is a testament to his skill and creativity. With "Ain't Nothin' But A Good Time," Snider has once again proved that he is one of the most important and influential musicians of our time.
Singles: PICKS: New releases with the greatest chart potential. CRITICS’ CHOICES: New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: High-profile new releases by established artists. HITS: Hits and rumors on the horizon. NEW EDITIONS: Recent reissues. NEW/GREATEST HITS: Recent reissues of entire albums. REGISTRATIONS: The Billboard registration chart. NOTABLES: Songs achieving significance in other engines. OFF- THE-RADAR: Songs that should be on a chart.

For the Record: Ottmar Liebert’s “New Improved Version” of “Swan Lake”, originally written in 1903 by Pyotr Ilyich Tchaikovsky, is a reimagined version of the classical piece. Liebert’s arrangement features his trademark mix of Middle Eastern and Western musical elements, creating a unique and captivating listening experience.

Gnawa: From Morocco, this musical group uses traditional instruments such as the gnaoua lute and the kora to create a unique sound that is both hypnotic and enigmatic. Their music often incorporates elements of Sufism, a mystical branch of Islam, and is known for its ability to evoke a state of spiritual transcendence.

Buckcherry: The band’s latest album, “You’re So Vain,” is a rock opera that tells the story of a man who discovers his ex-partner has married another man. The album is a departure from their traditional hard rock sound, with more acoustic elements and a focus on storytelling.

Snake River Conspiracy: The band’s latest release, “A New Day,” features a blend of rock and electronic elements, with a focus on themes of renewal and breakthrough. The album received critical acclaim for its innovative sound and compelling lyrics.

For reviews of notable albums and singles, please visit www.billboard.com.
John Tesh

New & Noteworthy

PERRY PAYNE: Do You Know What It Means to Miss New Orleans? (4:59)
PRODUCER: Dave Koz
WRITERS: Mike and Tom
PUBLISHER: Universal-Song
Label: Capitol

Commanding vocalist Dave Payne has spent much of the past decade hunkering down in the studio, prepping standards and pop classics, singing for her living up and down the mid-Atlantic region. On her latest five-song EP the New Yorker finds herself at home on the road with her piano, bringing her enlightened sparkle to a handful of enduring jazz nuggets, each lifted to new heights by arrangements played with a flute, an organ, a cornet—all of it done all in one go with the resources of a wizard of a producer, Red Cus.

Dave Koz Know You By Heart (3:39)
PRODUCER: Dave Koz
WRITERS: Mike and Tom
PUBLISHER: Universal-Song
Label: Capitol

On his latest release from the album "The Dance," saxophonist Dave Koz takes listeners on a journey he says is about meeting someone for the first time and feeling as if you've known him or her for a lifetime. Indeed, the song, co-written with famed composer Steve Lipsey, has a progression that begins almost shyly, then methodically blossoms as comfort develops, finally burning into full, elegant bloom. Koz has called upon the troops this time around—David Benoit on piano, Rickie Luv on drums, Freddy Washington on bass, Kenny G on tenor, and Judd Jones on nylon guitar. Dave shows off his own passions, not only for the special someone he may have met who inspires this song but through the consistently gentle touch he demonstrates with his alto sax, a masterful touch from a true contemporary jazz here.

BARRY MANN FEATURING CAROL KING
You've Lost That Lovin' Feeling (3:31)
PRODUCER: Barry Mann
WRITERS: B. Mann, C. Weil, P. Spects
PUBLISHER: Screen Gems-EMI-M Regulations
Label: BMG

Atlantic Record 300113 (CD promos)

Dave Koz and his wife Sally Mann have formed a house band and a bunch of standards and pop classics, singing for her living up and down the mid-Atlantic region. On his latest five-song EP the New Yorker finds herself at home on the road with her piano, bringing her enlightened sparkle to a handful of enduring jazz nuggets, each lifted to new heights by arrangements played with a flute, an organ, a cornet—all of it done all in one go with the resources of a wizard of a producer, Red Cus.

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Motown's Temptations Step Outside Musically With 'Ear Resistable'

BY DAVID NATHAN

LOS ANGELES—In a marketplace strongly oriented toward a younger demographic, it's rare for legacy artists to achieve significant chart success. Currently celebrating 40 years as an international music institution, the Temptations scored a major coup when their new album, "Phoenix Rising," reached platinum status, spurred by the response to hit R&B single "Stay," which spent 11 weeks at No. 1 on Billboard's R&B Airplay Monitor.

Original member Otis Williams says, "We knew the buying public would wonder what we were going to do after "Phoenix Rising." But the only pressure for us was to come up with another great album with good song content."

With growing anticipation at radio and retail, the group's follow-up set, "Ear Resistable," is due in-store May 16. The first noncommercial single, "I'm Here"—produced by Jive recording artist Joe—officially went to R&B and adult R&B stations March 21. It currently stands at No. 62 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"We sat down with [Motown president/CEO] Kedar Massenburg and our manager Shelly Berger last fall and talked about bringing in some new producers," says Williams. "We're always receptive to fresh ideas and feel the result is an album that's even more diversified than the last one."

Producers for "Ear Resistable" include Gerald Levert and Joe Little III, Narada Michael Walden, Stanley Brown, and Joshua F. Thompson and Calvin Guines—and Dennis Nelson, Arthur "Butter" Marbury, and Isia Gamboa, who is signed to Williams' Honey of an "O" Productions.

Walden, Marbury, and Gamboa also worked on "Phoenix Rising." The instant response to "I'm Here" augurs well for the new album. According to George Daniels, owner of retailer George's Music Room in Chicago, "Public response has been so huge we've got to get the new Temptations CD. We did phenomenally well with the last album, and the Temptations are being praised by the press, so people of all ages will respond."

Excitement has been building at radio since mid-February, when Motown sent out copies of "I'm Here" without revealing the group's identity. Stations conducted contests nationwide for listeners to guess who was singing the song. "We know there's a stigma attached to older artists at radio," says Motown GM Manny Bellas. "A lot of stations won't even listen to new product by old-school acts. So we sent it out as a mystery artist's track, and stations that normally wouldn't play the Temptations added it the first week."

Bella cites WBLS New York; WQUE New Orleans; WOWI Norfolk, Va.; and WFXE-Columbus, Ga., among the key outlets that immediately began airing "I'm Here." "We got all kinds of reactions—some people thought it was Johnny Gill," she says.

Kathy Brown, WWIN-FM Baltimore operations manager, says, "It's been a long time since I received a record that I put on the air immediately. This record has enough of a new sound that a young audience will respond to it. It's incredible to have a new hit from a group that has already given us 40 years' worth of great music."

Vinny Brown, PD at WBL-AM says, "This is a good, solid R&B record from a group who has aged . . . (Continued on page 89)"

Arista 25th Anniversary Tribute Proves That Music Is The Universal Language

BY CHUCK TAYLOR

LAS VEGAS—R&B syndicated morning show personality Tom Joyner has announced the formation of BlackAmericanWeb, a new online service aimed at serving African-American interests.

"It is our goal through this effort to make use of the Internet in the African-American community, and to use the medium and nature as flipping on the television set and radio," Joyner said April 11 at the annual National Assn. of Broadcasters (NAB) spring convention in Las Vegas, where he was inducted into the Broadcasting Hall of Fame.

"Even though black Americans are the fastest-growing new group of Internet subscribers, the number with access to computers and the Web is vastly smaller than the white Americans," Joyner said.

Teamed with Tavis Smiley, who does political commentary on Joyner's daily show (broadcast on nearly 100 stations nationwide), Joyner said the Web start-up's goals also include placing computers in the homes of African-Americans.

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CONGRATULATIONS

AND

ROBERT JOHNSON

FOR YOUR TWENTY-YEAR CELEBRATION
OF AFRICAN-AMERICAN CULTURE.
WE SALUTE YOU.

THANK YOU, BET, FOR YOUR INVALUABLE SUPPORT OF OUR ARTISTS.
successfully reinvented themselves for over 30 years.”

Motown’s Temptations step aside, now that the group has been reunited in a way that has long been the dream for fans of the classic soul group. The lineup includes members from different eras of the Temptations, with some of the original members returning to the fold.

The Temptations were formed in 1960 and dominated the charts for the next 30 years. They were known for their harmonies and dynamic stage presence, and their music has stood the test of time. The group has sold over 100 million records worldwide and has been inducted into the Rock and Roll Hall of Fame.

The new lineup includes members from the Motown era, such as Otis Williams and Melvin Franklin, as well as members from later eras, such as Rickey Minor. The group has been working on new material and has been performing at various venues around the country.

Motown Records is planning a new album and tour for the Temptations, and the group has been recording new material. The new lineup has been well-received by fans and critics alike, and they are looking forward to seeing what the group has in store for the future.

For more information about the Temptations and their upcoming projects, visit their official website at www.motownrecords.com. Check out their new album and upcoming tour dates. Thanks for listening!
20 YEARS AGO A STAR WAS BORN.

Congratulations from your friends at www.americanradiohistory.com
THE VISION & THE VOICE OF A COMMUNITY
HAPPY 20TH ANNIVERSARY

Thank You for all of your support.

CONGRATULATIONS
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BET

On Their 20th Anniversary.

We’re Proud To Have Been Associated with BET Through The Years, And We Look Forward To Our Future Together.

Rachelle & Joe Friedman

www.jandr.com
### Billboard Hot R&B/Hip-Hop Airplay

**AUGUST 15, 2000**

#### Top 10

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<tr>
<td>MYA FEAT. JADAKISS (UNIVERSITY /INTERSCOPE)</td>
<td>STAY OR LET IT GO</td>
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<tr>
<td>AALIYAH (BLACKGROUND/PRIORITY)</td>
<td>MY NAME</td>
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In celebration of Black Music Month, Billboard pays a special tribute to the people and companies who have done so much for the enduring legacy of Black music. Editorial coverage includes a look at the state of various genres featuring pop/R&B, hip-hop, gospel, reggae, blues, and more.

Share in the festivities honoring those who make Black Music great.

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

Contact: Andy Anderson 614.679.3015
or 212.536.5008
aanderson@billboard.com
Azulí Captures Miami Confab on CD

Get Ready for This: On May 1, Azulí Records U.K. is scheduled to release “Azulí Presents Miami 2000.” Seamlessly mixed by Lenny Fontana (aka Powerhouse, Chocolate Sensation, and Black Sun), the 19-track multi-artist compilation is a virtual who’s who of the artists/songs that provided the house-intensive foundation of the recently held Winter Music Conference (WMC) in Miami.

According to Azulí director of promotions Paulette Constable, “it’s the first time that a label has attempted to ‘encapsulate the Miami experience on one CD.’” While the label cleared 32 tracks for “Miami 2000,” Constable says that 19 will be selected for the final track listing. “It was important not only to feature tracks that were most heard during the annual event but to include the potential dancefloor hits of the year.”

Bear in mind that a select few of the obvious monsters could not be cleared, Constable says. “When major labels pay huge sums for a national chart hit hopeful, they are understandably reticent to license them to compilations first.”


Azulí is keeping the 19th track a secret. “We’ll keep you posted.”

Compiling this collection was “a label feat,” notes Constable. “It was done purely so that anyone who’s really into house music can enjoy predicting dance music’s future without the airport rage and phenomenal expense of attending the WMC.”

Due to contractual agreements, “Azulí Presents Miami 2000” will be available solely in the CD format.

In further Azulí news, Constable acknowledges that the 8-year-old label has plans to release eight albums this year. Already, titles like “Can’t Get High Without You: The Joey Negro Compilation” and “Blackmarket Presents 2 Step” have seen the light of day. Waiting in the wings are the aforementioned “Azulí Presents Miami 2000” and “Blackmarket Presents 2 Step, Vol. 2,” which streets May 15.


Back for More: During the latter half of the ’90s, Jocelyn Enriquez scored three dance crossover hits: “Do You Miss Me,” “A Little Bit Of Ectasy,” and “Get Into The Rhythm”—all of which were included on her debut album, “Moca Featuring Deanna” on Azulí Records.

What makes it one of the artistic coups of the season, though, is that it features guest vocals by Bryan Adams, who agrees to “Don’t Give Up” with Bracegirdle. Adams may even join Chicone for a live showcase during the summer in Ibiza, Spain, which is where Xtravaganza’s founder Alex Gold made his name as a DJ in the ’80s.

The sheer thought of being able to score an exclusive with Bryan Adams is amazing,” says Gold, still buzzing at the success of “Don’t Give Up.”

In the first days of April, the single had shipped 280,000 copies in the U.K. and sold 200,000. This helped pave the way for a No. 10 sales chart entry for Chicone’s second Xtravaganza album, “Behind The Sun,” which charted March 27.

According to Bracegirdle, “we’re now confident to produce Adams’ next album.”

The collaboration with Adams was the result of Chicone’s remix of the singer’s “Cloud No. 5.” In its restructured state, the song became a top 10 hit in the U.K. last year.

In the U.S., “Behind The Sun” will be issued Aug. 1 via Columbia. Columbia licensed the album from Sine, independent European network Europe (SINE), which finances Xtravaganza in Europe; Xtravaganza is independent in the U.K., with distribution handled by SINE/McD. concerts will be preceded by the single “Don’t Give Up,” which is scheduled to be in stores May 9.

Adams’ profile as a DJ had been steadily ascending since the mid-’80s, it wasn’t until the summer of 36 that he formed Xtravaganza. Since then, the label has solidified its reputation with acts like Black Connection, Agoell & Nelson, and Chicone. Now, there is an invaluable symbiosis between his two roles.

“You get the chance to road-test every record you’ve ever seen it work, you can’t go wrong.”

A deal label with Edel Records U.K. in the mid’90s was proving fruitful, says Gold, who adds that Xtravaganza has now scored six consecutive top 40 U.K. pop hits, with the most successful one being Chicone’s “Saltwater,” which peaked at No. 6 last year.

“Saltwater”-featuring vocals by Maire Brennan of Irish roots act Clannad. In fact, the track was based on the act’s 1982 U.K. hit “Theme From Harry’s Game.”

Like Gold, Bracegirdle’s rise has also been steady, due to very much an evolution of where we’ve been and where we’re going,” he says. “I just a guy who’s been a studio in his bedroom and kept plugging away. You’ve got to stick to your guns and dig in. There’ve been hard times.”

Both Gold and Bracegirdle say Xtravaganza is heavily involved in the design aspects of the label. “That’s my eye,” says Gold of the corporate logo. “I’m interested in developing Xtravaganza into a lifestyle-branding club. I honestly think that we will be the first label to really bring this music into serious album-selling form on a consistent basis.”

To that end, Bracegirdle says, Chicone is now a genuine live act with “seven or eight musicians” and will continue, along with Gold, to be part of Xtravaganza’s U.K. tour over the next several weeks. Additional shows are being planned for Japan and Australia.

As Gold plots Xtravaganza’s next U.K. crossover success with Rhythm Of Life’s “You Put Me In Heaven” and Eurodance into a lifestyle-branding club, Bracegirdle hopes to embrace the trans-Atlantic opportunity just as he did with the European deal: “It’s been a major high point in my life, after 15 years, I’m in the right place at the right time,” Gold says. “I’d always worked with the wrong companies, so when I was offered the deal with Sine, I immediately knew it was the right choice. It was like being set free.”

“The whole American culture just fascinates me,” he adds. “It’s an entrepreneur’s paradise. I think that South America is a land of dreams for a dance label right now.”
## Dance Trax (Continued from preceding page)

Boy Silver Label will issue May 9. Penned by Fred Jorio and produced by Thunderpuss, the hook-laden song is steeped in potent dance/pop-sensibilities sure to please both club and radio DJs.

A note to the reader: The label, generically known as Hot Dance Music/Club Play chart at page 39, making it the Hot Shot Debut. “I needed to take time off to spend some much-needed quality time with my family and friends,” explains Enrique of her months-long absence from clubland. “But I must say, it feels so good to be back.”

In addition to performing the new song at clubs in Miami and New York, Enrique recently toured along the East Coast as part of the Millennium Green Ball, which also showcased such artists as Queen Latifah, Montell Jordan, and headliner Wyclef Jean.

Currently the “re-mix tapes” of recording her new album, Enrique says she’s “looking for songs and producers. I’m searching for the right collaborations that will result in the proper magic. I know my fans are expecting something extra special with this album—and I aim to please.

“At this point,” continues the singer, “I know that I want to challenge myself” on the new album. I don’t want to be the same old sweet Jocelyn singing about love, love, I want to be more passionate. I am ready for the next phase of my career.”

J U S T A R E M I N D: Interested in getting the early-bird special price of 250 Dutch guilders (approximately $110) for the fifth annual Amsterdam Dance Event (ADE)? If so, you need to register before May 1. For more information, visit Billboards/Europe (Continued)

### Billboard

#### Hot Shot Debut

**CLUB PLAY**

*Compiled from a National Sample of Beat, Dance/Old School, Internet, and Adult Contemporary Formats*

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<td>Soldier of Love</td>
<td>DREAM WORKS RECORDS</td>
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<tr>
<td>2</td>
<td>U2</td>
<td>Beautiful Day</td>
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<tr>
<td>3</td>
<td>THE BANGLES</td>
<td>Ode to My Family</td>
<td>Reprise</td>
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<td>4</td>
<td>THE CHARLIES</td>
<td>Heart of Stone</td>
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<td>ROBIN GUTHRIE</td>
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#### Power Pick

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<td>Take the Night</td>
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<td>Live a Little</td>
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<td>WARNER BROS.</td>
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#### New Entries

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### Billboard

#### Hot Shot Debut

**MAXI-SINGLES SALES**

*Compiled from a National Sample of Beat, Dance/Old School, Internet, and Adult Contemporary Formats* (Continued)

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<td>D'MONTE &amp; NADIA</td>
<td>I Love You</td>
<td>JAY-Z'S MIGHTY MIGHTY</td>
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Morgan Takes Leap With Debut Set
Ex-Paratrooper’s Atlantic Album Reflects Military Experiences

BY DEBORAH EVANS PRICE
NASHVILLE—Most artists find radio promo tours to be a grueling experience, but not Atlantic newcomer Craig Morgan. After his service as a military paratrooper, an early-morning chat with a DJ is a piece of cake compared with jumping out of a plane over Panama.

As Morgan gears up for the May 30 release of his self-titled debut album, he is tackling the music business with the same gung-ho kind of gusto that made him an accomplished military man for 10 years.

He’s a native of Kingston Springs, and he took a turn as a young man to make Morgan appreciate his rural roots and realize that what he most wanted to do was sing country music. And it’s the life experiences he chalking up in the military that inform Morgan’s heartfelt, traditional-country sound.

“I got to experi-
ence a lot of things that guys and girls don’t ever get to experience,” he says. “I’ve seen poverty on a level that people sometimes only see on TV, and you can’t fathom that when it’s on that TV screen as opposed to reaching down and touching it physically being there.

After leaving the military, Morgan began learning the ropes on Music Row. During a stint writing songs for Alabama’s publishing company, Maypop Music, Buddy Cannon hired him to sing demos. He gave a copy of the tape to a friend who raises horses. The friend was playing it around the stable when former Atlantic Nashville VP BG Yunis White heard it and contacted Morgan. The singer/songwriter began discussions with the label when it was under a previous regime but signed his deal with Atlantic Nashville’s current presi-
dent/CEO, Barry Coburn.

“He is a truly unique artist,” says Coburn. “He’s so endearing and personable, and I think that comes from the fact that he has zero ego.”

Coburn encouraged Morgan, currently a writer for Sony/ATV Tree Publishing, to infuse his life experiences into his music. One of the songs that resulted was “Paradise,” which contains the lines “Once I was a soldier and not afraid to die/I’m a little older and not afraid to cry.”

“It’s a very positive response to that song, which, to be honest, I didn’t expect because it is such a personal song,” says Morgan, who is managed by Fort Lauderdale, Fla.-based Noearad Management.

“Everybody—radio in particular—has gotten nuts over this song. I can’t wait to do the video.”

Another track that is generating strong response is “I Wish I Could See Bakersfield,” a song Cannon wrote about the late Tommy Collins.

“We were one of the first, if not the first, station on it. We were there right from the get-go. I like his voice.”

Coburn says the label is releasing the song as a commercial single on May 2. The marketing campaign for Morgan’s album will include “win it before you can buy” contests at radio as well as Internet promotions. The video of the tune is currently airing on CMT, Great American Country (GAC), and other outlets. Atlantic will be advertising on CMT and GAC, and there will also be a consumer print advertising campaign.

“We’re doing a Liquid Audio download promotion on ‘Something To Write Home About’ at retail and country music-related sites from the first of May onward,” says Coburn.

“People will be able to download ‘Something To Write Home About,’ and it will disappear off their computers after 30 days.”

Consumers will get a chance to see Morgan’s stage show this spring when he tours with Anita Cochran on a series of dates being sponsored by General Motors.

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Loretta Lynn Celebrates 40th Year As A Recording Star On New Audium Label

ROSTER ROUNDUP: Nashville-based start-up label Audium Entertainment has signed Loretta Lynn, Ricki Van Shelton, and Daryle Singletary. Lynn, a Country Music Hall of Famer, previously was signed to Decca and MCA. She is a three-time winner of the Country Music Assn. (CMA) Award for female vocalist of the year and was CMA’s 1972 entertainer of the year. Her new album, tentatively titled “Still Woman Enough,” is due later this year. The first single is expected to be “I’m Country In My Genes.” To mark Lynn’s 40th anniversary as a recording artist, the new single will be packaged with Lynn’s first single, “I’m A Honky Tonk Girl,” which went to No. 1 in June 1960.

Shelton, who has had eight gold and five platinum albums, will release a new studio album, “Fried Green Tomatoes,” May 23 on Audium; MCA. Most recently, Shelton recorded for his own RVS Records; he previously recorded for Columbia from 1987-1995.

Singletary previously recorded three albums for Giant Records; Audi-
mum. In addition, he is a member of the Tractors, Billy Swan, and the Kentucky Headhunters.

In other roster news, Paul Brandt: parts ways with Warner/Reprise Nashville. He has recorded four albums for Reprise since 1999, including a Christmas album. Also, Shane Minor splits with Mercury Re-
cords after one album.

Capitol Records has signed Tifton, Ga., native Cyndi Thomson, who signed a publishing deal with Sony/ATV Tree in 1998. Her first album, due in late summer, will be produced by Paul Worley.

ARTIST ACTIVITIES: Garth Brooks has written and recorded a song for New Line Cinema’s upcoming sci-fi thriller “Frequency,” due in theaters April 28. The song, “When You Come Back To Me Again,” was written with Jenny Yates, and Trisha Year-
wood provides harmony vocals. However, the song will not be included on the film’s soundtrack, and there are no plans to release it as a single.

Local harmonica player Four Guys have been dis-
missed from the Grand Ole Opry cast 33 years after joining it. The group had undergone a complete line-
up change since its Opry induction in 1967.

Jimmie Dale Gilmore launches a tour April 29 in Fort Worth, Texas, to promote his first new album in four years, “One Endless Night,” released on his own Winchlace Records and distributed through Rounder.

Reba McEntire will perform “We’re All Alone” at the Sunday (16) taping of the fifth annual American Latino Media Arts Awards in Pasadena, Calif. The show airs June 17 in the U.S. on ABC-TV and will also air in Brazil, Argentina, Mexico, and other Central and South American markets.

After almost three years of touring together, musicians Tim O’Brien and Darrell Scott have teamed for the album “Real Time,” on O’Brien’s Hooty Skies label.

ON THE ROW: Keith Stegall has been promoted from senior VP of A&R to executive VP of A&R at Mercury Records. Additionally, Stegall will have his own division under the Universal Music Group for which he will scout non-country artists.

TBA Entertainment Corp. has promoted Marc Oswald to creative director and app-
nalization of Jeff Segal, president of TBA’s entertainment marketing and special events division. Oswald remains executive VP of TBA and a member of its executive committee. Apregan most recently was president of Apegan Entertainment Group, which he founded in 1993.

Former Asylum Records A&R administration manager Valerie Main joins Internet company PitchSheet.com as director of content. The new venture from singer-songwriter Scott Whitehead and former Asylum national director of field promotion Nancy Tunick, set to launch later this month, will serve as an interactive pitch sheet for the professional songwriting and A&R community.

The Academy of Country Music (ACM) and country.com, the Web site for CBS cable networks TNN and CMT, have inked a multi-year agreement making country.com the official online site of the ACM. Country.com begins its association with ACM by providing three days’ coverage of the 35th annual ACM Awards, begin-
ing May 1, including coverage of rehearsals and chats with nominees, performers, and presenters. At 7:30 p.m. EST May 3, country.com will host a 30-minute awards show on Webcast just prior to the televised awards show. Country.com will also be involved in the design and re-
launch of the official ACM Web site, country.com, which will complement the awards show coverage.
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Wednesday Evening
May 3, 2000, 8pm ET/PT

For Simulcast Clearance, call Robin Rhodes at 972-448-3376 or Shawn Studer at 817-599-4099, ext.2238
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<td>HOW DO YOU LIKE ME NOW!</td>
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<td>DARRELL WILLIAMS/RUSSELL DAVIS/DAVID CROWDER</td>
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<td>IT'S ALWAYS SOMETHING</td>
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<td>SOME THINGS NEVER CHANGE</td>
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**Note:** This is a sample of the data and does not represent the complete chart. For full details, please refer to the original Billboard chart.
FAMILY AFFAIR: Canadian family trio the Wilkinsonssmere the Hot Shot Debut nod on Top Country Albums, as their sophomore set, “Here And Now” (Giant), enters with more than 12,000 scans at No. 13 and narrowly misses a chart-topping entry on HeatSeekers, but it debuts at No. 2.

First-week sales for the new set surpass the figure logged by “Nothing But Love,” which entered the country chart at No. 41 in the Aug. 4, 1998, issue with approximately 1,000 units, then began its fastest rise at the registers with 19,000 units during Christmas chart week that year. “Jimmy’s Got A Girlfriend,” the lead single from the new title, finishes at No. 36 on Hot Country Singles & Tracks and bullets with a 30% increase at No. 5 on Top Country Singles Sales.

TOP TANG: Up 295 detections, George Strait’s “The Best Day” (MCA Nashville) stalls a five-week reign atop Hot Country Singles & Tracks by Toby Keith’s “How Do You Like Me Now!” (DreamWorks), which is pushed to No. 2. Keith’s song steps aside rather unwillingly by 2%.

Checkered Flags: As “The Best Day” becomes George Strait’s 35th No. 1 on Hot Country Singles & Tracks since “Fool Hearted Memory” topped the list in 1992, he fortifies his stance on the list of all-time No. 1 country hitmakers, Strait jumps from No. 4 to tie for third place with Ronnie Milsap, who logged 35 No. 1 singles between 1974 and 1989.

With 40 chart-topppers between 1986 and 1988, Conway Twitty continues as the artist with the most No. 1 songs, followed by Merle Haggard with 38 titles since 1966 and 1987. Alabama moves from fifth to fourth place with 28 No. 1 songs since 1980, while Charlie Pride steps into fifth place with 29 No. 1 singles from 1969-1983.

Mr. HAG TOLD THE STORY: With a 38% increase, Merle Haggard’s “Live At Billy Bob’s Texas” (Smith Music Group/Eclipse) jumps 69-61 with Pacesetter honors on Top Country Albums following a recent New York Times piece on the title. “The Roseanne” show. Two other Haggard sets benefit from the media focus: “16 Biggest Hits” (Legacy/Epic), which gains 24% to jump 63-55, and “For The Record—43 Legendary Hits” (TBA/DBNA), which re-enters at No. 66 with a 63% increase.

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

COUNTRY ARTISTS & MUSIC

Price’s Labor Of ‘Love’ Wins Support From Buddha

BY JIM BESMAN

NEW YORK—At age 74 “with a bul- let,” Ray Price, who also works as a “not being a kid after all.” Still, the influ- ence country music great, who con- tinues to tour 100 or so dates a year, continues to release a new album every first since 1929.

In fact, the BMI-distributed Bud- dha/Justice Records set “Prisoner Of Love,” due May 16, is “a real blessing,” says Price. “I’ve been doing this for 50 years, so it’s kind of hard to get me excited anymore,” he says, “but I am about this album and the record compa- ny. This time they’re going to do something for me instead of sitting and waiting to see if it happens on its own, and it’s been a long time since I had that—not since Don Law was alive.”

Here Price refers to the legendary Columbia executive and producer who worked with Price back in the early days. Now, with producer Randall Jamali—head of Houston-based Justified and Sealed Music, the label that produced Wilson Nelson and Waylon Jen- nings—Price has clearly found a pro- ducer with both respect for his past and appreciation for his present.

The same can be said for Buddha VP Alex Miller, who saw Price perform last month at a music confab in Austin, Texas. “I knew him from records, but I’d never seen him per- form live—and it was uplifting,” says Miller. “He sounds better now than 30 years ago. There was a sense that every song was always going to be the best, but he could only be one-fifth as viable as he is an artist and a man when I’m 74.”

Price certainly wowed the confab crowd, and had an impressive fan base, as grunged straddles genres, first emerging in the late ’50s with an innovative shuff- ling honky-tonk sound, then moving smoothly into a broader, more pop-oriented style of the ’60s.

On “Prisoner Of Love,” which was arranged by David Campbell (Beck’s father), who incidentally has also produced the Rolling Stones and Julio Iglesias, Price delivers songs made famous by the Beatles (“In My Life”), Louis Armstrong (“What A Wonderful World”), and Nat “King” Cole (“Ram- blin’ Rose”), along with such pop stan- dards as “Fly Me To The Moon” and “Body & Soul.” Also included are new versions of the past Price hits “I’ve Got A New Heartache” and “Better Class Of Losers.”

But Price sings out “If It’s Love (Tender It All),” by J.T. Hooker—of his frequent singer player Hank Cochran—who co-wrote the title track, “Only Bridge.” It’s a great love song, really kind of philoso- phical,” says Price.


The line-up of Price’s new Cut includes the “Prisoner Of Love” title track and “Better Class Of Losers” to classic

dards, may be a selling point, as the Buddha offers many years with the label, and in addition to Israelites, the price of the year, in addition to the time period last year and continue to

people purchasing three- and four-day passes instead of one-day admissions.

Though perceived by some as a bluegrass festival, MerleFest spokes- woman Penny Parsons says, the event has much to offer. “It was created to reflect Merle’s musical tastes, which included a lot of different music—bluegrass, folk, Southern rock, and other styles,” she says.

Doc Watson and Merle’s son, richard, will perform at the event, as will Laurie Lewis & Her Bluegrass Boys, Tony Rice, Peter Rowan, Acoustic Syndicate, Tony Rice, Irlene Outy, Jamie Har- ford (John Hartford’s son), and others. “I always think of MerleFest as a sponsor an outreach program in which musicians perform at local schools. More than 12,000 students were exposed to acoustic music via the program last year. Further information can be obtained at merlefest.org.

Lineup Set For MerleFest 2000

BY DEBORAH EVANS PRICE

NASHVILLE—Willie Nelson, Nanci Griffith & The Blue Moon Orchestra, Sam Bush, Ralph Stanley & The Clinch Mountain Boys, Gillian Welch & David Rawlings and Tish Hinojosa are among the acts who will be per- forming at MerleFest.2000.

Created to celebrate the music of the late Merle Watson and his father, Doc Watson, the festival marks its 15th anniversary this year.

The event is set for April 27-30 at Warrensville, N.C. Last year’s festival drew 63,000 participants, with a paid at- tendance of 33,205—up nearly 20% over the previous year’s 28,000.

According to officials at MerleFest, advance tickets sold through the end of March were up 10% over the same time period last year and continue to sell briskly, and there is an increase in

Price, who is self managed and booked through Jim Doran, is eager to “work hard” in support of “Prisoner Of Love,” both domestically and inExport.

“Because the company is behind it, and I’m thrilled to be there,” he says.
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<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>CERTIFICATION</th>
<th>WEEKS ON CHART</th>
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<tr>
<td>1</td>
<td>JO DEE MESSINA</td>
<td>CURD 77080 (10.98/16.98)</td>
<td>I'M ALRIGHT</td>
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<td>2</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA NASHVILLE 10882 (10.98/16.98)</td>
<td>THE GREATEST HITS COLLECTION</td>
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<td>TIM McGRAW</td>
<td>CURD 77860 (10.98/16.98)</td>
<td>EVERYONE</td>
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<td>4</td>
<td>TRISHA YEARWOOD</td>
<td>MCA NASHVILLE 17002 (10.98/16.98)</td>
<td>(SONGBOOK) A COLLECTION OF HITS</td>
<td>135</td>
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<td>5</td>
<td>HANK WILLIAMS JR.</td>
<td>CURD 77680 (10.98/16.98)</td>
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<td>ALAN JACKSON</td>
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<td>HEARTBEATS</td>
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<td>VIRGIN 29258 (12.98/16.98)</td>
<td>THE WOMAN IN ME</td>
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<td>9</td>
<td>JOHN DENVER</td>
<td>MCA NASHVILLE 45070 (10.98/16.98)</td>
<td>THE BEST OF JOHN DENVER</td>
<td>94</td>
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<td>10</td>
<td>TIM McGRAW</td>
<td>CURD 77519 (10.98/16.98)</td>
<td>NOT A MOMENT SOON</td>
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<td>MCA 67165 (10.98/16.98)</td>
<td>EVOLUTION</td>
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<td>13</td>
<td>CHARLIE DANIELS</td>
<td>EAGLE 64120 (10.98/16.98)</td>
<td>SUPER HIT</td>
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<td>LEANN RIMES</td>
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<td>YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS</td>
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<td>NOW THAT I'VE FOUND YOU</td>
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<td>20</td>
<td>THE CARSON DALE BARNS BAND</td>
<td>EAGLE 64050 (17.98/21.98)</td>
<td>A DECADE OF HITS</td>
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<td>TRAVIS TRITT</td>
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<td>THE GREATEST HITS - FROM THE BEGINNING</td>
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<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 83060 (10.98/16.98)</td>
<td>THE BEST OF JOHN MICHAEL MONTGOMERY</td>
<td>123</td>
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<td>24</td>
<td>THE CARSON DALE BARNS BAND</td>
<td>EAGLE 64050 (17.98/21.98)</td>
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<td>25</td>
<td>KENNY ROGERS</td>
<td>CAPITOL 46109 (0.98/16.98)</td>
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Los Angeles-based duo, consisting of sisters Erica and Tina Atkins (both twentysomethings), who wrote the single back in 1997 and have performed professionally for the past five years.

Ironically, Sean "Puffy" Combs was the first to really show interest in the group. "When he paid attention, everybody else started paying attention," Tina says. "We went through negotiations to see what we could work out with both Columbia and Arista, and Puff felt the most comfortable in going with Columbia."

Anders Eric, "Columbia does really well with developing artists, and we didn't want our music to pigeonhole into one market. We wanted to have it distributed worldwide. We thought Columbia had the vehicle."

According to Tyrone Murray, director of national marketing for Columbia, Mary is "a groundbreaking act for the label."

It may be groundbreaking for gospel as well. For now, however, Erica is content to prove that gospel music doesn't have to be boring and that the seemingly inevitable mainstream success was hardly their sole purpose.

"This is the music we vibed off of," Tina notes. "We didn't have an intention to sound a certain way. Some songs have a Southern twang, others are more urban. We're just doing what we love and we're doing it our way."

PEACE AT LAST: After more than a year and a half of litigation that began with the October 1998 filing of a $75 million, 11-count lawsuit by God's Property founder Linda Searight against E-Rite Music, Vicki and Claude Latailleu, Kirk Franklin, and former member Michael McCollum (Continued on page 38)

(Bump It Up) With 23 stations to its credit, gospel's newest sensation, Mary Mary, had the third-most-added record ("Shackles") at R&B radio's first week out. The single, which has been winging its way up The Billboard Hot 100, where it's currently No. 43, and has thus far scanned 43,000 units, according to SoundScan, has also landed the group on Billboard's dance and R&B singles charts.

But it is not numbers but instead the incredible buzz surrounding this youthful, avant-garde, dynamic sister act that has all of gospel talking. Their brand of funky, high-energy, unfettered, and uncompromised holy-ho-praise is gospel's newest rage.

The album, titled "Thankful" and due May 2, showcases not only the full range of their vocal strength but the broader depth of their wide-ranging appeal, from reworked adaptations of classics like "What A Friend" and James Cleveland's "No Way Tired" (remained "I Can't Just Give Up Now") to a vamped-out "Wade In The Water" (courtesy of producer Andrew Gouche) and the hip-hop stylized "I Sings," featuring rapper BIJ Jay.

And Destiny's Child joins them on the cut "Got To Me."

Combine that with the success of the lead single and you couldn't have a more winning combination for the

Higher Ground
by Deborah Evan Price

CHECKING IN WITH MICHAEL ENGLISH: "Years ago, when I was approached by a record company they said, 'Michael, you have a great voice, but what do you have to say?' " Michael English recalls of his early days in Christian music. "I got tired of hearing, 'What have you got to say? What have you got to say?' I went home, and I said, 'God, if this is your will, if this is what you want me to do, give me something to say.' Now, 10 years later ... I have plenty to say."

Indeed. English has been through more peaks and valleys in the last decade than any other artist in the history of the contemporary Christian genre, and his personal triumphs, tragedies, accomplishments, and mistakes have been media fodder open to public view. At the 1994 Dove Awards, English won six trophies, including artist of the year, only to return them when scandal erupted the morning after the awards concerning his affair with another married artist.

In 1994, he signed with Curb and made a foray into the mainstream pop market with the 1996 album "Freedom," which spawned the AC hit "Your Love Amazes Me." He continued to have ties to the Christian industry, co-producing Southern gospel albums for the Stamps and the Gaither Vocal Band and two Dove Award-winning songs for the Martins. Last year he released an album of classic gospel songs that was well-received and began hosting his own TV show on the Trinity Broadcast Network.

Now he's back on Billboard's Top Contemporary Christian albums chart with "Heaven To Earth," his first collection of new songs for the Christian market since 1998's "Hope" on Warner Alliance. Just prior to the release of his new album, English was back in the headlines, dealing with an addiction to prescription pills.

"There's no way to explain what I've been going through the past three years because of the bondage. Something like this can tie you down and tear you apart, and not just you but everyone around you," he says. "For me, it all started with facility operation and taking pain medication that's easily dispensed by a doctor. Most of the time, you'll just pop the bottle back and not use it anymore, and I did for a while, until I got the flu."

"English says he began taking the pain pills for flu symptoms and felt better quickly. Soon after, it became easy to take the medication (hydrocodone) for anything that was ailing him. Before he knew it, he had a serious problem. "You don't realize a mind-altering, synthetic drug like that can make things better for a while, until you have to have more and more and more," he says. "[Then] not realizing it, he is really away from you like it made him. There were no flu symptoms, no back problems, none of the pain of the operation. It was a year and a half after I knew it, and I was still taking this stuff. I had built up an tolerance that would blow your mind."

English says he would sometimes take as many as 30 pills a day and had begun to isolate himself from friends and family. At one of his lowest points, he says, he saw the face of Satan. He knew he needed help. He found a good doctor, entered a Nashville treatment facility last February, and, with God's help, turned his life around.

As is the case with celebrities, English didn't have the luxury of buying his独自s in private. The story broke in Nashville the night of the Grammy Awards, and during the telecast local TV stations kept running promo spots about the upcoming news and the story of "the Michael English drug scandal." He had been watching the awards and, needless to say, was shaken by the coverage.

"Special Delivery," the newest and longest awaited recording by The Messengers is more than just special... it's phenomenal. This message of inspiration and revelation just has to be heard to be appreciated.
Artists & Music

Classical KEEPING SCORE

by Bradley Bamburger

IN PRINT: More than perhaps any other genre, classical music has written publications to cultivate its audience. Sadly, there is not a single monthly classical magazine in the U.S., although the UK supports three of them: Gramophone, BBC Music, and Classic CD. Each serves a bigger U.S. audience, and each has started to become more general in recent years, reaching out as much to neophytes as to aficionados. Now, seemingly against all odds, another British classical monthly is out to succeed by going the other route—serving the devoted classical collector.

First published in March, the London-based International Record Review is helmed by publisher Barry Irving, former Gramophone advertising director, and editor Harley Smith, former Gramophone deputy editor. (Both left Gramophone last year when the longstanding family-owned magazine was purchased by U.K. corporation Haymarket Publications.) Reflecting its brief, the illese is oversized yet austere visually—being something of a cross between a Gramophone and the monochromatic American collector’s homage Fanfare. Its editorial content goes against the grain: No artist interviews but lots of expert opinion from a large international reviewing staff.

Along with reviews, the Record Review will showcase one extended cover feature. The debut issue had Pierre Boulez on the cover, in honor of his 70th birthday. This issue has with a long essay on his recording career by Paul Griffiths. More typically, the April cover took Chabrier on disc, and the May issue will boast a comparative feature on Stravinsky’s “Rite Of Spring” by one of this year’s favorite books on music, Michael Oliver.

Smith says that while a greenhorn classical start-up would likely fail these days, the experience of the Record Review team should enable it to take advantage of “a gap” in the classical music market. “The entry point for classical music is very well-served, particularly in the U.K., but there is hardly anywhere for the real collector to turn,” she says. “Our critics aren’t out to explain what a Mahler symphony sounds like; but the newest recordings stick up against them. Our focus is to show in that we’re not going to newsstands but will be available only at record retail—the major chains and classical independents—and by subscription.”

Recognizing the Internet’s expansion of the international record market, the Record Review will cover releases from all territories. And, heedings criticisms of some American readers of British classical magazines, Smith promises to avoid an Anglo bias, “to point out that Brits always push Simon Rattle.”

IN PRINT AGAIN: The U.K.’s Orpheus Publications, publishers of the Strand, have reacquired the International Piano Quarterly and International Classical Record Collector, the latter covering historic recordings. Originated by Gramophone, the two beautifully produced and highly necessary specialist journals were shut down last year (along with a sister opera quarterly) following the magazine’s purchase by Haymarket. As of the spring issue, the Piano Quarterly—formerly edited by Julian Haylock—will be edited by Julian Haylock. Haylock has also published two other quarters, Early Music and the peerless world music organ Songlines.

ON VIEW: With the wonderful sounds of the recent archival recordings from the New York Philharmonic and the Philadelphia Orchestra still ringing in connoisseurs’ ears, the Chicago Symphony Orchestra—the do-it-yourself pioneer in many ways—has teamed with Video Artists International (VAI) to issue the “Chicago Symphony Orchestra Historical Telecasts.” The series of video tapes from the orchestras’ 1943-61 performances on WGN-TV Chicago were drawn from some 80 programs in the Chicago Symphony’s Rosenthal Archives, which holds one of the largest stores of symphonic visuals in the U.S. The initial seven forms represent the first video release of full concerts conducted by the likes of Leopold Stokowski, Georg Szell, and Fritz Reiner.

Among the first-batch highlights are the Stokowski-led performances of Beethoven’s Second Symphony and Brahms’ Fourth Symphony, with Budapest’s Debussy the thrilling transcription of Bach’s Toccata and Fugue in D Minor. Even more interesting is the tape devoted to Paul Hindemith, who leads the Chicago in his own “Concerto For Strings And Brass” as his 75th birthday. As to aficionados, our critics have said that the VAI release is a “handsome product” and “a major revelation.”

Griffiths.

IN PRINT: The long-form video magazine has been around for several years, but its recent debut on the U.K. scene has brushed against the others. Our critics have said that “it’s a bit more sophisticated than its American cousin,” and “it’s nicely produced.” The magazine’s appeal is clear: Its lead critic, John Arden, says that “we curate the Verdi and Puccini and as well as the mad scene from Amboise Thomas’ ‘Hamlet.’” EMI has made an effort to preserve the Vai tapes, and the title has proven popular enough that VAI has made several re-pressings in its first two months.

ON VIEW: TOO: The only major label still investing in classical video (and doing it well) is Atlantic. The company’s NVC Arts imprint has issued the four-volume “Great Composers” series and Bruno Monsaingeon’s widely acclaimed films on Sviatoslav Richter, David Oistrakh, and Horowitz. For the latter, the Program of stock “The Art Of Singing,” these three of the two pioneering “The Art Of Conducting” have been the only real classical video hits of recent years (Keeping Score, Billboard, April 3, 1999, and Nov 21, 1998).

Each bit the equal of its marvelous predecessors, the 100-minute “Art Of The Piano” on VHS and DVD in the U.S., with PBS broadcasting the film June 7. (And due May 9 from Philips a companion two-CD set, drawn from its “Great Pianists Of The 20th Century” edition.) Like the Art Of Singing, the keyboard documentary was co-produced by London’s IMG Artists with the Paris firm Ideal Films and directed by former IRC staffer Donald Sturrock.

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Jazz, Steel Pan Mix in Narel's Hands
Queens, N.Y., Musician Masters, Extends Trinidadian Genre

STEEL PANACEA: How many kids from Queens, N.Y., end up becoming masters of the steel pan, an instrument inexorably linked to the culture of Trinidad? And how many, in the process of mastering the instrument, mix it with jazz improvisation and compositional elements to create a sound uniquely their own?

The inevitable answer is just one—Andy Narel. "My dad did social work with gangs when I was growing up," he explains, "and one of the activities he set up for the kids was steel pan lessons. My brother and I were exposed to it, and by the time I was 10 we had a group and were playing gigs."

Although he initially had no intention of making music his profession, Narel's love for the pans eventually eclipsed his pressed studies at the University of California, Berkeley. "I drifted toward the music program," he says, recalling the day he cut classes to listen to a new Herbie Hancock album. "Eventually, I decided that someone else could not fight their way into medical school."

In trading his studies for music, Narel left on a highly competitive situation and landed himself in another. "I was sort of the white kid from New York who Trinidadians were hearing about," he reports. "With the steel pans, you're connected with Trinidad, because that is where all comes from. Early steel pan bands in Trinidad were comprised of gang members, and there was a lot of competition and violence. It was actually dangerous to be in a steel pan band."

While playing pans might not be as dangerous today as in the instrument's formative days, competition for mastery of the instrument remains high. "Steel pans are considered war, and it is all about winning," says Narel. "The pan contests in Trinidad are promoted like fights."

Rather than being hampered by his "outsider" status, Narel has become a welcome participant in steel pan culture. Last year, he became the first non-Trinidadian in the country's history to be invited to compose and arrange for one of the steel bands competing in the island's annual Panorama festival.

Two of the songs performed at that competition made their recorded debut on "Fire In The Engine Room" (Heads Up, April 25), the latest entry in Narel's steel pan-meets-jazz discography. Those compositions were recorded in San Francisco with Narel's steel band, bassist Keith Jones, drummer Paul Van Wegeningen, and percussionist Jesus Diaz. But tracks were recorded in Paris with a French-Caribbean and in New York with a Latin jazz band featuring the rhythm section from the Caribbean Jazz Project, with whom Narel recorded two albums. Narel plays pans, in addition to the pans, on several tracks.

"The whole sensibility of what I do is rooted in jazz, in terms of the structures of the music and the improvisational qualities in the way I interact with the other players," says Narel.

by Steve Graybow

Narel says, "It comes from my jazz background, from growing up listening to the great jazz artists, in addition to classical music and various types of African and Brazilian music."

"A Trinidadian woman told me that it was inevitable that someone from outside the island's culture would become a master of the pans and would be the herald of steel pans outside of the country," recalls Narel. "She said she was glad it was me, because I really love and respect the culture and tradition along with the music. It was one of the nicest things anyone ever said to me."

AND: Jay Beckett steps outside his role as leader of Spivo Gyra on "Eye Contact" (Windmill Hill Jazz, Tuesday [18]), blowing tenor, alto, and soprano saxophone in an altogether more intimate setting than his group generally allows... Erich Aigner's "Poets, Misfits, Beggars And Shamans" (Heart Music, Tuesday [18]) finds the eclectic guitarist alternating between a live jazz quartet setting and atmospheric, percussion-rich studio tracks, both of which highlight his ruminating... Jimi Hendrix meets Wes Montgomery technique.

Jazz passengers co-founder Roy Nanhon performs May 5 and 6 at St. Ann's in Brooklyn, N.Y., in a program of "Fire At Keaton's Bar & Grill" (Six Degrees, released March 28), an ambitious, literature-meets-jazz project that tells the tale of a fire at a neighborhood bar. Vocalist Deborah Harry, Elvis Costello, Richard Butler, and Nancy King will reprise the roles they play on the album, performing alongside saxophonist Nathanson's 12-piece band.

The deadline for securing a show case spot at the Billboard/BET on Jazz confab is May 1. Contact swing@billboard.com for more information.

IN THE SPIRIT
(Continued from page 43)

... of God's Property, word comes of a settlement, with litigation among all parties satisfactorily resolved.

The group is anxious to get back into the studio, and we are ready to resume the evangelical and Christian outreach that was the original vision and focus for the group," says Searight, who alleged fraud, contractual interference, and defamation in the suit filed in 1998.

"I pray that gospel music will never have to face this type of tragedy," says a reflective Kirk Franklin.

God's Property soared to the top of the R&B and gospel charts with its 1997 Grammy-winning debut, "God's Property" (featuring the smash single "Stomp"), which sold 2.1 million copies, according to SoundScan. With the suit behind him, B-Eaze Music president Claude Lattalle says he's ready to get back to the label's mission of "providing positive and relevant alternative music for youth, both church and unreached." Under the banner of B-Bite Music, the group is set to begin work on its long overdue sophomore release this summer.

BRIEFLY: Lee Williams & the Spiritual QC's hope to follow the success of their heralded "I Don't Want No Notes" with a new live concert release that was recorded April 5 in Memphis. The yet-to-be-titled project is due sometime later this year.
AS AN ADVOCATE of the music recording industry for all of my professional life, I’ve been a cheerleader for new and better formats and a believer in pushing the creative and technological envelope. And, despite my format-neutral view of technology, I cannot ignore the progress that the industry has made in digital recording. In my tenure as Pro Audio editor, I’ve seen quantum leaps in resolution, all for the good of the creators and consumers of recorded music.

Having said that, I feel that a dispassionate reassessment of this progress is in order. I’m not talking about the numbers and buzzwords that we all know—24 bits, 96 kilohertz, 5.1, Direct Stream Digital, etc. I’m talking about the implementation of sophisticated digital recording in a real-world environment.

Having heard the raves and rants of hundreds of recording professionals and assimilated my own views from firsthand experience on the front lines of the recording wars, I’ve come to the conclusion that we, as a community, are as often dazzled by the magic of this new technology as we are frustrated by it.

In the old days, recording professionals relied exclusively on analog equipment, which sounded great but was often temperamental and unreliable. Despite the complexities of those analog recording setups, they were quaint and simple by modern standards.

Today, in order to be competitive, a studio owner not only must invest in a complex array of soon-to-be-obsolete digital technology but must be committed to understanding how it works and troubleshooting it with little or no help from the manufacturers.

It’s not that the equipment makers don’t support their own products. On the contrary, most companies have active technical support departments that are free for products under warranty. Help is always just a phone call away, usually a long-distance call that begins with a long hold period.

The problem is that the tech support specialist at manufacturer A isn’t necessarily familiar with the user’s product from manufacturer B. And it doesn’t stop at A, B, or C. In order to really make things happen, a studio owner must involve himself or herself with a vast range of products from different manufacturers, many of which are new players to the industry and many of whose products have not been thoroughly tested against other leading products.

Consider the following scenario. In the modest but competitive digital editing studio that I recently set up, I have the following tools, each made by a different company:

- Computer
- Digital recording/editing software and hardware
- SCSI accelerator card
- External drive enclosure
- External hard drive
- Tape storage drive
- Tape storage drive software
- CD-R drive
- CD-burning software
- External floppy drive
- Floppy drive copy protection software
- Monitor

In tandem for my clients and me to make music. Sometimes it’s simple. For example, the software that is used to back up the hard drive is compatible with the software that I use for digital editing, so the back-up process is as easy as dragging and dropping files.

Other times it’s confounding. For example, I spent hours trying to install and authorize the digital editing software and its related plug-ins only to discover that the firmware for the floppy drive had to be updated and a new driver had to be installed in order to ensure copyright protection. Also, when a tiny screw came off the back of my tape drive, it took several hours of anxious waiting until the manufacturer called back promising to overnight the rare but important part. (Had he not, I would have lost momentum on a large project that was at a critical phase.)

With a few notable exceptions, the technical support reps from the various companies have been as helpful as they can be, but their ability to understand the intricacies of my system is understandably limited. After all, every studio is unique, and a person half a world away on the phone can’t be expected to know every piece of gear in every room.

But even when the person on the other end of the line is earnestly trying to solve the problem, the sheer amount of time spent on hold and on the phone is enough to wear down even the most patient person—especially when the call ends with the tech support rep passing the buck to another company’s product.

So, after months of troubleshooting various software, firmware, and hardware products and waiting for certain companies to make available the newest versions of their products—thereby ensuring compatibility with other products I already owned—I finally have a working system. But it’s still prone to glitches, some of which can be pesky and time-consuming enough to derail creativity in progress. And the point, after all, is to promote creativity, not inhibit it.

Fortunately, manufacturers and dealers have come a long way in the past few years in their understanding of how different products work together in real-world applications. This has eased some of the burden on the user who wants to be on the cutting edge but doesn’t want to bleed to death. But, judging from my own experience and that of countless others who have shared their stories with me, there’s a long way to go before the world of digital recording is streamlined and standardized.

In the meantime, here’s hoping that our frustrations are mitigated by those magical moments that we all live to capture.

### Pollack Transforms Reznor’s Nothing Studios

**New Orleans’ Most Advanced Facility Plans To Go Commercial**

By Dan Daley

Nothing Studios hardly lives up to its name. With 17,000 square feet of space housing two control rooms, various tracking spaces, pre-production suites, offices, lounges, two residential apartments, a kitchen, a fully equipped gymnasium, and a video-game room that puts many arcades to shame. Nothing is indeed something.

Nothing is also a facility in transition, an illustration of yet another milestone of maturity in the studio business. As Brian Pollack, Nothing studio manager, puts it, “The business is changing, and it was time to make a $2 million-plus personal facility to start for itself.”

Like many successful rock stars of the last decade, Trent Reznor, Nine Inch Nails’ (NIN) founder and one of the guiding forces of Goth-rock music, had the means and the motivation to establish his own recording facility, both as a focus for his creative work and as an economic hedge against the cost of extended recording sessions for increasingly complex albums.

Reznor commissioned what would become Nothing Studios in 1996, in the wake of the multi-platinum success of NIN’s “Downward Spiral” breakthrough album. He chose New Orleans, a city whose own Gothic mystique appealed to Reznor, as it has to other artists—among them “Interview With The Vampire” author Anne Rice, whose work, like that of Reznor and his acolyte Marilyn Manson, rides the line between reality and the supernatural.

The studio’s original incarnation as Reznor’s personal studio followed his own macabre motif: It was built in a turn-of-the-century former funeral home, the casket elevator was converted to haul amplifiers, and the building’s front door frame was modified to fit the door frame acquired from actress Sharon Tate’s Los Angeles house, the same one that she was murdered in by the Manson (Continued on next page)
family and that Reznor had rested in 1994 to record "Downward Spiral." But though it was intended from the start as a private studio, Nothing Studios is also the city’s most advanced studio facility, equipped with a 72-input Solid State Logic (SSL) G Series console purchased from Los Angeles facility Larabee North, that was upgraded to a G-plus.

Reznor’s huge and eclectic synthesizer collection, from antique analog Moogs to modern digital synths, surrounds an extensive output array that covers the gamut from vintage gems like LA-2As and Peltech compressors to Lexicon 480L digital processors. In addition, 24 channels of 24-bit Pro Tools were added.

A second control room was initially fitted with an Amek Mozart console and another Pro Tools rig, and both rooms were linked via tie lines and through a central server system for sound file exchange. The studio’s acoustical design was done by Steve "Coco" Brauer, who also designed parts of the Record Plant studios in Los Angeles and worked with Reznor in adapting the Tate house into a recording space.

Although the facility was never officially christened, it originally took on the informal name Hot Snakes, after one of Reznor’s companies. All that changed in April, when it was decided to make the facility—renamed Nothing Studios after Reznor’s custom label under Interscope Records—a commercial venture.

Pollack was working as an assistant engineer at Record Plant studios, where he met Reznor during sessions for "Downward Spiral." Five years ago, Reznor invited him to manage the private studio. Now his mandate is to take the facility to the commercial level, and while he realizes that it’s a transition that other high-end personal studios have undergone in the past, it’s still one with few templates for guidance.

"One of the issues here is that this studio was designed for how Trent likes to work," Pollack explains. "Instead of the mike [preamps] being normalized to certain [console] inputs, the synths are. That’s perfect for Trent, but that’s not how it’s done at most for-hire facilities.”

Pollack adds that while taking the studio commercial had been a subtext for the facility, the details of doing so were never enumerated. Fortunately, he says, he had always worked with that notion in the back of his mind. "It’s a hybrid design in terms of things like tie-lining the rooms together and having an SSL, which is very much a common technology platform,” he says. "The idea that other producers, artists, and engineers would work here was always in my thinking as I set the place up."

That’s already happened to a limited extent, in addition to records by Marilyn Manson, produced by Reznor, the studio has also done remixes for Puff Daddy and David Bowie. But to make the facility truly independent of Reznor is more complex than changing its name.

Pollack concedes that he has to face the issue on at least two major fronts—technical and perceptual. While small steps have already been taken, such as exchanging the B room’s Mozart for a pair of Mackie digital mixers, significantly larger changes will likely need to be implemented in the future.

These include integrating the tracking spaces with the control rooms—a former garage is a candidate for design into a large tracking space, with two smaller but still ample rooms behind the Tannoy/JBL-mixed main monitor mixers as secondary live recording areas. All are already tied-line to the control room, but none have direct visual connections to it or to each other; video monitors are used instead.

"That was fine for the way Trent works,” Pollack explains. "He likes to build ideas from drum loops and synths, then call in live musicians one at a time to flesh them out. But in order to make this a commercial facility, we’ll need at some point to create more conventional tracking spaces and integrate them with the control rooms.”

The plan initially is to market the studio mainly as an overdub and mixing facility, thus sidestepping the tracking room issues for the time being. But Pollack also says that having the most advanced technical complement in his market buys him some time before decisions have to be made to capitalize additions to the studios.

And that situation is abetted by the fact that Daniel Lanois’ Kingsway Studios closed recently and that American Studio Studios is closing for the summer due to a forced relocation (it is scheduled to reopen in July).

But perhaps more complex than the technical issues are the perceptual ones. For instance, do you leverage Reznor’s name recognition as part of a marketing plan? There are immediately apparent pros and cons to the question.

“People in the industry know who Trent is, and they have a lot of respect for what he’s accomplished,” says Pollack. "But he's known for a certain type of music and not the kind that New Orleans is known for, which is jazz and blues. Do you want to make the connection very upfront or downplay it? I don’t know the answer yet."

New Orleans is a second-tier market in the music business. Do you position it—and by extension, the studio—as a destination or a stopover for touring artists? “It could be either; it could be both,” Pollack says.

Finally, there is the potentially treacherous issue of how to wear Reznor himself from the notion of having a sophisticated facility at his beck and call 24/7.

"You do get used to having it at your disposal, and I know that that's going to be an issue to some degree, particularly in the beginning," Pollack concedes. "There’s a few ways to deal with it. For starters, I know Trent’s schedule, so when he’s out on the road for 10 weeks or so, I know I’ll have an open slot for that long ahead of me. When he’s not touring, it’s possible that we’ll have to make other provisions.

"Eventually, though, I expect that he’ll have to book his own facility in advance, like any other client," he continues. "I know he likes the convenience of having his own facility, but Trent’s also a good businessman, and the decision to go commercial was a business decision in the first place. So I believe we’ll be able to work it out over time. But this is new territory for me and for other private studios that have made this transition. So we’ll be learning as we go along.”

![The Top Choice for Topping the Charts](https://www.americanradiohistory.com/images/pro_tools.jpg)

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McLean Reaps ‘Pie’s’ Publishing

Madonna’s New Version, Other Hits Pay Off For Songwriter

BY JIM BESSMAN

NEW YORK—Madonna’s current hit version of Don McLean’s epic 1971 hit “American Pie” is the latest reappearance of what the revitalized singer/songwriter calls “Donny’s Comet.”

“If you want to compete and you have a hit, you’d better learn something from that,” says McLean, though he notes that the song has returned four times before in the last few years.

In 1971, Garth Brooks closed his Central Park concert by bringing out McLean to join in on his version of “American Pie.” Last year, “Weird Al” Yankovic borrowed the song’s music for his “Star Wars” parody, and McLean licensed the song’s title for the “American Pie” hit feature film. The song was also selected by VH1 for inclusion in its documentary “The 100 Greatest Songs Of Rock And Roll.”

“One good thing I did was own all my publishing,” says McLean, who has always owned his copyrights, which are administered by Universal Music Publishing Group. McLean also owns his master recordings, which he leases to record companies.

“I was turned down by every major label because I wouldn’t give up my publishing,” says McLean, who first became known in the late ’60s working with Peter Seeger and the Clearwater shop on Hudson River cleanup campaigns. His 1970 debut album, “Tapestry,” was released by an indie label that United Artists bought out as McLean was making his 1971 “American Pie” album.

“They heard the song and wanted it, and I made them give me everything in the book, including back cuts,” he says. “But I think it was the right thing to do.”

Over eight minutes long in its album version, “American Pie,” which was edited for release as a single, was a tribute to Buddy Holly and the early rock’n’roll era that died with him, as well as an ode to America’s fading idealism. McLean followed it with other hits: “Vincent,” “Dreidel,” “Castles In The Air,” and a majestic 1981 version of Roy Orbison’s “Crying.”

But he did build a large international following by regularly releasing albums and touring in various countries every few years, he notes. Worldwide, Madonna’s “American Pie,” which originated in the soundtrack to her current movie, “The Next Best Thing,” has gone top 10 in Germany, the U.K., France, Canada, the Netherlands, Australia, Italy, Sweden, Denmark, and Norway.

“She knew exactly what she was doing and did a superb job,” says McLean of Madonna’s version, which he has previously called “sensual and mystical.”

Universal is now putting out a special reissue of the song’s sheet music featuring a cover photo of Madonna. “It’s a perennial best-seller,” says Universal Music Publishing president David Renzer, tallying up to 5,000 pieces in annual sales. But Renzer is also looking to market McLean’s catalog.

“He’d love for someone to do ‘And I Love Her So,’” says Renzer, “so we’re targeting every single music supervisor we deal with for a marketing campaign with sound bites attached.”

Renzer adds that McLean’s ‘Vincent,” a tribute to Vincent Van Gogh—which was the follow-up to “American Pie” and is also known as “Starry, Starry Night”—for its opening words—is another prospective cover being worked at Universal.

“When you have catalog, and something like this [Madonna’s “American Pie”] happens, you’ve got to make the most of it,” he says.

“Vincent” has also provided the title for McLean’s March PBS special, co-starring Nanci Griffith and Garth Brooks, and a titled “The Story of McLean’s ‘Starry, Starry Night.’”

Additionally, McLean has recently penned the title song for a Broadway musical biography of President Eisenhower and has recorded a children’s album and an album of Marty Robbins songs. He has also teamed with the Martin guitar company, which issued a Don McLean signature guitar.

On the business end, McLean has signed with C.M.G. (Curtis Management Group)—which licenses product relating to celebrities such as Babe Ruth, James Dean, Marilyn Monroe, and, coincidentally, Buddy Holly—for protection of McLean’s music.

“They’ve created a whole industry, basically around the images of people who are dead,” says McLean. “You can’t stop this. You can’t get people out of the public eye, and you can’t have a lot of intrusion in the fire, and it’s a lot of fun.”

Co-Publishing Deal. Blake Shelton, heard on the giant label, has signed a co-publishing deal with Sony/ATV Tree Publishing in Nashville that finalizes a new venture between the company and Gosnell Music Group. The deal includes the Woody Bomar, Sony/ATV Tree VP/GM of creative services; Shelton; and Boyd Braddock, producer of Shelton’s upcoming album for Tree Productions. Standing are Michael Koss, president of Gosnell Music Group, and Jim Sharp, Shelton’s personal manager.

New Deals for Foo Fighters Drummer, Big Yellow Dog Music, SESAC & NFIB

Contest online tie-in: John Lennon Songwriting Contest (JLSC) has aligned itself on an exclusive basis with SoundsBig.com, providing contest entrants with the convenience of submitting music electronically. SoundsBig will provide online registration forms so that contestants can upload their songs and compete without the hassles associated with mail-in entries. The site has also created a custom-programmed JLSC channel of last year’s winners and finalists. Deadline for the contest is Aug. 31. For more information and to enter, call 888-884-5572 or log on to jlsce.com.

Words & Music
by Iro Lichtman

Check ‘Em Out. Winners of the 14th annual Abe Olman Scholarship Awards for Songwriters—presented in New York recently at a reception hosted by the National Academy of Popular Music (NAPM), parent of the Songwriters’ Hall of Fame. Checks of $1,400 each were presented to writers who have been active in workshops conducted by ASCAP, BMI, SESAC, the Songwriters Guild of America, and NAPM. The winners, from left, are Edie Carey, Jabe Beyer, Angela Aj, Nina Marinko, and James Day. Shown in the back row, from left, are BMI president/CEO Frances Preston, SESAC VP Linda Lorenc, NAPM projects director Bob Leone, NAPM chairman/COA Hal David, NAPM vice chairman Ervin Drake, and Famous Music Publishing chairman/CEO Irwin Robinson.
Top Acts Set For Latin Awards Show

**By John Lannert**

Los Miguel, by the way, broke his own record recently at Mexico City's Auditorio Nacional with 18 straight concerts. Timbiriche continues to hold the all-time record of 20 consecutive concerts.

Luis Miguel also is leading a strong cast of artists who recently performed in Mexico City. Luisi was booked to play April 13-16 at Auditorio Coca-Cola in Monterrey. Tickets ranged from $20 to $45.

Among the notable acts who had sold out Auditorio Nacional in Mexico City were Shakira (April 12, tickets $10 to $60); and La Ley (April 14, tickets $40 to $50). Mercurio is set to appear April 29 at Auditorio Nacional. Tickets vary from $10 to $50.

On May 8, much-esteemed rock group Oasis is scheduled to make a stop at Palacio De Los Deportes. Tickets range from $80 to $120. That same day, the Hoteles Toto, the well-known pop-rock band from the late 70’s/early 80’s (“Hold The Line,” “Rosamia,” “Africa”), is set to appear at Auditorio Nacional. Tickets range from $10 to $50.

**March Sales Report:** Thanks to the out-of-the-box success of Los Temerarios’ “En La Madrugada Se Fue” ( Fonovisa), Shakira’s “MTV Unplugged” (Sony Discos), and Selena’s “All My Hits—Todos Mis Exitos Vol. 2” (EMI Latin), sales of titles charting on The Billboard Latin 50 jumped 9% on a weekly average basis. The numbers for titles appearing on The Billboard Latin 50 are based on sales data compiled by SoundScan, were measured over a four-week period from Feb. 29 to March 28. Sales figures for February and March 1998 were released on March 15.

Besides the aforementioned trio of hit discs, another factor propelling the market upward was the continued increase in sales of regional Mexican product. The weekly sales mean has leaped from 25,000 units in January to 35,500 units in February to 49,000 units in March.

Following are the sales recaps:

The Billboard Latin 50—March: 615,000 units; weekly average: 155,000 units; February: 794,000 units; weekly average: 141,000 units; March: 770,000 units; weekly average: 154,000 units.

Pop genre chart—March: 225,000 units; weekly average: 56,500 units; February: 275,000 units; weekly average: 56,000 units. March: 199,000; weekly average: 40,000 units.

Regional Mexican genre chart—March: 102,500 units; weekly average: 40,500 units; February: 280,000 units; weekly average: 41,500 units. March: 199,000; weekly average: 39,000 units.

Regional Mexican genre chart—March: 105,000 units; weekly average: 49,000 units. February: 178,000 units; weekly average: 35,500 units. March: 195,000 units; weekly average: 47,000 units.

**Getting Caught Up:** After two false starts, the Latin Latino Awards is now scheduled to take place Sept. 13 in Los Angeles Staples Center. The awards show initially had been set for two other dates in September: CBS-TV will broadcast the program.

Universal Latino’s Pedro Fernandez has signed with public relations firm Creative Link for representation. WBRQ-FM Sun-Juan, Puerto Rico, has chosen to operate a station to Hot Latin Tracks due to a format change to English. The total number of reporting stations now stands at 139.

Congratulations to Cachao, Descemer Bueno, and Pearl Jam, who were honored Feb. 28 when the city of New York declared that date as Cuco Valez Day. (On continued page)

**Latin Tracks A-Z**

**No.** | **Title** | **Artist** | **Company** | **Sales**
--- | --- | --- | --- | ---
1 | **AMAR TE ES UN PLACER** | (Jhonny Puerto, ASCAP) | Fonovisa | 3,250
2 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
3 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
4 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
5 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
6 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
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43 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
44 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
45 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
46 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
47 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
48 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
49 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000
50 | **AMOR** | (ASCAP/EMI Latin) | Fonovisa | 3,000

**Billboard**

**April 22, 2000**

www.americanradiohistory.com

**Britney Collects EMI Platinum.** Jive recording artist Britney Spears won a plus-binary platinum award to EMI Latin America because her April 1 performance in Miami, Shown from left, are Michael Galbre, international director at Jive Records; Leonor Villanueva, VP of marketing and artist development at EMI Latin America; Spears; and Jesús Lara, international label manager at EMI Latin America.
NOTAS (Continued from preceding page)

Famed sertóis group Los Tigres Del Norte and their record label, Fonovisa, are establishing the Los Tigres Del Norte Foundation to promote and preserve Spanish-language musical folk traditions.

Universal's Grammy-nominated rock band Mastros Verdes have kicked off a nine-city U.S. swing that will conclude April 23 in Anaheim, Calif.

There is a nice two-day slate of upcoming shows at the Lehman Center for the Performing Arts in New York. On April 11 Sony's redoubtable Rubén Blades will perform at the venue. On Saturday (10), noted Afro-Cuban percussion crew Los Papines and fine Latin jazz ensemble Ray Barretto & New World Spirit are slated to take the stage.

Ariola/BMG Latin rock superstar Jaguares will contribute the track “Desilizándote” to the soundtrack of the film “Mission Impossible II,” due in May on Hollywood Records. Steward Copeland, former drummer with the Police, produced the album. Jaguares is the new name of the band. Manuel Saúl Hernández. Jaguares were booked to play Sunday (10) and Wednesday (16) at the House of Blues in Los Angeles.

As El “Libro Extra” is set to air the life story of EMI Latin icon Selena on Monday (17).

A R G E N T I N A: Argentine Notas: Popular punk rock band Attaque 77 recently traveled to Spain to embark on its second tour and to record a new disc for BMG Argentina (Hondius 101). The recording was scheduled to take place at Madrid's Box Studios with producer Jim Wirt, who has worked with No Doubt and Sugar Mummies. Attaque’s last disc, “Otras Canciones,” went platinum in Argentina (60,000 units sold) and Chile (25,000 units).

Just out from EMI Argentina is Négrín “Del Siglo” from rock trio Divididos. Though guitar-driven “Esta Noche,” the album’s opening track, may not have the energy of rock rotation on rock radio stations, the lead track is the more sedate “Par Mil.” Produced by Afo Verde, the disc was cut at Abbey Road Studios in London.

On April 30, the second edition of Festival Argentino Em Buenos Aires is scheduled to take place with popular leaders, folkloric, tropical, and rock acts. Among them are Los Rancheros, Érica García, El Simbolo, Riki Maravilla, and Patricia Sosa.

C H A R T NOTES, RETAIL: Shika’s “MTV Unplugged” (Sony Discos) regains first place on The Billboard Latin 50 this issue with nearly 8,000 units. “MTV Unplugged,” which stays atop the pop genre chart for the sixth week running, rises 18-17 on The Billboard 200.

Now Hear This. EMI Latin America hosted a series of listening sessions March 28-31 in Miami Beach for Thalía’s upcoming disc, “Arrasando.” The album is due in late April in Latin America and the U.S. Arrasando among those attending the sessions were radio executives from Mexico City. Pictured, from left, are Jorge Vanarrkin, PD at VOM FM; Anibal Cordoba, artistic director at FM; José Ogorta, artistic director of Stereo Joya, Thalía, and Rafael Gil, president/CEO of EMI Latin America.

Son By Four’s eponymous album on Sony Discos tops the tropical/salsa genre chart with 6,500 units, up 8% from last issue.

Resting at No. 13 on The Billboard Latin 50 is Elvis Crespo’s “Suave-mente” (Sony Discos). Crespo’s groundbreaking disc, which makes its final appearance on the chart this issue, opened the floodgates for dozens of recording acts who tried to emulate its “merengue-bomba” style. The title track became an instant chart classic that was covered by numerous artists of widely different musical stripes.

Crespo was instantly tabbed as an artist to watch after his smoking showcase set at Billboard’s ninth annual International Latin Music Awards in 1998. The Puerto Rican star has exceeded all expectations. Earlier this year, Crespo once made three titles in the top 20 of The Billboard Latin 50.

Crespo’s set will be removed from The Billboard Latin 50 after this issue, because its two-year eligibility period to appear on the chart will have expired.

C H A R T NOTES, RADIO: In its fourth week atop Hot Latin Tracks, Son By Four’s “A Puro Dolor” (Sony Discos) displays the grip of its uppermost rung of the chart. The smash single slips downward from 20.2 million audience impressions to 20.1 million. And amazingly, for the third week in a row, “A Puro Dolor” stays astride both the pop and tropical/salsa genre charts. On the pop chart, “A Puro Dolor” scores 10.2 million impressions, up 400,000 from last issue. On the tropical/salsa genre chart, “A Puro Dolor” notches 13.5 million impressions, down 500,000 from last issue.

After a three-week absence from the top of the regional Mexican genre chart, Los Angeles Azules’ “El Listón De Tu Pelo” (EMI Latin) recaptures the throne with 9.5 million impressions, up 1.5 million from last issue.

S A L E S STATFILE: The Billboard Latin 50—this issue: 127,000 units; last issue: 120,000 units; similar issue last year: 167,000 units.

Pop genre chart—this issue: 40,000 units; last issue: 47,000 units; similar issue last year: 69,000 units.

Tropical/salsa genre chart—this issue: 34,000 units; last issue: 36,000 units; similar issue last year: 32,000 units.

Regional Mexican genre chart—this issue: 40,000 units; last issue: 45,000 units; similar issue last year: 50,000 units.

C H E C K THAT: Contrary to an item in the March 25 Latin Notes, the founder of Proyecto Uno is Nelson Zapata.

Christina En La Playa, Christina Aguilera was greeted by Avola/BMG Latin recording artist Pablo Montero and BMG U.S.S VP-GM Francisco Villanueva and his staff shortly after being a local concert recently for a Disney special. Her Spanish bow on BMG is expected sometime in the third quarter. Shown, from left, are Yovani Castillo, Southeast radio promoter at BMG U.S.S. Villa- nuva; Montero, Aguilera, Elena Mejía, marketing director at BMG U.S.S; George Major, director of promotion at BMG U.S.S- and Mayra Nevarez, press representative at BMG U.S.S.
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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.
Malaysian Gov’t Cracks Down On CD Pirates

BY GRAEME NESBITT
KUALA LUMPUR, Malaysia—The Malaysian government is introducing legislation that will boost its ability to crack down on manufacturers of pirate CDs. The Optical Disc Bill will require disc manufacturers to apply for a license to replicate optical discs and to imprint each disc with a numerical code, enabling its origin to be traced.

Domestic Trade and Consumer Affairs Minister Muhdyddin Yassin says the bill will help the ministry to act sternly against pirates. Currently, the role of ministry officials is confined to assisting the National Film Censor Board and the police in enforcing the anti-piracy provisions of the country’s Copyright Act.

According to Sandy Monteiro, GM of the Recording Industry Assn. of Malaysia (RIM), there are up to 50 optical-disc-manufacturing operations in Malaysia, while only 20 are required to meet demand for legitimate product in the territory. “There has definitely been an oversupply in the last few years,” says Monteiro.

Yassin and senior ministry officials were recently taken

Taxman Goes After 2 Japanese Labels
Both Pay Back Taxes And Penalties But Deny Wrongdoing

BY STEVE MCCULLE
TOKYO—Two Japanese record labels have admitted that they failed to report income to Japanese tax authorities, which now appear to be devoting more attention to the entertainment industry.

The labels, Universal Music K.K. and Avex, have paid additional taxes and penalties to the government. But the aggrieved labels claim their failure to report income was due to differences of interpretation and not deliberate attempts on their part to evade taxes.

Japanese media recently reported that the Tokyo Regional Taxation Bureau had found that Universal Music K.K. predecessor PolyGram K.K. and group company PolyGram K.K. failed to report some 20 billion yen ($2.5 billion) in income over several years from 1986. PolyGram K.K. and PolyGram K.K. were among a group of PolyGram companies worldwide that contributed funds to the 1985 purchase of Motown, and the Japanese labels had been writing off the cost of that contribution to the Motown purchase.

The tax bureau, saying the write-offs were unwarranted because the Japanese companies did not have managerial control of Motown, last year assessed Universal and Polygram a total of 10 billion yen ($85 million) in additional taxes.

Says a Universal Music Asia-Pacific spokesman, “As far as we are concerned, this was and still is a legitimate business investment. What exists today is a simple difference of interpretation between the tax authorities and us.”

More recently, Japan’s biggest independent label, Avex, admitted that it failed to report about 300 million yen ($2.9 million) in income over a two-year period ending in March 1999. The tax authorities said the label was not entitled to treat bonus payments to artists as business expenses. Avex also failed to declare as taxable income revenue from fan-club membership fees.

The Tokyo Regional Taxation Bureau asked Avex to pay 138 million yen ($1.3 million) in additional taxes and penalties, and Avex says it will comply with that request.

“We weren’t trying to cheat anybody or engage in any wrongdoing,” says Avex chairman Tom Yoda, noting that the problem was not with the tax bureau but due to “different points of view” between the label and the bureau.

The bureau refused to confirm details of the two cases after stories about Polygram’s and Avex’s tax woes appeared in the Japanese media. The bureau says its policy is to not comment on individual cases.

Industry sources in Tokyo say it appears the bureau leaked details of the cases to the media as it turns its attention to the entertainment world, which, as one source puts it, “is one of Japan’s freest profitable industries these days.”

A major production agency is said to be next in line for a going-over by the taxman.

Zomba Opens New Affiliates To Boost Euro Presence

BY GORDON MASSON
LONDON—Zomba Group is strengthening its foothold in Europe by opening wholly owned affiliates in Italy, Spain, Norway, and Denmark. The expansion builds on Zomba’s claim that it now is the world’s biggest, and arguably most important, independent record company, with its five World Records label boasting a roster that includes three of the world’s most successful pop artists—Backstreet Boys, Britney Spears, and N Sync.

The new enterprises in Norway and Denmark—which effectively are dedicated marketing teams rather than independent companies—already are operational, while the new affiliates in Spain and Italy will open July 1.

Says Stuart Watson, managing director of Zomba International Re-

ord Group, “With the addition of stand-alone companies in these important markets, we now have a complete European infrastructure which will be to the benefit of all our artists and repertoire owners. It is supplemented in territories such as Greece, Portugal, Turkey, and Eastern Europe by an ongoing license agreement with Virgin, with whom we continue to enjoy a first-class working relationship.”

Watson says the move marks the completion of Zomba’s sales, marketing, and management infrastructure in Europe. Virgin Music Group—which has been Zomba’s licensee in Italy, Spain, and Scandinavia since October 1996—now also will provide Zomba with a full sales and distribution service in these same territories.

It is an effort to strengthen the Zomba management team, Roberto Biglia —formerly managing director of PolyGram Records in Italy—has been appointed managing director of Milan-based Zomba Records Italia S.r.l. The managing director of Madrid-based Zomba Records Espana S.A., Antonio Oehlalt, who previously was marketing director for the Columbia label at Sony Music Spain.

Zomba Records Norway, based in Oslo, will be run by GM Kenneth Ruiz Davila, who was manager of TV marketing at EMI Records in Norway. Copenhagen-based Zomba Records Denmark, will be headed by GM Irama Harri. She joins the company from Scandinavian Records, where she was product manager. Both Davila and Harri will report to Magnus Bohman, managing director of Zomba Records Scandinavia AB.

However, unlike other managing directors at Zomba’s European affiliates—who report directly to Watson—Bohman and Thierry Thielemens, managing director of Zomba Belgium, will report to Bert Meijer, managing director of Zomba Record Holdings BV and vice president of Europe. Meijer reports to Watson.

Explaining the thinking behind that reporting structure, Watson says, “Bert has done a phenomenal job by focusing on Benelux and got us right up there with dedicated sales and marketing teams to [a market share] of 8%—right on the back of the majors and in some cases regularly coming in third or fourth on the Richter scale, so to speak, of the leading companies.”

By adding marketing people in the Scandinavian territories and fully supplementing Virgin’s sales and distribution efforts there, Watson continues, “we are confident of achieving similar results [to those in Benelux] in Scandinavia. Only a month ago, four out of the top five records on the Swedish singles charts were Zomba titles. That is not a bad precedent to set for the future.”

Watson continues, “One of the great benefits that Zomba has is that we (Continued on next page)
Warner, EMI Demonstrate Different Styles As Chilean Market Contracts

This is the ninth in a series of reports about the Warner and EMI companies and the ways in which the major labels have structured their regional operations in response to the increasing importance of the Latin American markets, small and large, and the impact of their proposed merger.

BY SERGIO FORTUNÓ
and JOHN LANGERT
SANTIAGO, Chile—In this roller-coaster music market, a combined Warner/EMI will bring together a pair of companies with very different operating styles and very different pedigrees.

The EMI business was founded as long ago as 1927, and early investment in a local recording studio made the company a pioneer in domestic repertoire. Warner, after years of repre-

sntation via a licensee, opened its own venture in 1992, the major’s fourth affiliate in Latin America. Combined, the two labels stand to become the largest record company in Chile.

In an interview with Billboard, experienced industry observers, EMI overall is seen as both traditional and conservative and slow to make decisions. By contrast, Warner Music is perceived as more dynamic. A former label executive who is now an artist management says, “EMI’s structure is stagnated more on big markets, while Warner is not too much important to markets like Chile. I’ve listened to (EMI Latin America president) Rafael Gil say that the only priority markets were Argentina and Mexico.”

EMI Chile GM Alejandro Sanfuentes, once a talent manager himself, described the changes. “That is all in the past,” he says. “That criticism is due to EMI’s regional history, which has been very uneven.”

The company’s current leadership is already cutting away at its claim on longevity, Sanfuentes says, “and it has a better established team.”

“The current administration, Joe Vazconcelos in general, and Alberto Plaza has sold (EMI Latin America) in Columbia,” says Sanfuentes, citing two EMI Chile artists that have regional presence.

But Warner has been a busy competitor. Recently the catalog of artists once signed to EMI has been finding its way to the younger firm. Such is the case with Violeta Parra, whose “Antologia Warner” has sold 15,000 units in Chile, according to the label, and 60,000 pieces outside the country. Meanwhile, folkloric act Quilapayun has seen Warner move 25,000 units of its “Antologia.”

Chilean rock act Lucybell, which cut three albums for EMI, has also made a switch to the younger company. Managing director Pablo Rodriguez says that, with Warner, Lucybell “is becoming an important artist. Warner represents commitment and energy, and I feel Lucybell now has the support it has always deserved.”

Yet no one could accuse EMI of being indifferent to the country’s talent community. In 1996, it embarked upon a concerted effort to market and establish a number of Chilean rock acts, and, at one point, the company had 85 local acts on its roster. The campaign was judged a failure, however, and Sanfuentes was subsequently brought in to become GM of EMI Chile.

As an artist manager, Sanfuentes had helped the career of La Ley, a Chilean rock act that did establish itself. After helping the group to become one of the country’s most popular attractions in the mid-’90s, he secured a recording deal with Warner Music Mexico. In 1997, he gave up the act’s management and took the EMI job.

“Warner’s policy is to sign groups that are already down or who have left a company,” Sanfuentes contends. “I believe the great merit lies in developing artists from the demo stage, from when they do not exist. We did it with Illapu, Tiro De Gracia, and Joe Vazconcelos on the loose who have left a company because they no longer sell.”

The man responsible for Warner Music Chile’s business, Uruguay-born managing director Alfonso Carboné, has an equally clear view: “We do not take an artist to record a disc, sell 10,000 copies, and then dump the artist. Some artists will not be released in the developing stage. It’s not like all the work has already been done with the artist.”

Carboné’s connection with Warner predates his 1996 appointment to run the Chilean company; he was previously international marketing and A&R director at Wel S.A., the national’s licensee in Uruguay. Carboné is Warner Music Chile’s second managing director since the company’s creation in 1993, with the departure last year of second in
tance Carolán from the company.

“We have a lot of dialogues with the artists,” Carboné says, “We say ‘This is what we are doing in Brazil, we are going to do this in Argentina, we are going to put a lot of force here in Latin America and we will develop your career here.’”

‘Some artists we have signed are still in the developing stage. It’s not like all the work has already been done with them.’

—ALFONSO CARBONE

Carboné’s team at Warner includes marketing director Tabaré Couto, administration and finance manager Gustavo Pachioni, and sales manager Edmundo Guerrero. The company’s A&R and development, he notes, was created only in the last few months, is headed by Javier Silvera.

Sanfuentes’ team at EMI includes finance director Daniel Cericola and marketing director Rodrigo Santibañez.

(Continued on page 89)

Changes At HMV Dz

After Hazell Departs

BY CHRISTIE ELIEZER
SYDNEY—HMV Asia-Pacific region sales and marketing Manager Chris Walker has restructured the retail chain’s Australian management and will personally take a more active role in its operations for the next 12 months, following the exit of man-

aging director John Hazell. The latter has resigned “for personal rea-

sons” and is returning to the U.K. (Billboard, April 5).

Hong Kong-based Walker anticipates spending seven days of every month in Aus-
tralia; he does not expect to hire a replacement for Hazell in the interim.

Under the new local management structure, operations director Martin Carr becomes commercial director, taking on a broader role and day-to-

day responsibilities for business. Carr is well-regarded both within his organization and by the chain’s trading partners. “He’s musically savvy, and he understands the busi-

ness,” says Steve Millard, senior director of marketing at Epic Records.

HMV product and marketing di-

rector Stephen Wright assumes some of Hazell’s duties, including record company relations and negotia-

tions. He will also oversee the product and catalog departments. Human resources director Jane O’Brien, both Tony O’Brien, both

When the exit of managing director John Hazell of the Australian music retail chain HMV was announced last month, the company’s Australia/Pacific region (Australia, New Zealand, Singapore, Malaysia, Brunei, and the Philippines) reported turnover of A$325 million (US$183 million), with sales of A$308 million (US$176 million). Although the number is not a record, some are questioning whether it is possible to achieve significantly more.

Glenn Hughes, group marketing director, says, “We have been focusing on improving our sales. However, we believe that we have achieved the best we can do in terms of sales.”

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WITH THE RELEASE of DJ Cam’s (fourth album, “Loj Project,” Sony France is hoping to introduce the artist to a broader audi ence. The album debuted at #4 in 50,000 units in France and a further 100,000 in the rest of the world,” says Sony international marketing director Deborah Siegel. “We feel that it is time to look for the next level in his recording career,” European release date is May 2, and DJ Cam is doing what every dance artist looking for a bigger audience has ended up doing—going on the road. Starting May 5, he takes his band on a 10-date tour of France, to be followed by additional dates, including festivals, throughout the summer, taking in the U.S. and Japan. Response to the first promotional single, “Bolu,” has been encouraging. “French and U.K. radio have picked up on the track, and vinyl sales have been healthy,” Siegel says. 

GARY SMITH

ARCTIC TECHNO ARTIST Anneli Drecker has been singing with Norway’s Bel Canto since 1987. Tromsø-born vocalist has now released her debut solo album, “Furu,” on EMI Norsk. The label regards it as a flagship release, and the project has been underwritten by EMI’s newest A&R executive, Gry Zakariassen. “It’s a challenge. She’s an established artist going solo and producing herself and using interesting musicians,” she says. They include Bel Canto’s Nils Johnsen, the Prague Symphony Orchestra, ECM-signed Nils Petter MOLVEY, and Sverir Hauvoll of Mellow signed supergroup. The album hit stores in Norway in March, and international release will follow after domestic marketing efforts have been completed.

KAU KI LUTHRA

LONG BEFORE the phrase “world music” was coined, Nigerian singer-percussionist Baba Olusanya was introducing authentic West African music to an international audience. His 1969 debut Columbia album, “Drums of Passion,” had a wide influence, and one devotee was grateful Dead drummer Mickey Hart, who subsequently invited him to play on his 1992 Grammy-winning “Planet Drum” album. New York-based Olusanya celebrated his 73rd birthday in early April and has announced that he is recording a new album. He is also about to launch Voices of Africa, a musical charity to fund education for youngsters in Africa and increase AIDS awareness. “It took two years to organize and to get congressional approval and tax exemption. This will be a cooperative effort from musicians from all over the world,” he says.

KNACK

FIFTEEN of the biggest acts on the Belgian music scene have contributed to “Gittering 2000,” an extraordinary compilation album of new versions of ‘70s glam rock hits on the Play It Again Sam (PIS) label. The idea was the brainchild of PIS product manager Christopher Boogert and RTBF radio producer Rudi Léonnet and unites both Flemish and French-speaking acts. Much-versed singer Alex Harvey’s “The Faith Healer,” Arno offers “All The Young Dudes,” and Double T Music signing Arid readers “ Killer Queen.” New Flemish band Das Pop reworks the Rubettes “Tonight,” and dance guru Praga Khan performs David Bowie’s “Jean Genie.” Other acts include Soulwax, Kiss My Jazz, and popular French performers Stella and Jeff Botard. PIS has issued “Tonight” as a radio-only single, and the video is on the Music Floetry’s high-rotation list.

MARCS MENS

REMIXES of popular songs from India’s Bollywood film industry became popular in the mid-’90s. Two recent high-profile albums continue the music’s crossover into clubland. Birmingham-based British-Asian producer Bally Sagoo’s “Breakfast Flash” (2), Sony follows up his groundbreaking 1998 release, which spawned the mega-hit “Chura Liya” (“You Stole My Heart”). Sony has also released the Mumba-based Instant Karma’s “Dance Masta” (Sony), which has yielded the heavy-rotation video for the medley “Bahon Mein Hum Bewafa” (In Your Arms/Trust My Love). Sony and Abhishek Indra MD Vicky Singh’s “Remixes of Bollywood tracks are a success only if they are different. With Sagoo and Instant Karma, both come from different cultures.” Sagoo draws on heavy RB influences, while Instant Karma’s sound is toward drum’n’bass to reinvent some classic tracks from Bollywood’s past.

SANDIP BHARWAN

DOM Records, the independent label that first introduced British soul star Beverley Knight to the U.K. market, is betting upon the talents of another R&B newcomer, Hl St. Soul. That’s the pseudonym of Zambia-born Hit Myself Mwelwa, whose debut album, “Soul Organic,” was released late last year. Since then, the media buzz on the young singer has been building, fueled by an impressive showcase at London’s Jazz Cafe in February. Hl is hoping to launch a single, “Soul Organic,” which is a “Concrete Jungle” and “Feel Good Factor.” Dome has licensees for “Soul Organic” in Sweden (Playground), France (Airplay), and Japan (Sun Fm). It is hoping that the album’s first single, “For Your Love,” released in the U.K. on April 17, will blaze a crossover trail for Hl St. Soul at home and abroad.

EVE BLACK

BELGIUM/FLANDERS (Format) 04/16/99

SWITZERLAND (Media Country Swiss) 04/16/99

AUSTRIA (Austrian FM/Austria Top 40) 04/16/00

MALAYSIA (GM Chart Track) 04/14/99

HONG KONG (BMI Hong Kong Group) 04/20/00

IRELAND (IRMA Chart Track) 04/06/00

EUROCHART 04/05/00

MUSIC & SHOWS

SPAIN (AFP/EXLEY ME) 05/04/00

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

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LONG BEFORE the phrase “world music” was coined, Nigerian singer-percussionist Baba Olusanya was introducing authentic West African music to an international audience. His 1969 debut Columbia album, “Drums of Passion,” had a wide influence, and one devotee was grateful Dead drummer Mickey Hart, who subsequently invited him to play on his 1992 Grammy-winning “Planet Drum” album. New York-based Olusanya celebrated his 73rd birthday in early April and has announced that he is recording a new album. He is also about to launch Voices of Africa, a musical charity to fund education for youngsters in Africa and increase AIDS awareness. “It took two years to organize and to get congressional approval and tax exemption. This will be a cooperative effort from musicians from all over the world,” he says.

KNACK

FIFTEEN of the biggest acts on the Belgian music scene have contributed to “Gittering 2000,” an extraordinary compilation album of new versions of ‘70s glam rock hits on the Play It Again Sam (PIS) label. The idea was the brainchild of PIS product manager Christopher Boogert and RTBF radio producer Rudi Léonnet and unites both Flemish and French-speaking acts. Much-versed singer Alex Harvey’s “The Faith Healer,” Arno offers “All The Young Dudes,” and Double T Music signing Arid readers “ Killer Queen.” New Flemish band Das Pop reworks the Rubettes “Tonight,” and dance guru Praga Khan performs David Bowie’s “Jean Genie.” Other acts include Soulwax, Kiss My Jazz, and popular French performers Stella and Jeff Botard. PIS has issued “Tonight” as a radio-only single, and the video is on the Music Floetry’s high-rotation list.

MARCS MENS

REMIXES of popular songs from India’s Bollywood film industry became popular in the mid-’90s. Two recent high-profile albums continue the music’s crossover into clubland. Birmingham-based British-Asian producer Bally Sagoo’s “Breakfast Flash” (2), Sony follows up his groundbreaking 1998 release, which spawned the mega-hit “Chura Liya” (“You Stole My Heart”). Sony has also released the Mumba-based Instant Karma’s “Dance Masta” (Sony), which has yielded the heavy-rotation video for the medley “Bahon Mein Hum Bewafa” (In Your Arms/Trust My Love). Sony and Abhishek Indra MD Vicky Singh’s “Remixes of Bollywood tracks are a success only if they are different. With Sagoo and Instant Karma, both come from different cultures.” Sagoo draws on heavy RB influences, while Instant Karma’s sound is toward drum’n’bass to reinvent some classic tracks from Bollywood’s past.

SANDIP BHARWAN

DOM Records, the independent label that first introduced British soul star Beverley Knight to the U.K. market, is betting upon the talents of another R&B newcomer, Hl St. Soul. That’s the pseudonym of Zambia-born Hit Myself Mwelwa, whose debut album, “Soul Organic,” was released late last year. Since then, the media buzz on the young singer has been building, fueled by an impressive showcase at London’s Jazz Cafe in February. Hl is hoping to launch a single, “Soul Organic,” which is a “Concrete Jungle” and “Feel Good Factor.” Dome has licensees for “Soul Organic” in Sweden (Playground), France (Airplay), and Japan (Sun Fm). It is hoping that the album’s first single, “For Your Love,” released in the U.K. on April 17, will blaze a crossover trail for Hl St. Soul at home and abroad.
CD PIRATES (Continued from page 52)
on a fact-finding tour of a legitimate disc-replication plant, Synchrosound Studio, by RIM representatives and met with top-selling local artists Raian, Stiti Nurlaliha, KRU, and Amy Mastura. At a subsequent press conference, Yassin said that estimated sales of CDs in Malaysia in 1999 were 106.7 million ringgit ($22 million) for the film industry, 142 million ringgit ($30 million) for the music industry, and 288 million ringgit ($78 million) for the computer software industry. Yassin says he hopes the Optical Disc Act, which will likely become law in six months’ time, will complement the anti-piracy provisions of the Copyright Act by curbing piracy. He also warned that penalties will be up to 600,000 ringgit ($130,000) and/or five years’ imprisonment, doubling on the second offense. Equipment from pirate operations also will be subject to seizure by the authorities.

CPA CONGRESS (Continued from page 46)
that the techmogul’s vast fortune is not going to be lost. He says that he will be “relatively be quiet” during the week and will not release any major new artists. However, he did announce that he will be launching a new website which will feature interviews with top recording artists.

COUNTRY MUSIC (Continued from page 52)
by RIM in Canada, Canada’s country video network. With this exposure, Stott is close to achieving her goal of becoming a professional singer. “People knew this is what I wanted to do, but they didn’t know it would happen this fast or at this magnitude,” she says. “It’s been amazing to be able to keep her career plans quiet in her hometown. A lot of her classmates even knew she had a record deal until last year. “I wanted people to like me for who I am and not for what I might be,” she says.

Stott’s profile first took a leap when she performed before 80,000 people on Manitoba Night at the Pan Am Games in nearby Winnipeg last August. In April, she was part of a star-studded bill that performed at the Farm Tribute fundraiser in Toronto, televised nationally by CBC Newsworld.

Stott’s leadoff single, “Black Is Black,” released to Canadian country radio Feb. 29, climbed to No. 11 on the Broadcast Data Systems country singles chart for the week ending April 10. Its video is in medium rotation at Calgary-based CMT.
Universal Remains Top Albums Distributor In 1st Quarter

BMG Is No. 2; Stays No. 1 In Singles Share

BY ED CHRISTMAN
NEW YORK—In the U.S., Universal Music and Video Distribution (UMVD) continues its stronghold as the dominant distributor of albums, leading the No. 2 company, BMG, Distribution, by almost 10 percentage points, 26.6% to 16.7%, in the first quarter ending April 2. In fact, for that time period, UMVD captured the No. 1 spot in four of the five categories tracked by Billboard: total albums, current albums, R&B albums, and country albums.

While it may have finished a distant second in total album market share, BMG Distribution distinguished itself by posting the largest market-share gains in that category as well as for current album market share, and once again it nudged down the No. 1 spot in singles market share.

Besides BMG, the only other major to post market-share gains in both total album market share and current album market share was Sony Music Distribution, which ranked No. 3 in both categories. The market-share rankings are for the period beginning Jan. 1 and ending April 2. They are determined by White Plains-based SoundScan, which compiles point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores.

The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market share for each album and R&B album consists of sale data collected by SoundScan from the specialized panels used to compile Billboard album charts for those genres.

In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

Although it came in first, UMVD was down a hair from the 26.7% it generated in the first quarter last year, which was the first time the company was ranked as the No. 1 distributor, thanks to the new world order created by the merger of Universal Music and PolyGram.

In laying claim to the top spot, UMVD showed strength in alternative rock, jazz, new age, and soundtracks; it was the No. 1 distributor in each category. Also, UMVD was the No. 1 distributor in catalog and deep catalog. The company also had strong showings in classical, hard rock, and in placing artists on Billboard's Heatseekers album chart; it was the No. 2 distributor in those categories.

In addition to posting the largest gains in percentage terms—going from 14.1% in total album market share in the first quarter last year to 16.7% this year—BMG had the biggest jump in the industry ranking in that category, moving from fifth place in the first quarter last year to second this year.

BMG’s placement in the category’s ranking was helped by its showings in new age music, where it was the No. 1 distributor, and in gospel, where it was No. 2.

Sony Music rode into third place in total album share ranking on the strength of a two percentage point gain to 15.9% from the 13.5% it had in the first quarter last year, 19% for the first quarter of 1999, and it was the No. 4 distributor. In coming in third, Sony was helped by its performance in Latin albums, where it was the No. 1 distributor, and in jazz albums, where it was No. 2.

While the fortunes of Universal, BMG, and Sony were on the upswing in the first quarter, the second half of the industry's rankings—the independent sector, WEA, and EMI Music Distribution (EMD)—all experienced market-share declines in the total album share category.

In ending up in fourth place, independent distributors collectively suffered a slight decline in market share, moving from 16.9% in the first quarter last year to 16.3% in the first three months of this year. The sector continues to hold sway in both classical and gospel, where it was No. 1 in both categories, a distinction it also achieved for placing albums on the Heatseekers chart. Also, the indie sector was the No. 2 distributor in both the Latin and new age genres.

In finishing at No. 5 in the total album share ranking, with 15%, WEA continues its downward spiral, losing two percentage points from the 17% it had in the corresponding time period last year, when it was No. 2. Prior to Universal's acquisition of PolyGram, WEA was the traditional industry leader in the category, but it has slowly been losing market share over the last few years. Despite its decline, WEA still retained its position as the No. 1 distributor in hard rock and the No. 2 distributor in the categories of alternative rock, soundtracks, catalog, and deep catalog.

Also suffering a total album share decline, EMD dropped to 9% this year from 10.7% last year, finishing in last place in both quarterly periods.

In current album share, the No. 1 distributor, UMVD, enjoyed a slight uptick, going to 27.7%, up from the 27.4% it had in the first quarter of last year. Its top-selling albums this year include "Dr. Dre—2001," DMX’s "... And Then There Was X," Siaqii’s "Unleash The Dragon," Eiffel 65's "Europop," Jay-Z's "Vol. 3... Life And Times Of S. Carter," Shania Twain’s "Come On Over," Limp Bizkit's "Significant Other," and volume three of "Now That’s What I Call Music."

BMG, which was No. 2 in current album share in the first quarter of 1994, retained that ranking this year, but it enjoyed a more than three percentage point gain, jumping to 20.6% from 17.3% in the corresponding period last year. Its surge was helped by the fact that it distributed the top-selling album in the period.

(Continued on next page)

**Total U.S. Album Market Share By Distributor**

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<td>BMG</td>
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<td>INDIES</td>
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<td>14.5%</td>
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**Total "Current" U.S. Album Market Share By Distributor**

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**Total U.S. Singles Market Share By Distributor**

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<td>EMD</td>
<td>8.1%</td>
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*ACTIVE*
two-selling albums so far this year, Santana’s “Supernatural,” which had sales of 3.5 million units as of April 2, and ‘N Sync’s “No Strings Attached,” which had sales of 3.2 million. BMG’s other top-selling albums include Christina Aguilera’s self-titled set, Backstreet Boys’ “Millennium,” Creed’s “Human Clay,” and Britney Spears’ “... Baby One More Time.”

Sony Music also enjoyed a big jump in current album share, going to 17% from the 14.5% it had in the first quarter of 1999. The surge was good enough for the company to jump to third place in the rankings, from the No. 5 spot it had last year. Its top-selling albums include Celine Dion’s “All The Way ... A Decade Of Song,” Dixie Chicks’ “Fly,” Destiny’s Child’s “The Writing’s On The Wall,” Macy Gray’s “On How Life Is,” Bone Thugs-N-Harmony’s “BTNH],” and Savage Garden’s “Affirmation.”

The independent sector collectively placed fourth in current album share, tallying a 15% share for the first quarter, down from the 16.8% it had last year in the same period. The No. 5 distributor in current album market share, WEA, lost almost three percentage points, falling to 12.3% from the 15.2% it had last year in the first quarter. Its top-selling albums during the quarter were Kid Rock’s “Devil Without A Cause” and Faith Hill’s “Breathe.”

EMD, which finished last in current album share, suffered a more than two percentage points decline, going from 9.8% last year to 7.6% this year. Its top-selling album was D’Angelo’s “Voodoo.”

In singles market share, BMG retained its king of the hill position despite the fact that it lost more than seven percentage points, going from 34% last year to 26.4% in the first quarter this year. The top-selling single so far this year, Santana’s “Maria Maria,” is among the hit tracks distributed by the company. Other BMG-distributed hits include Britney Spears’ “From The Bottom Of My Broken Heart,” Lonestar’s “Amazed,” and Pink’s “There You Go.”

UMVD held off a surge from Sony to hold on to the No. 2 spot in singles distribution, with a 19% share, up from the 18.1% UMDV had in the same quarter last year. Its top-selling singles include Montell Jordan’s “Get It On Tonite” and Blink-182’s “All The Small Things.”

In finishing third in singles, Sony jumped to 18.9% from the 9.8% it had in the first quarter last year. Its big sellers during the first quarter were Mariah Carey Featuring Joe & 98’s “Thank God I Found You,” Savage Garden’s “I Knew I Loved You.”

Right behind Sony, but two places lower than its ranking last quarter, was WEA, which saw its singles share drop from 22.1% last year to 17% this year.

The indie sector, ranked No. 5 in singles, collectively finished with 10.6%, from the 9.4% it had in the first quarter last year. And EMD finished in last place once again, even though it enjoyed an uptick, going to 8.1% this year from the 6.6% it had last year. The top-selling single was down from the 32.1% it had last year in distributing country albums, to 29.8% in the first quarter this year which was still good enough to lead the industry. WEA placed second in country albums, enjoying a 5% jump in share to 22.6% from the 17.6% it had last year.

The No. 3 country albums distributor, Sony also enjoyed a small uptick, going from 17.8% last year to 18.2% this year. It dropped back from the second-place finish it had last year when its share was 18.1%. Similarly, BMG also gained in share, going from 14.7% last year to 17.5% this year, but stayed in fourth place. EMD, however, almost halved its country albums share, falling from 12% in the first quarter last year to 6.3% this year. And the independent sector held steady in last place despite an uptick to 5.3% this year, vs. 5.5% last year.

Finally, in R&B & Country albums share, UMVD improved upon its industry-leading total with a whopping 40.1%, up from the 36.7% it had last year in the same quarter. UMVD’s total is more than twice that of the second place that generated by No. 2 Sony during the first quarter. Nonetheless, Sony managed to enjoy a gain from the 14.6% total distribution it turned in for the same time frame last year, finishing with 18.3%. The No. 3 distributor, EMD, also improved upon its performance from last year, going from 12% to 13.1% this year.

Meanwhile, BMG suffered an R&B albums share decline of more than seven percentage points, falling to 11.7% in the first quarter this year, vs. 18.9% last year. The No. 5 distributor, WEA, also suffered a slight decline, falling to 8.6% from 9.8%, while the independent sector held steady in last place, with 8.2% this year vs. 8.1% last year.

CHANGES AT HMV OZ
(Continued from page 53)

Moby’s album going to No. 1. Ed- wards adds that the chain’s advertising and merchandising sense is strong and highly regarded by record companies.

HMV has 31 outlets in Australia. It opened a store in March in Chiswick in Melbourne and intends to open another in Sydney in the next few months. It is also reportedly looking at a site in Perth, on the West Coast.

Walker tells Billboard that while the chain keeps an eye on new countries to penetrate, the economic climate and levels of piracy in some Asian territories preclude too much expansion. “I doubt we’ll go into a new country in the next 12 months. We’re also restricted by the fact we see a lot of opportuni- ties in the countries that we’re in and which we haven’t taken advantage of.”

The chain shows growth in Japan, Hong Kong, and Singapore, according to the HMV chief. Indeed, he says it has aggressive growth plans for Japan, where its market share is only 4% but where it has “strong sales and an exciting organizational climate.” A second store is set to open in May in Singa- pore, which is intended to build its market share from 18% to 25%. Its share in Hong Kong, where it has four stores, ranges between 35% and 40%, according to Walker.

HMV’s experiment in setting up Web sites in Japan and Australia to drive business has been successful. “We are appointing E-commerce man- agers and directors in each of the countries,” Walker says.
### Top Music Videos

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### Merchants & Marketing

**Return from Neverland:**
Peter Pan Industries (PPI) Entertainment is celebrating its 50th anniversary by relaunching its longstanding children's label, Peter Pan Records. Six previously released titles, available for the first time on CD, were re-packaged and re-released March 25, priced at $9.98 for CD and $6.98 for cassette. Six more titles are planned for a summer release, with more to follow (Billboard, April 1).

The initial release includes "Around The World," performed by country artist Jesse Coulter with a guest appearance by his husband, Whyllen Jennings.


"Nursery Rhymes" includes traditional and contemporary versions of "Hush Little Baby," "This Old Man," and "Lullabye And Good Night."

"Storytime Classics" offers musical versions of "Snow White," "Alice In Wonderland," and others.

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Early Pioneers Of Electronic Music Get Their Due On Ellips Arts ‘‘Ohm’’ Set

BLEEP BLOOP BZZT Electronic music is now so much a part of the common currency of popular music that it’s surprising how elusive the roots of electronic remain for most listeners. Happily, some of the savvier indie label heads are now putting up the music that is the music of the electronic mood. In fact, on the contrary, it features some of his sunniest work—upbeat tracks like “Ocesola Rock” and “Rockin’ And Rollin’ Tonight.”

“People expected me to come out with the crying-in-your-beer sort of songs,” Seals says, “I said, ‘Hey, this is not the way to go. I’m going to moan and groan. I’ve been given a brand-new chance at life . . . I’m blessed to still be here.”

Seals keeps excellent company on his Telarc debut. The album was co-produced by guitarist Jimmy Vivino, the musical director of “Late Night With Conan O’Brien,” and features a full complement of horns, plus guest star Al Kooper on Hammond B-3 organ.

Two tracks, “Bad Blood” and “Uh-Huh,” are co-written by Seals and Andrew Vachss, the well-known hard-boiled detective novelist and legal advocate for children. Vachss is a big blues fan—two years ago, he released an all-blues “soundtrack album” on Relativity for his novel “Safe House”—and, it turns out, a big Seals fan, too.

“I really wasn’t aware he was into the blues,” Seals says. “Come to find out, he had been a fan for a long time. He mentioned, in a letter, a record. He heard some lyrics and sent them to me. He’s a hell of a good guy.”

Seals also contributed the album’s liner notes—an excerpt from a forthcoming novel, in which Seals appears briefly.

Another collaborator on the project is the onetime chỗ Trey Anastasio. The jam band has been boosting Seals’ music by including the bluesman’s tune “Funky Bitch” in its concert sets; Anastasio appears on a remake of the song on the album. Seals has opened for the group at a couple of dates.

“Trying to wean an artist off all the hip-hop, R&B, pop stuff, and get him back into the organic, earthy, more primitive music, which I have been doing for about five years,” Seals says. “When I got into the blues, I had to get away from all that junk. I did a lot of listening, a lot of flying. I did a lot of driving, too.”

He expects to tour through the summer in the U.S. and Europe. “We’re going to try to cover as much territory as we can,” he says.

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**DEclarations of Independents**

by Chris Morris

into the mainstream; Terry Riley’s tape-loop masterpiece “Poppy No-Good,” which straddled the neoclassical and pop camps (and was originally marketed as “head music” in the late ’60s on Riley’s Columbia album “A Rainbow in Curved Air”); and such eccentrics as Holger Czukay, Jon Hassell, and Brian Eno (who contributes the forward to this set’s Son consulate), whose work more often than not has been sold by pop-music labels.

The passage of electronic music from its classical foundations to today’s dancefloor is reflected upon in the box’s booklet, which includes commentary from such observers as pop critic Simon Reynolds, Thurston Moore of Sonic Youth (which offers its interpretation of a Reich composition on the set), DJ Spooky, Bill Laswell, and David Toop.

For many listeners, the bedrock of electronic music is virtually unknown, since the genre was incubated largely out of a vacuum, before the advent of computers. Happily, some of the more obscure and esoteric works that resulted from this creative period continue to be discovered, and new ones are being created.

**Flag Waving:** “Lettin’ Go,” blues guitarist/vocalist Seals’ debut for Cleland-based Telarale release since losing a leg to diabetes last year; three years ago, he was put out of commission for a time after he was shot in the face by his ex-wife.

Despite this horrendous chain of events, the album doesn’t reflect a gloomy mood. In fact, on the contrary, it features some of his sunniest work—upbeat tracks like “Ocesola Rock” and “Rockin’ And Rollin’ Tonight.”

“People expected me to come out with the crying-in-your-beer sort of songs,” Seals says, “I said, ‘Hey, this is not the way to go. I’m going to moan and groan. I’ve been given a brand-new chance at life . . . I’m blessed to be still here.”

Seals keeps excellent company on his Telarc debut. The album was co-produced by guitarist Jimmy Vivino, the musical director of “Late Night With Conan O’Brien,” and features a full complement of horns, plus guest star Al Kooper on Hammond B-3 organ.

Two tracks, “Bad Blood” and “Uh-Huh,” are co-written by Seals and Andrew Vachss, the well-known hard-boiled detective novelist and legal advocate for children. Vachss is a big blues fan—two years ago, he released an all-blues “soundtrack album” on Relativity for his novel “Safe House”—and, it turns out, a big Seals fan, too.

“I really wasn’t aware he was into the blues,” Seals says. “Come to find out, he had been a fan for a long time. He mentioned, in a letter, a record. He heard some lyrics and sent them to me. He’s a hell of a good guy.”

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He expects to tour through the summer in the U.S. and Europe. “We’re going to try to cover as much territory as we can,” he says.
The label issued recordings under three imprints: Peter Pan, Humpty Dumpty, and Rocking Horse.

In the '70s, Donald Kasen created Parade Video, which cashed in on the fitness craze with titles by Denise Austin, Joanie Greggains, and Tony Little. Subsequently, Peter Pan Records took a back seat to the video division—though it did have a high-profile release with its “Dancing Baby” album and single based on the eons' Internet infant.

Kasen says, “Parade had released some successful pregnancy videos, and that took us back to the children’s business. We’d also been getting calls from consumers looking for new kids’ titles from us. There was still great awareness of our brand out there.”

PPI Entertainment decided to relaunch Peter Pan Records. The label will retain its mission statement, “to give great product at a great price,” says Kasen. But it will sport a new “high-end packaging” look as opposed to Peter Pan’s previous budget product graphic image.

Kasen says that in addition to offering value, the first order of business will be building on the label’s heritage and attracting new customers.

“We hope to build a high-quality line of product for the mass market,” says Dave Hummer, VP of new product development. “We’re speaking with some of the top producers and family artists in the business and looking at a whole range of cooperative licensed-product lines.”

The next batch of releases will be under Peter Pan Records’ Tinkerbelle imprint, a budget line of kids’ classics and sing-alongs priced at $7.98 for CD and $5.98 for cassette. Graphics on the CD will resemble the old Peter Pan 45-rpm records, according to Kasen.

Also upcoming is a series called “Baby Time,” with themed titles like “Sleep Time” and “Play Time.” Kasen says that these albums will feature ambient sound effects designed to appeal to infants (babies babbling, rattles rattling, etc.). In addition, a baby-targeted video, “Nighty Night,” containing more than an hour’s worth of music videos, will be out within the next 90 days.

Marketing plans for the new Peter Pan Records products include national consumer ads, cross-promotional tie-ins (no details as yet), and point-of-purchase materials such as a 12-piece floor display and a 24-piece counter display.

Kasen says another selling point of Peter Pan Records’ releases is that they feature “musicians playing real instruments rather than just synthesizers.”

“Peter Pan re-creates a time gone by,” says Hummer, “but we’re also taking on properties that are of the minute with a bit of an edge. It’s nostalgia with a kick.”

KIDBITS: Listening Library, an imprint of Random House and the foremost producer of kids’ audio books, has four new unabridged titles for spring. “But 6” is read by a full east of young girls. Author Tom Bodett (a National Public Radio commentator) performs his own “Williwaw,” about a brother and sister caught in an autumn storm. Actor Alan Ruck reads “The King Of Dragons,” and actor Boyd Gaines reads “Jason’s Gold”… Lee Ann Womack, Marty Stuart, Charlie Daniels, Bryan White, and Mark Wills are among the country luminaries appearing on MGM’s soundtrack to MGM’s new direct-to-video animated feature “Tom Sawyer”… Walt Disney Records’ latest, “Disney Karaoke,” consists of two volumes of Disney favorite songs with both vocal and instrumental versions. Lyrics are included as well. Among the Disney tunes offered are “Zip-A-Dee-Doo-Dah,” “Bare Necessities,” and “Colors Of The Wind”... New from Kimbo Educational of Long Branch, N.J., is a pair of preschool albums, “Nursery Rhyme Time” and “Where Is Thumbkin?”

The recording industry is facing a revolution of new proportion. Retail and e-tail are facing off; distribution now comes in two flavors (digital and physical); and music is morphing into software. The Association For Independent Music Cleveland Convention is the ONLY forum for the independent community, bringing labels, retailers, distributors, and suppliers together in one place for a single purpose — to discuss the future facing all of us.

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NOW THAT WE have all had time to catch our breath from the ‘N Sync invasion, I would just note that the sales of 1 million units on the first day of release, the 2.4 million units in the first week, and the 811,000 units the following week that the group scored not only is a testimonial to the popularity of the band, the great setup that Jive executed, and the distribution prowess of BMG Distribution but also speaks to the power of brick-and-mortar retail.

While those involved in the excitement of building the digital world often say that brick-and-mortar’s best days are behind it—or even worse, that its days are numbered—brick-and-mortar’s ‘N Sync performance shows that the digital world will have a long way to go before it can deliver that kind of firepower.

JUDY LIVES: DCC reports that it has found a larger-than-expected audience for the double-CD of Judy Garland’s “Judy At Carnegie Hall.” The 24-karat gold title, which was released March 14 and carries a list price of $49.98, is sold-out at many accounts, according to Sam Passamano, senior VP/GM for the label.

He reports that the company pressed another 5,000 copies of the title, which was initially issued in 1961. Helping to spur demand, according to Passamano, is the new biography “Get Happy: The Life Of Judy Garland” by Gerald Clarke.

Passamano previously reported to Retail Track that sales for DCC’s recent reissues of heavy metal albums have far surpassed expectations, leading DCC to believe that headbangers are hungry for upgraded versions of their favorites.

So far, Metallica’s “Master Of Puppets” and “Ride The Lightning” have received DCC’s 24-karat gold treatment, with possibly one more title from the band coming out later this year. Also, Queerensyche’s “Empire” is ready for release, with a Poison title coming out in August.

Passamano calls headbangers as “an untapped market” for the audiophile label, which is distributed by Ryko Distribution Partners.

I FORGOT TO tell you how BMG Distribution’s New York branch helped celebrate the release of Razor & Tie’s “Monsters Of Rock 2” and “Monster ’80s” albums. They held a BMG Monster Bowling Bash at the famed Bowlmore Lanes down in the Village—that’s Greenwich Village for you non-New York types. Larry Feldstein, BMG New York sales manager, wrote an elaborate description of the night, probably trying to hide from me the fact that, while BMG may have good marketers, their bowling prowess leaves something to be desired.

Final standings for the evening were Razor & Tie, with 1,670 points; Virgin Entertainment, 1,641; the Musicland Group, 1,472; HMV, 1,471; BMG Distribution, 1,452; and Tower, 1,326.

MAKING TRACKS: Steve Heldt, senior VP of sales at Elektra, has left the label. The sales vet says he plans to take some time off to relax before looking for his next gig.

The soundtrack features 9 all-new songs by Stephen Schwartz with performances by Drew Carey and Julia Louis-Dreyfus.

ABC Tie-ins drive album awareness and self-though:

• Soundtrack advertising on network broadcast and home video release
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Street Date: April 23, 2000
**Avenue Boosts Bethlehem Catalog**

**BORDERS WILL HOLD JAZZ BRUNCHES WITH NEW TALENT TO CELEBRATE**

**BY JIM BESSMAN**

New York—In order to raise the profile of its recently acquired Bethlehem Records jazz catalog, Avenue Jazz has teamed with the Borders chain in sponsoring a series of weekend "jazz brunches," featuring local unsigned jazz talent, at selected stores.

The series, which began March 18 and runs through April 22, has targeted approximately 20 outlets, mostly in major jazz markets like New York, Los Angeles, and Chicago, which are most likely to have a sizable community of jazz musicians.

Via tape submissions, Borders is choosing the artists who perform at the brunches, which also tie in with local jazz radio stations. At the conclusion of the promotion, Borders and Bethlehem will determine the best artists, who will be included in a compilation CD that also features classic Bethlehem artist tracks.

"What better way to bring attention to our past music than by luring musicians of the present?" says Glenn Stone, senior VP of Avenue Music Group, whose jazz label acquired the 240-title Bethlehem catalog last year. "We're paying for coffee and bagels and will pick the five best unsigned talent tracks submitted and put them in a compilation with some of the great Bethlehem artists—people like Charlie Mingus and Johnny Hartman."

The promotion, notes Stone, "gives something back to a key account that supports the label, while raising the profile of Bethlehem."

"Essentially used in New York and Los Angeles, Bethlehem Records was an active jazz label from 1954 to 1960, when it went bankrupt. While some catalog titles have been reissued over the years, Avenue Jazz plans to reissue the entire catalog over the next five years at the rate of two titles per month. Some two dozen titles have already been released, notes Stone, including the ambitious jazz version of "Porgy and Bess" starring Mel Tormé and Frances Faye."

"It was an incredible undertaking which employed the talents of everybody on the label, which never recovered from the economic strain," he adds.

"So there's 'amazing stuff that hasn't seen the light of day for a long time." Stone says, most notably produced by Tormé, "who was at the peak of his talent."

The catalog also includes, in addition to Hartman and Mingus titles, albums by Carmen McRae, Art Blakey, Herbie Mann, Dexter Gordon, Duke Ellington, and John Coltrane.

"Even for hardcore jazz fans, these [Bethlehem] records are hard to find," continues Stone. "But there are also incredible music by quality artists whose careers didn't flourish after Bethlehem, like Red Mitchell, Howard McGhee, Charlie Shavers—who if they'd been on a mainstay label would have had their profiles maintained."

"Like Duke Ellington made two records for Bethlehem, the same ensemble which resurrected his career at the Newport Jazz Festival, so his profile always remained high," Stone says. "But when artists like Shavers disappeared from the public eye without a label to continue his musical legacy, it becomes difficult from a commercial standpoint (to reissue product). So we have to try and reinroduce these artists to jazz fans."

All Bethlehem product, then, is sale-priced at Borders this month and given high visibility in the store areas where the brunches are staged. The label hopes to have the compilation/label sampler available exclusively at Borders this summer, "aggressively priced" at $2.99 or $1.99, says Stone, who notes, though, that pricing depends on Borders. The discs will also contain a discount coupon good on any other Bethlehem title.

According to Ann Arbor, Mich.-based Borders national music events specialist Sean Lavalle, the participating stores' community relations coordinators have been contacting local colleges that have jazz programs to publicize the events. They have also gotten the word out through normal channels like the monthly event calendars sent out to the customer base and handled in stores.

Borderson/Avenue Jazz and Avenue distributor WFA are also doing print advertising in support of the brunches, and some of the radio station participants are simulcasting from the stores.

"We usually do in-store appearances and concerts bringing in an average of 80 people per event," says Lavalle, "but so far the brunches are bringing about 120 people—so it's looking out to be a very good promotion."
Music Exchange automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners with 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.

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executives want to do is turn off potential fans before they’ve even had a chance to hear the music.

The idea of using the Internet to promote artists originally is so new that most of the major labels don’t even have an international online division (many, all after, are still trying to figure out their online strategies here in the States).

At least one label not waiting for calmer waters is Warner Music International (WMI), which launched a separate online division in August 1999 and is just now putting months of organization into play.

"The biggest lesson we’ve learned is that rolling out a global Web presence is not just about putting a local skin on an international Web site," says Mark Foster, the former VP of marketing at Warner Music Europe and just named senior VP of new media at WMI. "We’re trying to be very globalized.

The idea of “globalization” — combining global reach with sensitivity to local customs and idiosyncrasies — isn’t necessarily new in the international Internet space. Many industries have been trying to fashion Web sites and Internet activities around the idea of promoting global brands through local portals. But when it comes to the highly personal world of music, companies are trying to go even further.

"Consumers don’t really care what the label is," he says. “They want to interact with the artist. It’s not just putting a French skin on a U.S. Web site.

WMI’s French site, by the way, is still under development, but WMI has already launched intensely localized music sites in Australia, Canada, Japan, Norway, Finland, and Germany. It’s also rebuilding Web sites in the U.K., Brazil, and Hungary.

"Legislation for each country is quite different," says Foster, noting that WMI must stay abreast of a slew of ever-changing and country-specific regulations covering everything from customer data protection to licensing for Webcasting rights.

Of course, even though other labels may not have entire divisions devoted to the international online market..."
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Franklin Debuts On USA Home Video

Turtle Targets 5- to 7-Year-Olds As Well As 2- to 4-Year-Olds

BY ANNE SHERBER

NEW YORK—By the time the animated turtle Franklin pops his head out of his shell for his June video debut, USA Home Entertainment is hoping that he'll look just like a full-blown franchise. The television series, which airs three times daily on Nick Jr., is giving USA a big jump, and the company is working with its licensed merchandise partners to further develop the budding franchise.

"We're playing a very active role in partnering with Nelvana and other licensees to cross-market across all channels," said Stuart Snyder, president of USA Home Entertainment.

"I would say that this year is a big year for Franklin," says Andrew Whitkin, VP of North America licensing for Nelvana. The June release of "Franklin In The Dark" will be the second of three video-driven events planned for the character this year, each tied to a merchandising effort that exploits the specific video release.

The first title-specific merc hed in the US appeared in January, when USA released "Happy Birthday Franklin," which was accompanied by a line of party goods and American Greetings. "Franklin In The Dark," though, will be coupled with a full-tilt merchandising effort. Products tied to the release of the video include a new glow-in-the-dark board game, a glow-in-the-dark puzzle, glow-in-the-dark stickers, a revolving lantern, a glow-in-the-dark plush, and glow-in-the-dark pajamas.

Another part of the "Franklin In The Dark" promotion is a line of clothes from Nelvana, available exclusively at Sears.

Sears will create Franklin destination departments in each of its 850 stores, beginning with the release of "Franklin In The Dark." In addition to apparel, the departments will carry a full line of Franklin merchandise, including the video.

"Franklin In The Dark" represents the first time that the licensees have really come together, in that we are all focused on one particular story, made it a theme, and built a program around it," says USA director of children's marketing Joan Pace.

Before this, she notes, the merchandising program was more general, with an emphasis on the character not the character in the context of one of his stories.

The final event in the Franklin franchise building year will be the fourth-quarter release of the tur tel's first feature, a direct-to-video called "Franklin And The Green Knight," which, according to Whitkin, will have the biggest title-specific merchandising effort to date.

USA and Nelvana are hoping that the coordinated merchandising push will help make Franklin a successor to the line of licensed preschool royalty that includes Barney, Elmo, Teletubbies, and Blue's Clues.

In addition to maintaining its top ratings on Nick Jr. (the show "bumps in and out of the No. 1") (Continued on page 69)

MPAA Returns To Court Over Decryption Links; On2.com To Buy QuickBand Networks

UNDER THE RADAR: The Motion Picture Assn. of America (MPAA) has gone back to court following complaints that a Web site offering a DVD decryption device continues to distribute the product.

In January, the MPAA obtained an injunction against Eric Corley (aka Emmanuel Goldstein) and his company, 2000 Enterprises, ordering him to cease distribution of a DeCSS software program that disables the copy protection program on DVDs (Billboard, Feb. 5).

The device is in violation of the Digital Millenium Copyright Act. But allegedly Corley and the company are pointing consumers to other sites with the software and encouraging consumers to distribute the program on their own.

On April 5 the MPAA went back to the U.S. District Court of the Southern District of New York and filed another motion to cease further distribution of the software.

In the motion, MPAA attorneys argue that while Corley's company is no longer distributing the software on its site, it has created hyperlinks to other "unlawful postings." To date, MPAA has tracked 300 hyperlinks originating from 2600 Enterprises' Web site at 2000.com.

"Since the court issued its preliminary injunction, defendant Corley has expanded his activities to encourage others to proliferate DeCSS," says MPAA VP and director of legal affairs Mark Litvak. "This motion is about modifying the court's injunction to cover the hyperlinking activity in order to curtail efforts to evade the court's prior order.

"It is not known when the judge will make a ruling on the motion.

RENTRAK RACKS UP RETAILERS: Nearly 2,000 retailers signed up for Rentrek's pay-per-transaction (PPT) rental service during its fiscal year ending March 31.

The total number of new accounts during the period was 1,916, a 10% increase. Almost 25% of the new business—470 accounts—was with video rental departments in grocery stores.

During the year, the company introduced the new PPT marketing campaign, which VP of sales Chris Roberts credited for the increase in accounts.

Stamp Signing: "The Limey" star Terence Stamp listens to a fan at a recent autograph signing at the Virgin Megastore in West Hollywood. Stamp was on hand to promote the recent release of the Artisan Home Entertainment title on DVD.

The program reduced the risk and cost involved in PPT, as well as offering better title selection to compete with larger chains.

QUICK BUY: On2.com will acquire QuickBand Networks, the producer of the "Short" and "Circuit" DVD series.

On2.com is a broadband content distributor that has developed the full-motion, television-quality video streaming technology called TrueMotion VP.

The technology will be used in future "Short" and "Circuit" releases.

The series features short films, music videos, interviews, concerts, and other events. In addition to distribution on DVD, the program is broadcast over the Internet and on television and is part of airline programming.

It is distributed on DVD by Warner Home Video.

Terms of the acquisition were not disclosed, but the deal is expected to close this month.

Peck receives the award during the opening general session of the trade organization's annual convention. The general session is scheduled for July 8.

Among his numerous awards, including the American Film Institute's Lifetime Achievement Award, Peck won a best-actor Academy Award for "To Kill A Mockingbird" in 1962. The film was released as a special edition in 1998 by Universal Studios Home Video.

"Star Wars" FLIES: 20th Century Fox Home Entertainment says consumers have purchased 5 million units of "Star Wars: Episode I—The Phantom Menace."

The title was released worldwide on April 4. About one-third of the sales, or 500,000 units, were of the widescreen collector's edition, the supplier says.

The sales figures reflect North American sales only. Meanwhile, Buena Vista Home Entertainment's "The Sixth Sense" has captured the top position on both the rental and DVD sales charts, according to VSDA's VidTrac listings.

The title earned a record $22.5 million in rental revenue its first week in release.

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space, they’re not exactly sitting still.

Sony Music International (SMI), for example, has directed its affiliates around the world to set up local Web sites specific to each country with a Sony presence.

So why not create a separate online unit? “That would be a disaster,” says SMI president Rick Dobbs. “The one thing we cannot afford to is to have an Internet group that’s separate from everybody else. We all have to become modern marketing people.”

SMI’s plan to get all its units thinking about the Internet has extended to the business-to-business side as well. After all, Internet distribution of music and information to radio stations, retailers, journalists, and other cogs in the promotional machine is vastly more efficient than the international snail mail system.

Sony also plans to send audio and video files and other forms of data to stores and promotional outlets electronically. “The Internet is part of our world now, and it must be integrated into everything we do,” says Dobbs. “We recognize that there are opportunities and vendors that exist throughout the world.”

SMI has already partnered with Yupi.com, a Portuguese-language portal, to promote relevant Sony acts in that online community. It even has artist-oriented sites specific to New Zealand. “Our field of vision encompasses every one of our markets,” he says.

SMI’s plans get a boost on April 10, when Sony Music Entertainment announced a strategy to allow consumers to purchase digital music content over the Web.

GetMusic, the online music venture of BMG Entertainment and Universal Music Group, hasn’t made any major international splash yet, but, like practically every company, has big plans. It just won’t talk about them.

“It’s a little too early in the whole game to say what we’ll do,” says a GetMusic spokeswoman. “But we understand the value of the international market. Right now, we’re just building our brand and our core offerings. We’re still stamping up.”

WMI’s decision to begin staffing up last August when few others were paying much attention may pay dividends as it moves ahead of its competition.

It doesn’t hurt that WMI will soon become part of America Online’s massive global reach, assuming the proposed merger of AOL, and WMI parent Time Warner goes through as expected. Foster wouldn’t discuss specific plans related to the merger but said potential synergies will be a major topic of conversation in the coming months.

“The fit that [Time Warner chairman] Gerald Levin and [AOL chairman] Steve Case have talked about is tremendously exciting,” he says.

Warner Music also has inked a deal to merge with EMI Group, the London-based music powerhouse with deep European roots. But Foster isn’t getting too cocky about whether all these factors give WMI a competitive advantage overseas on the Internet.

“Well, I hope so,” he says. Let the race begin.
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<td>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</td>
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<td>981</td>
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<td>Sony Music Publishing</td>
<td>50195</td>
<td>Mariah Carey</td>
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<td>GODS AND MONSTERS</td>
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<td>84142</td>
<td>Ian McKellen</td>
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<td>Jonathan Mover</td>
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<td>Ventures Distributor</td>
<td>66200</td>
<td>2 Pac, Selena Dogg</td>
<td>2000</td>
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<td>CINDERELMO</td>
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<td>MCA Music Video</td>
<td>Universal Music &amp; Video Dist.</td>
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<td>Universal Studios Home Video</td>
<td>85303</td>
<td>Donny Osmond</td>
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<td>Beer Stiller, Cameron Diaz</td>
<td>1998</td>
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<td>THE CODE Omega</td>
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<td>8373</td>
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<td>1998</td>
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<td>Jive/Zomba Video</td>
<td>41675-3</td>
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<td>1999</td>
<td>NR</td>
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<td>DAVE MATTHEWS BAND: LISTENED SUPPORTED ♦</td>
<td>BMG Video</td>
<td>60195</td>
<td>Dave Matthews Band</td>
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<td>NR</td>
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* RIAA gold certification for a minimum of 125,000 units or a dollar value of $5 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ** RIAA platinum certification for a minimum sale of 250,000 units or a dollar value of $18 million at retail for theatrically released programs, and for at least 100,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.
Franklin Debut on Usa Home Video

(Continued from page 66)

According to Whitkin, Scholastic's 1999 book club and retail sales for the series were up 200%. Overall Scholastic, which in addition to publishing is also a distributor, recorded sales of more than 3 million for the series.

"An important thing for us is that every three to six months the line has new products," says Whitkin. "The essence of the property is in the introduction of four new books every year; the content is fresh no matter what." According to Pace, Franklin appeals to kids because he acts like their friend. "Franklin is an everyday kid, even though he's a turtle," she says. "He goes through the regular events that everyday children go through, and the programming is wholesome, calming, and innocent."

She says that those themes appeal to parents, who also like the series because they can read the books to their kids. "Children can watch the videos and then, at night, parents can read them the books," Pace says.

"Any kids' property has two components," says Whitkin. "You have to get the kids to feel what it's available, and the parents have to feel good about it." Video retailers are usually quick to warm up to a kids' property like Franklin, since a potential fan of the program is born every minute.

But Nelvana wants to extend the time that children spend with Franklin by aiming certain products at 5- and 7-year-olds rather than the property's core 2- to 4-year-old demographic.

"We built a dual appeal into some products," says Whitkin. "Both the 2-4 age group and the 5-7 age group can play the board game, which has questions that allow age groups to participate appropriately. It's important to allow the child to grow with the product."

USA is also taking a long view with the property. "Some properties jump right out of the gate and explode and burn more quickly," Snyder says. "You have to think of the overall life cycle. I'd rather have a property that grows and builds over a three- to five-year period."

Snyder says that although USA has a small number of other children's products, the company has the video rights to Noddy and Richard Scarry. The company, though, is focusing on Franklin right now as a way of growing its successful family business.

"Kids are a very important part of our business," he says. "We're using our Franklin franchise as the lead, and our approach to acquiring new product will be opportunistic."

For his part, Whitkin sees USA's relatively small stable of children's properties as a plus. "What's wonderful is that, for them, this is a very important part of their children's line," he notes. "Companies only have so much time to focus on certain projects. If you go with a distributor that has 10 preschool properties, your property may not get the attention it deserves."

Although Snyder says that there are no plans to release Franklin episodes on DVD, the company is looking at the possibility of releasing "Franklin And The Green Knight" on the format.

"Franklin In The Dark." from USA Home Entertainment, will launch the franchise in June. The title is the first of three scheduled releases this year.
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Girl, Sophia Gould, to Joel and Melissa Oberstein, March 30 in Los Angeles. Father is GM of Isis Listening Station/Almighty Lighted Display.

MARRIAGES
Jan Perry to Tommy Rodgers, March 26 in Nashville. Bride is director of creative marketing for Hamilton Music Company and Hamilton Productions. Groom is an audio engineer and production manager.

DEATHS
Everett Leonard Edstrom, 84, from complications of stroke, March 19 in Palm Desert, Calif. He was co-founder of Hal Leonard Corp., the giant music print company. Born in Worthington, Minn., Edstrom was a trumpeter who formed the Hal Leonard Corp. in 1947 with his brother, Harlan. Hal and brother Leonard. An internal management team, headed by now chairman/CEO Keith Mardak, bought the company in 1986. He is survived by his wife, a son, and four daughters.

Alphono “Country” Kellum, 56, from heart disease, March 24 in Rochester, N.Y. Kellum was an originating member of funk guitar as a member of the James Brown Orchestra from 1960 to 1970. He first served as a base player but was reassigned to second guitar in 1965 after Brown heard him playing back up. With fellow guitarist Jimmy Nolen, he helped create the twin-guitar “chicken scratch” sound that became a Brown trademark. Kellum was featured on many Brown albums such as “Give It Up Or Give It All Away.” “There Was A Time,” and “Cold Sweat.” He was also a member of Maceo & All The King’s Men after leaving Brown’s band. He is survived by two brothers and three sisters. Services were held April 7 in Lakeland, Fla.

Larry Finley, 86, of natural causes, April 3 in New York. Finley was the founder of the International Tape Asso., now known as the International Recording Media Assn. He founded the organization in 1970 at a time when audiotape products were new to the market. Finley was president/CEO of the International Tape Broadcast Co., publisher of radio station KSDJ, and was a producer and host for several radio and TV shows. Finley is survived by his wife, five children, and 12 grandchildren. In lieu of flowers, the family requests that donations be sent to the Larry Finley Memorial Fund to the Vision Fund of America, 111 E. 59 St. New York, N.Y. 10022.

Joe Rock, 61, of complications from quadruple bypass surgery, April 4 in Nashville. Rock managed the R&B group The Skyliners and wrote the lyrics to their hit “Since I Don’t Have You,” which peaked at No. 12 on the Billboard Hot 100 in 1969. The song was later covered by acts such as Don McLean, the Brian Setzer Orchestra, and Streisand. Joe Rock also co-wrote “Dreams To Remember” with Otis Redding. He is survived by three sisters. Services were held April 8.

QUEST TO BEST MS: On April 28, the seventh annual Race to Erase MS will take place at the Century Plaza Hotel in Century City, Calif. This event, benefiting the Nancy Davis Foundation for Multiple Sclerosis, will feature a Tommy Hilfiger celebrity fashion show; performances by 98°, Bush, and Wetzel Jean; and a silent auction. Montel Williams will receive the First Man of Courage award. A cocktail reception and dinner will also take place. Tickets are available for the general public. Contact H. Brooke Primore at 310-274-7800.

HAPPY BIRTHDAY: Joel Oberstein of Hal Leonard, publisher of Billboard, celebrates his 60th birthday.

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MAY

May 1, B’nai Brith Music Entertainment Unit Meets Bill Krasilovsky, Sutton Place Synagogue, New York. 212-330-7009.


May 3-7, SanFest 2000, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

APRIL

April 24, Fourth Annual Gay/Lesbian American Music Awards, Manhattan Center, New York. 800-494-6497.

April 26-28, Billboard Latin Music Conference And Awards, Las Vegas/Boulevard Miami. 212-536-5002.


April 28, Billboard Online Erase MS, Century Plaza Hotel, Century City, Ca. 310-440-4842.

April 30, Jai Joseph’s Songwriting Workshop, sponsored by BMI, Songwriters in the Round, and Utopia Recordings, Mary’s Place Studios, Miami. 305-273-6903.

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HELP WANTED
Cruze Controls Modern Heritage WFNX Boston

This story was prepared by Airplay Monitor’s Marc Schiffman.

When Cruze took the controls of modern WFNX Boston, he had a unique challenge.

While WFNX was a heritage modern rock station in good company with the likes of XETRA San Diego, WHFS Washington, D.C.; and KROQ Los Angeles as one of the founders of the format, hometown rival WBCN had taken a modern direction.

That left WFNX as “the station with the lesser identity,” says Cruze, while WBCN had “the massive core and all the big corporate power behind them. We wound up being the little guy.”

WFNX was already successfully streaming audio on the Web, which got Cruze thinking, “This station seems to mean so much. There are people sitting in markets where they’ve got full fidelity stereo alternative radio stations available, but instead they’re streaming FNX on their little computer speakers. We have a certain unique quality that, if we can find the right way to ratchet this thing up, we can mean something to people.”

That realization, coupled with owner Steve Mindich’s desire to buy stations and the synchronization technology available, made Cruze see that WFNX had “the genesis of a product that is very good, very listenable, and very interesting to a music fan in any market—and particularly in New England. We can make this available, and people will respond to it.”

So was born the FNX Radio Network. WFCQ (now WFNX) Sanford, Maine, between Portsmouth, N.H., and Portland, Maine, signed on in July 1999 as the first affiliate. It also provided the network the opportunity to work out bugs in the software, allowing it to simulcast jocks live from Boston and then fire off local spot breaks and sweepers.

By the time WFNX Manchester, N.H., signed on at Thankgiving, the kinks were worked out of the system. WFNQ paid back its investment in three key ways. First it gave the FNX Radio Network a new market. Second, it was at the same frequency as WHFX, “so we can agree to interfere with ourself and take the power up” in Maine, says Cruze. “Since our Maine signal is in between Portland and Portsmouth, every little bit of power that we can get makes the station that much more competitive in both of those markets.”

But neither of those benefits come close to how WFNQ might help WFNX in the Boston ratings. “When Arbitron shifted the market sizes, it was a great thing because Boston became market No. 8 with the addition of the new counties to the metro region,” says Cruze. “The bad news for us is if you couldn’t get us in any of those counties . . . Here we’d established this upward ratings momentum and we were growing and we got socked in the gut.

“It brought (the ratings) back down,” he continues, “but it was really all about mathematics. There’s about 85-18-34 diaries returned from that new area every book. We’re in zero of them. Maybe WBZ will be in 14 or 15. This Manchester signal covers a big chunk of the expanded Boston metro that the original 101.7 signal doesn’t get in.

When WFNX does its local music show, the affiliates do their own. Also, there’s a blues show that runs in Portsmouth, reflecting “the enormous blues community” in that market.

“Our challenge is to be compelling enough to . . . things that might be one hair off in a particular market are not that important,” he adds.

The next affiliate will be Providence, with the purchase of WWIN in the Clear Channel spinoff. Cruze calls that “a very significant . . . these other stations are higher.” While the first two affiliates were slowly brought on line without much fanfare, Cruze plans to make a big deal on the launch of the FNX Radio Network in Providence once the deal closes.

While “we go in to each of the markets and broadcast from them regularly,” Cruze says, Providence will get special scrutiny. “I’m going to [make] sure that I have Providence-based personalities who are a regular part of the air staff.

“We’re looking at right now is adding a member to the morning show who will be in Providence every morning [to be] a part of the show, not do a token ‘let’s break away and do our Providence thing.’ “

Otherwise, Cruze says, it’s relatively easy to talk to the whole region, unlike the now-defunct Long Island, N.Y.-based WDRE Network that was talking to such disparate markets as Albany, N.Y., and Little Rock, Ark. While Cruze instructs jocks not to lose that quality, he remarks, “When we go in to each of the markets and broadcast from them regularly.”

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“We’re looking at right now is adding a member to the morning show who will be in Providence every morning [to be] a part of the show, not do a token ‘let’s break away and do our Providence thing.’ “

“Those records or refer to other markets as ‘up in Portland’ or ‘down in Providence’ [R.I.],” the cultural focus of New England is Boston.

He says, “I was in Portland listening to the market before we put the Portland signal on, and the DJs that were on the radio stations there talked about Boston just as much if not more than they talked about Portland.”

While WFNX has long sought out new music, be it imports, local bands, or the like, Cruze says, “[Now] I have to be careful—as we take steps to make sure that FNX is relevant in each market—that we don’t lose that quality. To me, that’s what makes this not just another alternative radio station.”

Still, there have been some changes, particularly with gold. “In Boston, you can [test] four songs by the Herocites and they come back familiar,” says Cruze. “Those records may have absolute zero familiarity in Portland. These flashback records that didn’t get played on either top 40 or [album rock] at the time are going to be unfamiliar in that market. And you have to make alternatives. Does that mean you’re never going to play that record? No, but you may not play it as often as you would have played it if you’re just thinking Boston.”

Fortunately, says Cruze, WFNX has an element that many of today’s modern rockers have lost. “The people that rushed to alternative when it was signed on in a lot of markets didn’t go there because they knew all the music. They went there because something exciting was happening. They got a sense of that excitement. The music that they knew, they really liked. The music that they didn’t know was compelling to them as well.

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Adult Contemporary

**No. 1**

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<td>1</td>
<td>breathe</td>
<td>faith hill</td>
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<td>2</td>
<td>everything you want</td>
<td>vertigo horizon</td>
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<tr>
<td>3</td>
<td>I Know I Loved You</td>
<td>sarah mclachlan</td>
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<td>4</td>
<td>I want it that way</td>
<td>backstreet boys</td>
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<tr>
<td>5</td>
<td>music of my heart</td>
<td>edwin mcafee</td>
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<tr>
<td>6</td>
<td>never let you go</td>
<td>third eye blind</td>
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<tr>
<td>7</td>
<td>you're nobody till somebody loves you</td>
<td>sara mclachlan</td>
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<tr>
<td>8</td>
<td>1,000 hours</td>
<td>john tesh featuring richard pag</td>
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*Source: Billboard*
Let Freedom Sing: When Mark Bryan was a college student during the late '90s, he spent a lot of time hanging out at the campus radio station, working as a DJ, and discovering the rich history of eclectic music forms in the outlet's bountiful archives.

As a result, "I learned more about music and its different styles than at any other time in my life. It's a big part of who I am today," says the guitarist and co-songwriter for the multi-platinum, Grammy-winning Hootie & the Blowfish, which records on Atlantic Records.

According to the artist, there's a musical mafia in the town in which he now resides—Charleston, S.C.—"There's no college radio station, despite the presence of the University of South Carolina's College of Charleston. And for a while now, he's been working to do something about it."

But Federal Communications Commission (FCC) licenses are a tough thing to come by; so Bryan, with the passionate and dedicated efforts of a few key students at the College of Charleston, is looking toward alternative means to establish an outlet. By the fall, they hope to have a branded identity on the air in a low-power frequency, in addition to broadcasting over local cable channel 32 and via a micro low-power FM frequency.

The quest has gained full support of the school's administration and the interest of more than 400 students, who have signed up to participate in a free-form outlet that until now has been inaccessible.

I have wanted a radio station here since I came to the College of Charleston eight years ago," says Alex Sanders, president of the College of Charleston, which has an enrollment of about 10,000. "But I'd all but given up hope it seemed so

number of voices heard over the airwaves. He thought that maybe this could jump-start a station at the school. So he made a fateful call to

College of Charleston director of media and technology Virginia Friedman.

"I got a wonderful phone call from Mark, saying, 'Can I come over and talk about radio?' He told me about his love for college radio and how he envisioned him to so many diverse forms of music, then asked why there was no such station here."

Regarding programming, Bryan adds, "For the first semester when we start this, there will be no specialty shows. Our effort will be to let all the students broaden their own musical palettes. "We want to explore our musical catalog, and during every two-hour shift, DJs must play two local bands and two to three bands whose CDs were released within the last three months."

Meanwhile, because no campus funding is available for the effort, moneymaking efforts are under way. First, the station hosted an outdoor rally March 15-17, where it publicized its presence with a live broadcast over the cable station and micro-watt frequency, along with a test broadcast over the Internet.

And Bryan asked his fellow Blowfish to business support and help launch a radio station in Charleston at the Music Farm Saturday (1), in hopes of raising $10,000 to $15,000 for the necessary transmis-

sion equipment and to assist in salaries for the station's PD and music director. Tickets for the event, which includes local warm-up act Low-Country Beatj Blues, are $15, with hopes of 1,000 attendees.

"I just asked the guys, and they thought it was cool," Bryan says. We're not expecting a huge two-hour set, whatever the situation calls for. We never do a set list; one of the cool things about being in a band for 15 years is that we have a knack for improvising. We're hoping the money will be enough to cover the start-up costs to broadcast on all three outlets."}

"A wonderful thing that will be," notes Friedman, "The guys used to play here at the Music Farm, so it'll be like a homecoming to their early days."

For the future, Bryan is hopeful that the station will be granted a low-

power FM license, at which time it will be awarded call letters; at that time, he plans to contact major labels for alternative product.

He also intends to install Webcams in the station's studio, so that fans can watch the band and tour our students kaboodle called "The Low-Country Beatj Blues Band," on the Net, as well as sending live video over the Web and cable channel of bands playing in local venues, so that listeners can see the experience from their homes and on campus.

"All of this will make our music scene even better," he says. "Exposing Hootie and the Blowfish to the world and giving them in the process is a cool thing. It's a chance to unite everybody, to get together all kinds of cultures. Our goal is to entertain and educate."
Mainstream Rock Tracks

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<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
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<tbody>
<tr>
<td>KRYPTONITE</td>
<td>3 Doors Down</td>
<td>3 weeks at No. 1</td>
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<tr>
<td>OTHERSIDE</td>
<td>Red Hot Chili Peppers</td>
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<td>STAND UP</td>
<td>3 Doors Down</td>
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<td>WHAT IS</td>
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<td>ONLY GOD KNOWS WHY DEVIL</td>
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<td>SING WITH ME</td>
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<td>STAND INSIDE YOUR LOVE</td>
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<td>Distinction</td>
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<td>IN YOUR EYES</td>
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VH DIVAS 2000: What do you get when you cross a VH1 "Divas" concert with the idea of taping it instead of having a live telecast? An uneven show that was troubled by long delays, technical difficulties, and retake after retake.

"VH1 Divas: A Tribute To Divas" which placed April 9 at The Theater at New York's Madison Square Garden, was a lesson in patience and what not to do if VH1 has another "Divas" concert next year. The previous VH1 "Divas" concerts in 1998 and 1999 were live telecasts, but this year's concert was taped. Unfortunately, a show that should've been taken about 2.5 hours (at most) stretched into a 5-hour-long end test running time at 1 a.m., and even nights like that take a little hard to take.

Perhaps Faith Hill, who performed at this year's "Divas" concert last year's "Divas" concerts, said it best when she told us how to back the two at the 1:30 Chunk. "There's a lot more pressure this year. There's a lot more makeup and more clothes to worry about..."

A diva's gotta have her priorities. Maybe it was fussing over hair, makeup, and wardrobe changes that caused the long stretches of nothing between performances. How very "diva-like" to make the audience wait for your entrance.

At a live telecast, there's no time for these kinds of indulgences. At a live show, if you flub a line, you move on; get your on-stage at the scheduled time or the show goes on without you.

Speaking of flubbing lines, let's get not into all the retakes that had to be done because certain people mess up songs lyrics or had trouble reading the TelePrompter.

Most embarrassing of all was when Diana Ross' microphone malfunctioned, and she had to do several of her songs over again... and again. Like the consummate pro that she is, she soldiered on and made the best of the situation. She should be commended for not throwing a diva tantrum. Her voice was in great form, and she performed like a superstar.

By the time the show premiered April 11, VH1 had already done the most damaging mistake and long delays were edited out, but those of us who were there won't forget.

Some artists, who give a truly outstanding performance, told us backstage that she been busy with her stage production "Ordinary Girl" and plans to have a new album out before the end of the year. The queen of all drag queens, RuPaul, was wonderfully campy when performing I'm Coming Out, and this diva did not disappoint.

R&B vocal group Destiny's Child was asked to perform on the show just three days before the event, according to lead singer Beyoncé, because they had heard us screaming when we found out, she said. "It's a honor to be here, because we're representing the younger generation.

When asked who their favorite diva is, the members chimed predictably, "Diana Ross!"

Destiny's Child, which did a fiercely great rendition of Ross' solo hit "Upside Down," added that the group's new lineup has been "a lot of fun. It's been a blessing.

Mariah Carey, fresh from a bout with food poisoning that had her hospitalised for two days, seemed the most ill at ease out of all the performers. During her duet with Ross on the Supremes' classic "Stop! In The Name Of Love," she seemed nervous or starstruck or both. Carey otherwise performed acceptably, considering the health trauma she had endured just days before the show.

As for the reunited Supremes' on-stage, they performed well, but—with no disrespect to Lynda Laurence and Scherrie Payne (who were in the Supremes long after Ross left and the hits had stopped)—the show acted as much as a Supremes and two backup Vegas singers.

Backstage, most of the media had already bolted for the exit long before the show was over. Those of us who stayed until the bitter end were told by VH1 representatives that the microphone problems during Ross' performance were because Ross brought her own equipment. No one bothered to explain why the audience had to endure long stretches between segments.

We already said last year (The Eye, Billboard, May 1, 1999) that VH1's "Divas" concept should be retired because the public really gets sick of it. Didn't anyone learn anything from Lolapalooza?

If VH1 insists on flogging this "Divas" concept until it's dead in the water, we suggest that it go back to a live telecast next year. That way it can avoid all the hassles that VH1 has already been flummoxed by. Also, VH1 can do retakes and make the audience wait without explanation.

NOTE TO OUR READERS: Local Show Spotlight will return in two weeks.

FOR WEEK ENDING APRIL 10, 2000

THE MOST PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW UNS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BILLBOARD. www.billboard.com  APRIL 24, 2000 78
**BOGUS REQUEST CALLS HIT COUNT STATIONS**

(Continued from page 1)

You’ll get a few calls an hour, and for some stations, this number could be 10 or more. This can cause issues for consumers who are looking for information or assistance.

What’s particularly aggravating about these requests is that “we keep track of requests, and it skews our numbers.” It’s a situation that causes frustration, and it highlights the importance of addressing these issues.

Some stations are beginning to implement strategies to reduce these types of calls, such as implementing a call-back system or offering alternative methods of communication. However, it’s an ongoing challenge that many radio stations are facing.

**The calls seem to come in packets, and they’re far too polite—requesting the song by full title and artist—**

- **STONEY RICHARDS**

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**HANDLERMAN CO. ENTERS DIGITAL DOWNLOAD ERA**

(Continued from page 1)

**How Do Programmers Know Request Calls Are Phony?**

Programmers say a variety of red flags raise their suspicions about certain calls. These flags include the following:

- **Calls for requests that have not yet even been recorded, or requests for video exposure in the market.**
- **Calls with a discernable accent calling an area where most people do not have a distinct regional accent.**
- **Calls that show up on caller ID with Nashville’s 615 area code or one’s where you can hear similar calls being made in the background.**
- **Calls where they’re calling from or name the station’s specific city of license.**
- **Calls who seem to know too much about the business—for example, calling while the station’s sales director is on the air, using industry terminology, or referring to songs as “records” or “singles.”**

Digital-rights management may be necessary as radio companies face an increasing number of requests. This could help protect the industry from the types of calls that producers are encountering.

**The KMOJ Effect**

*79 magazine* explores the impact of KMOJ (Los Angeles) and its role in the music industry. The magazine highlights KMOJ’s influence on the growth of reggae and hip-hop music, and the impact of the station on artists.

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**Says KMOJ**

*The magazine* also features a quote from KMOJ founder and owner, Alonzo “Alan” Gore, discussing the station’s impact on the music industry.

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**Says Detroit**

The magazine includes a quote from a Detroit-based radio producer, discussing the station’s influence on local artists and the community.

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**Says WQAM**

*The magazine* also features a quote from WQAM’s morning show host, discussing the station’s role in the music industry and its impact on listeners.

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**Says KMPS**

*The magazine* also includes a quote from a KMPS radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WPAD**

*The magazine* also features a quote from a WPAD radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WSQX**

*The magazine* also includes a quote from a WSQX radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WKJX**

*The magazine* also features a quote from a WKJX radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WXXO**

*The magazine* also includes a quote from a WXXO radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WQIC**

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**Says WGFJ**

*The magazine* also includes a quote from a WGFJ radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WIGA**

*The magazine* also features a quote from a WIGA radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WQEX**

*The magazine* also includes a quote from a WQEX radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WQAM**

*The magazine* also features a quote from a WQAM radio producer, discussing the station’s role in the music industry and its impact on listeners.

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**Says WQAM**

*The magazine* also includes a quote from a WQAM radio producer, discussing the station’s role in the music industry and its impact on listeners.
framework. The record giant plans to use DRM technologies from InterTrust, Microsoft, and IBM, as well as common clearinghouses: Reciprocal Inc., a division of Bertelsmann’s Digital World Services.

“They are trying to cobble together every single DRM technology out there,” says Kevin Koncor, senior VP of worldwide marketing and new technology at BMG, stressed the importance of maintaining a common marketplace when making the announcement. But Sinnevir points to another important consideration to the strategy: “The major record labels don’t want a single player to have all the distribution power for that link in the chain.”

**SHIFTING MODELS**

As a result, a premium is being imposed on companies that can use competing systems from the likes of IBM, Microsoft, and Sony to create a...
**DIXIE CHICKS HEADLINE FIRST NATIONAL TOUR**

(Continued from page 1)

**Media Blitz Planned Around Tour Dates**

NASHVILLE—Dixie Chicks commissioned an advertising agency, GSD&M of Austin, Texas, to develop a national campaign for their tour—unusual for tours of any genre and relatively unheard-of in country.

“They came up with wonderful television spots to be tied in with the print and billboards advertising,” says Simon Renshaw, the Chicks’ manager at Senior Management.

“The idea was to have a completely integrated promotional campaign with TV, radio, print, and outdoor,” says Renshaw.

The total advertising budget for the entire tour is in excess of $3 million. Renshaw says, which is absorbed by the promoters, sponsoring partners, and other sources. The money is designed to be used even if they don’t need it, Renshaw says, which is sacrosanct in the traditional concert promoters’ world.

“Our desire is to make these shows as marketable as [less traditional] events are coming to town,” says Renshaw.

“The event begins a week before on-sale and lasts until the doors are closed, which provides a unique aura of this town. Even if it sells out the first day, we would be missing an incredible opportunity for positioning and profiling the artist in a market if we fail to take advantage of that window.”

The tour sponsor will be Gaylord Digital’s new country Web site, MusicCountry.com. Various media will be launched with Gaylord CMX.

Additionally, the act’s label, Monument/Sony, will oversee its own marketing blitz.

“Our desire is to make these shows an event, like the circus is coming to town” — SIMON RENSHAW

“We’re doing a major Fly 2000 sweeps package from April 25-May 25,” says Sony Nashville’s Margie Hughes. “It’s an all-out effort by our marketing. Our retail partner on this is Wherehouse.

Fans can register at Wherehouse.com, and they’re going to have a trip to see a June 17 Chicks show at the Arrowhead Pond in Anaheim, Calif. Four winners will be selected to receive airfare on

American Airlines, ground transportation, hotel, and $500. Sponsor partners are CMT, the Box, Great American Country, and others.

Tour print ads will run in County Weekly, Country Music magazine, and American Profile. The television spots are edgy and highly irreverent, capitalizing on the Chicks’ unfamiliarity with the term as headliners in a variety of situations.

On the retail side, tour bins will be set up with various key accounts in each market in two to three weeks in advance of the tour date, with value bins offering a free poster with purchase of either Dixie Chicks Monument/Sony release, “Wide Open Spaces” or “Fly.”

Key accounts and distribution personnel will be guests at shows and mid-end-g Roberts and staff will fill in accounts located near the venue with additional point-of-purchase material, content and visual cue.

“TThe impact this tour will make this summer is going to be substantial,” says Paul Lohr, the Chicks’ promotional manager for Lee Attractions. “It will be hard not to know who the Dixie Chicks are by the end of this summer.”

**‘The moment they hit the stage, I could see they were stars . . . They owned the crowd’**

— LOUIS MESSINA

While the Fly tour will be the Chicks’ first full-blown tour as a headlining act, the group has had their own bill on the road last year, given their multi-platinum success. Instead, they opted for supporting slots on mid-end-great tours. On the other hand, the George Strait Country Music Festival and Lilith Fair and as special guests with Tim McGraw.

Chicks’ tour manager defined offers last year for the group a lot of exposure and headline-
says Renshaw: “But they looked at the situation and felt they wanted to have more material that the audience could relate to before they toured. I think they made a smart decision.”

Last year’s touring efforts as supportable for promoting the Chicks tour to play at a wide range of venues and to many different audiences, whether it was with Strait in a stadium, at Lilith in a shed, or with McGraw in an arena.

“We did as far as touring last year made us appreciate all that goes into this,” says Chicks’ agent, Marty Seidel. “And George Strait, Tim McGraw, and the people on Lilith treated us really well. In our history of opening, there have been a few special people who have not been so kind.”

Based on their experiences last year, the Chicks opted to play arenas, which means they are able to showcase their music, high production values, and a nice alternative in a busy touring season that sees most shows going to outdoor sheds.

PRESENTED BY . . .

Three promoter groups are responsible for promoting the Chicks tour: SFX Entertainment with Lon Varnell Enterprises, Concerts West/ Moore Entertainment, and Jam Pro.

In some respects, the Chicks have a unique tour. They don’t use different promoters every night but stops short of being a national production for one company.

“We wanted consistency of marketing and promotion across the market value. The group played one arena headliner last year as a benefit for the Memphis-based St. Jude Children’s Research Hospital at the Charlotte (N.C.) Coliseum. With no supporting acts, the Chicks drew 14,000 people for more than $100,000 for St. Jude.

“This was the test, in the middle of the summer, in a market with heavy [concert] traffic,” says Renshaw. “The answer was yes.”

While Renshaw and Lohr stopped short of saying so, having their own collateral, they believe the tour will keep all of them on their toes and at their best. “By splitting it up, we may get a little more TLC than we normally would,” Lohr says.

Meanwhile, Seidel admits that when she looks at a route sheet of 70 arenas with capacities as high as 20,000, it can be somewhat intimidating for a new headliner. “I think, ‘Oh, shit, we better sell some tickets, too,’ she says, laughing.

She’s found that the show’s been well received. Rehearsals begin May 18, but initial on-sales begin April 22. One dollar from each ticket sold will benefit the World Wildlife Fund.

**THE SHOW**

Production on the Dixie Chicks tour will be heavy—at eight trucks, six buses, and a wide variety of video. Seating will be in a 270-degree configuration, as opposed to in-the-round. “The girls wanted to make sure every venue has a great atmosphere,” says Renshaw.

The Chicks themselves promise an exciting tour, from its top-notch production to the onstage camaraderie and the promos. Seidel, along with sister Emily Robison and lead singer Natalie Maines, all had their say in how the tour would be presented.

“It had to feel like us,” says Sei-

del. “We’ve had input on every single aspect of the tour.”

The design includes members of the Dixie Queen Ensemble team. “We wanted to create a theatrical feel visually—with video, lighting, and staging,” says Seidel. “There will be some effects. There won’t be a lot of explosions. We didn’t want the effects to detract from the music.”

In addition to the Chicks’ estimated $3 million budget, Seidel has assembled a crack band for the road. The band includes John Mook as utility player on percussion, acoustic guitar, penny whistle, and concertu-

“Very Frank Zappa,” says Seidel. “We’ve been the ones to step up and lead, and the girls have followed us.”

Support acts on the tour vari-

ous times include Patty Griffin, Ricki Skaggs, and Willie Nelson. “We basically picked acts we wanted to hear every night,” says Seidel. “If the openers are OK with it, we hope to get them out to play with us in smaller markets or smaller clubs.”

The way we grew up in the bluegrass scene, I remember all these big jam sessions, but we really want to encourage [our support acts] to do that with us.”

Whatever the case, this will not be your parents’ country music show. “I go to a lot of different concerts because I like different music, and to be honest, some of the country concerts I’ve been to, I’ve been a little bored,” says Seidel. “It’s just somebody standing there with a microphone, and how long can you do that? I have to say that lately the shows have been get-

ting more interesting, and people are trying to branch out and do more.”

Seidel was quick to point out that she and the Chicks went to a lot of different country concerts, and she termed “the old school where they sing and are just happy to be there.”

“They never went to one like Willie Nel-
son can do that, and I’ll love every minute of it.”

But a Chicks show will be more about shows. “We have to tie Natalie down to keep her still,” she says, laughing.

The last North American date is Oct. 29 at the New Orleans Arena. Tour plans call for another return trip to Australia in November.
**GREENE PLANS TO MAKE LATINO GRAMMY AWWARDS WORLDWIDE EVENT**

(Continued from page 6)

Experience” alongside Teddy Bautista, SGA’s executive vice president; Mauricio Abravas, VP of Los Angeles-based LARAS; Jesús López, president of Spanish labels’ association AFYVE; and of Unión de Compositores y Interpretes de Música, Lagarrigue, leading manager of Spanish artists and president of RLM Producciones.

The LARAS president also took the opportunity to witness Spain’s fourth Premios de la Música Awards ceremony, where he presented Bautista with LARAS’s President’s Merit Award. The ceremony awards show took place in front of a capacity audience of 6,000 at a covered Madrid bullring and was transmitted live by public broadcaster TVE.

Paying tribute to Bautista, Greene says, “Teddy is a cultural activist, and it was he who gave me the confidence to go ahead with the Latino Grammys. He is one of the mentors of the project.” He adds that SGA’s role in the Latino Grammys will be important, “because SGA is not just Spain but covers the whole world. It has thousands of Latino members, including some 800 Cuban musicians and current Latino stars such as Enrique Iglesias.”

Greene explains that Miami will work tirelessly to solve this problem, talking to people such as Emilio and Gloria Estefan, but I saw no solution. The Cuban exile community is an embarrassment to [at NARAS] to have to remain ecumenical, and if artists cannot bridge differences then there is no bridge.”

Greene says he hopes the Latino Grammys can become an event, adding that the problems the event faces include winning TV audiences and securing partnerships with large cor—what he thinks is the best for the formal ceremony, on Sept. 13, will be broadcast on the same evening by CBS, but Greene says it was not easy persuading the channel to take on the show.

**HOUSE PANEL ADDRESSES BROADBAND**

(Continued from page 6)

just look at the contract; you have to go to the circumstances of whether or not the artist/record company/record label, board, Jan. 15, The lawyers [representing artists] are saying, “Well, this is not a collective work.” The record company can say, “It is a collective work, and what about the packaging, the artwork?”

“But in the future,” he added, “when everything goes to download, what about the packaging? What are you doing singles? There’s no packaging; there’s no collective work anymore; there’s just sound recordings. And they’re worried. So they went ahead and presumably added this technical change to the law to add the category of ‘sound recording.”

“[If after May 25 review of the work-for-hire law, sound recordings were taken out of the law now,” added Greene. “It’s an important thing that collective works does not mean sound recordings. And there is a recursion right. And then the question becomes, ‘What’s the interest, and companies like us, for all these rights to revert back to the original authors,” he said.

Reflecting the view of many copyright experts, Koch said, “The issue that hasn’t been resolved yet is, Who are the original authors? Is it the artist, or the artist and the producer? Or the artist, producer and sidemen, and engineer?”

At the hearing, Tauzin said that many citizens today are not set up to take advantage of the broadband services. People are only able to get information via the Internet on outdated “voice” telephone lines and cable infrastructure, which is a squirt gun rather than a fire hose.”

Tauzin is the author of a pending bill that would allow the “baby bell” telephone companies to provide Internet broadband service, sidestepping the long-distance restrictions put on them by the 1966 Telecommunications Act. He argues that the Internet is “distinct from telephone and cable service’’ and that charges would not be based on distance.

**DESINDES TO HELM WARNER FRANCE**

(Continued from page 8)

cording to figures supplied by French industry body SNEP Warner Music France’s sales were up 7.7% in 1996.

Desindes’ priority will be to develop domestic repertoire, a sector that has been a weakness at both EastWest and Warner Bros.

Comments Caccia, “Philippe is a music man who will concentrate on A&R. He is going to review our roster and reposition the company. We will bring in a new approach to marketing, which is stronger in France than in other European territories, and he will have a chair look at the European picture.”

Desindes has full latitude to make the strategic choices for the company. “When we appoint a president, we give him freedom to do what he thinks is the best for the company,” says Caccia. “There is nothing unchangeable. We have to keep an open mind.”

Desindes is another player in the music industry in 1985 at Polydor in France and held various positions at BMG France from 1986 to 1993, including that of managing director. Ariola, which he patted on the shoulder for his upcoming major and, as well as up tempo remixes of ballads “I Will Always Love You” and “Greatest Love Of All.”

The four new tracks on the album are “If I Told You That,” “A duet with Faith Evans will be the first international single; “I Could Have This Kiss Forever,” a duet with Enrique Iglesias, which will be the first U.S. top 40 and top 40 rhythm-crossover single; “Fine” with G&B, will be the first remix “Sam-Script, Different Cast,” featuring Deborah Cox, which Houston toured during her appearance at the taping of Arista’s 25th anniversary celebration in Los Angeles on April 10 (see the Page, 12).


**ARISTA PRESIDENT/CEO**

Clive Davis surprised attendees at BMI Entertain- ment’s worldwide meeting April 12 in New York. As part of the new tracks from Whitney Houston’s May 16 double-CD greatest-hits collection, “Whitney The Greatest Hits.” The first disc, “Cool Down,” will feature Houston’s classic ballads. The second disc, “Throw Down,” will be “the party to end all parties,” Davis tells Billboard, and contains new tracks from his upcoming major, as well as up tempo remixes of ballads “I Will Always Love You” and “Greatest Love Of All.”

In related news, LaFace co-founder Antonio “L.A.” Reid tipped his hand about his rumored move to become president of Arista Records. As he addressed the BMI audience on April 13 to introduce LaFace artist Pink, he commented on the tremendous show Arista’s Angie Stone had performed the night before. “We’re excited about that,” he said, hesitated, and even “I’m being a bit premature when I say that, but we’ll go past that.”

**IN WHAT IS being called a landmark decision, American Online (AOL) has been held liable to a German court for the illegal distribution of music. HitBit Software, a Karlsruhe, Germany-based company that creates MIDI files, sued AOL in July 1998 for 100,000 deutsche marks ($48,000), charging that the service provider’s users were illegally swapping their music. AOL says it is the company that should be held responsible for copyright infringement. A company spokesman says, “The fight against Internet piracy is not the challenge of AOL. This is censorship.” A spokesman for German authors’ body GEMA has hailed the verdict as a “milestone to protect copy¬right in the Internet and television.” The European Commission has defended its campaign for new rules to protect music publishers, copyright societies, and musicians who had no power to fight against piracy.”

**GETMUSIC, the joint online venture of BMG Entertainment and the Universal Music Group, is joining the growing number of e-tailers adding commercial downloads to their commerce mixes. The New York-based company has pacted with the Redwood City, Calif.-based Liquid Audio to integrate Liquid’s catalog of 2,000 songs and streaming pre¬views into its site. According to Liquid, its catalog offers more than 70,000 singles from 1,000 labels, in a variety of music codes. The downloads are expected to be up and running on the site by early summer at Whitney Houston’s May 16 double-CD greatest-hits collection, “Whitney The Greatest Hits.” The first disc, “Cool Down,” will feature Houston’s classic ballads. The second disc, “Throw Down,” will be “the party to end all parties,” Davis tells Billboard, and contains new tracks from his upcoming major, as well as up tempo remixes of ballads “I Will Always Love You” and “Greatest Love Of All.”

**LUCY A. GILLEN**

**NAVAREE CORPD has changed the name of its digital-distribution subsidiary from Digital Entertainment Inc. to ePlex. the company expects to be up and running next month with music and software sales. Other media, such as video movies and E-books, are expected to be added to the product mix.**
Smith, who died in 1991, but never
announced or prepared for release—of
the classic original anthology.
That mammoth compilation—84
seconds for 20 performers, first
issued as three two-LP volumes by
Folkways Records—became the
sacred text for the folk revivalists of the "50s and 60s. It was released to great acclaim as a five-CD box by Smithsonian
Folkways Records in 1997 (Bill-
board, June 21, 1997). In 1998 the "Anthology" reissue won two Grammy Awards for Best Historical
Recording and Best Folk Album and
began a 37,000-unit, according to SoundScan.
Among the liner-note authors on the
reissue was guitarist/ folksinger John
Fahey, who operates Revenant with his
Austin, Texas-based partner, Dean
Blackwood.
Blackwood says that after Kari
Singh, executive producer of
and head of the New York-based
Harry Smith Archives, contacted Fahey
about contributing to the "97 reissue,
Revenant and the archives began dis-
cussing other possible projects. Ulti-
mately, Singh sent Blackwood a tape of
Smith's unreleased fourth volume of
the anthology.
Smith envisioned his anthology as
four volumes, corresponding to the
classical elements—earth, air, fire,
and water. However, when the original
six-volume set appeared, it comprised only
dozen volumes: "Ballads," "Social Music,"
and "Songs."
In a 1966 interview conducted for
Sing Out! magazine by musician/folk-
lorist John Cohen, Smith explained,
"The real reason that [Volume 4] didn't come out was that I didn't have
the money to get it. The problem was
making more of [song] content analysis
... but those notebooks got lost."
However, Blackwood adds, "Cohen
has actually received a notebook from
Harry ... that had the artist and title of
each of the songs at the top of each page
but no annotations or anything. It was
the track listing. It sounds like [Cohen]
had forgotten about it for years, until
someone—one [writer] Jon Pankake, maybe—sent him a tape
containing all Harry Smith's work."
The notebook and tape eventually
made their way to Smith at the Smith
Archives.
"Volume 4" includes tracks by some
performers heard on the original anthology, including the Carter Family,
Uncle Dave Macon, and the Mem-
phis Jug Band. It also includes per-
formers by such artists as Roy Johnson,
Big Joe Williams, Bukka White, Memphis Minnie, and Sleepy John Estes, who were languishing in
total obscurity until their records were
compiled in the set in 1962. The set also features
some of Smith's much-prized musical
odities that made the original an-
thology such compelling listening.
Blackwood says of the unifying
theme in the fourth volume, "This is
post-Depression music. It's all about
alienation."
— DEAN BLACKWOOD —

VERUCA SALT RETURNS ON VELVETEEN/BEYOND

(Continued from page 11)

fan Records for Beyond. "Resolver" is the
first release on Post's new imprint,
Velveteen Records.
Post says that after Geffen parent
Universal decided to "resolve" its
"problem," the choice was there for Veruca Salt to
stay at Geffen, but a lot of people
we had worked with let go. I felt
that there were too many bands
Universal folded into. We had this
next generation that we were
longing for the time to merge it
work out itself. I wanted more individual attention, so I
asked to be released from the
country Veruca Salt auditions. The
new band became a free agent, and Beyond Mu-
sic is the most exciting and refreshing
place for Veruca Salt to be,"
Post adds that after the depart-
ure of co-songwriter Gordon, "I
wasn't sure what I was going to do in
the very beginning. I didn't know if it
was going to keep going or make a
Louise Post solo record. I didn't want
Veruca Salt's history to end with [the
1997 album] 'Eight Arms To Hold You.' I thought it would be like bury-
ing the band.
"The one thing I'd like to clear up
is there are no bitter feelings toward
Nina," she adds. "We had a six-year friendship, we will always be connected to the band's other releases. The
single is doing well for us, and it sounds
good.
"I'm absolutely happy. Bell, senior rock/pop buyer at Torrance, Calif.-based retail
chain Wherehouse Entertainment, says
about the single, "I love this record.
It's got the signature Veruca Salt sound, but it's different enough for
harder alternative stations."
"We started marketing the new
Veruca Salt album back in January,"
explained GM of Atlantic Records
were listening to the music more for
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harder alternative stations.
Veruca Salt—booked by Frank
Riley of Monterey Peninsula AM/
FM—was currently on a U.S. tour
with Filter, with the trek concluding
Saturday (22) in Scranton, Pa. After
an April 29 show in Emporia, Kan.,
Veruca Salt began its tour for a
three-city tour—Los Angeles, San
Diego, and Phoenix—April 29 and
American tour May 2 in Indianapolis.
Post says, "Touring can be incredibly
stressful and demanding. But it's
very exhilarating. It's most exciting
because you get to connect with the
fans. It's critical that the band members all stay in communication
with one another. As soon as com-
munication breaks down, the band's in
trouble."
**The Billboard 200**

**April 22, 2000**

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**Greatest Gainer**

1. **Justin Timberlake** - *Justified/Stripped* (161,972)
2. **Limp Bizkit** - *The Unpredictable Machine* (151,248)
3. **The Black Crowes** - *Lidless Eyes* (146,426)
4. **Ozzy Osbourne** - *Under the Influence of a Hidden张贴* (132,862)
5. **Bon Jovi** - *Ocean Ave* (127,731)
6. **Alien Ant Farm** - *American Idiot* (118,958)
7. **Korn** - *The Greatest Hits of the Decade* (114,816)
8. **Ben Folds Five** - *Greatest Gainer* (110,624)
9. **Antony and Cleopatra** - *Eyes Wide Open* (106,386)
10. **The Very Best of the Eagles** - *The Very Best of the Eagles* (102,840)

**New Entry**

1. **Ben Folds Five**
2. **Double Trouble**
3. **Steeley Dan**
4. **The Murderers**
5. **Trisha Yearwood**
6. **Da Brat**
7. **Korn**
8. **Savage Garden**
9. **Eagles**
10. **The Black Crowes***

**Commentary**

- *Eyes Wide Open* continues to top the chart for a 14th week.
- *American Idiot* remains in the top 5.
- Ozzy Osbourne's *Under the Influence of a Hidden张贴* moves to #17.

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**Notes:**

- **NEW** denotes new entries.
- **Greatest Gainer** indicates artists with significant increases in sales.

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**Top Gainers**

1. **Oxidation**
2. **Greatest Gainer**
3. **The Murderers**
4. **Da Brat**
5. **Korn**

**Top Losers**

1. **Eagles**
2. **Steeley Dan**
3. **The Murderers**
4. **Da Brat**
5. **Korn**

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**Most Played**

1. **Eyes Wide Open**
2. **American Idiot**
3. **The Greatest Hits of the Decade**
4. **Eyes Wide Open**
5. **American Idiot**

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**Greatest Hits**

- **The Black Crowes**
- **Ozzy Osbourne**
- **Bon Jovi**
- **Oxidation**
- **Korn**

---

**Certificate Data**

- **Platinum**: Over 1 million units
- **Gold**: 500,000 units
- **Silver**: 250,000 units
- **Multi-Platinum**: 500,000-999,999 units
- **Platinum**: 1,000,000-1,499,999 units
- **Double Platinum**: 1,500,000-1,999,999 units
- **Triple Platinum**: 2,000,000 and above

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**Billboard 200**

- **American Radiohistory**
- **www.billboard.com**
- **BILLOPENDIAL APRIL 22, 2000**
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to reflect that change. In its financial statement, Time Warner says it took the write down because it concluded that “the decline in Columbia House’s business is going to continue for several years.” It adds that it is “continuing to evaluate strategic alternatives … including online initiatives, joint ventures, and other strategic actions.”

In March, a proposed merger of Columbia House with online retailer CDNow was terminated. CDNow charged at the time that Columbia House’s results were not strong enough to sustain the retailer’s operations.

Meanwhile, Time Warner says it is on track to close its proposed merger with America Online in the fall. As for the proposed merger of Warner Music Group with EMI Music, Time Warner chairman CFO Gerald Levin told analysts, “We’re shooting for a year-end close.”

Cash flow from Time Warner’s film division for the quarter, Warner Bros. Pictures, increased 21.2% to $194 million from $160 million, excluding $215 million pretax gain last year on the termination of a home video distribution deal with Metro-Goldwyn-Mayer. Film revenue rose 10.8%, to $1.88 billion from $1.70 billion.

The company cites improvements in home video and television operations, which offset lower results from consumer products. DVD revenue was up 75% on hits like “The Matrix,” “Eyes Wide Shut,” and “Pokémon.” At the box office, the top film was “The Green Mile.”

Overall, New York-based Time Warner’s profits fell 18% to $215 million from $263 million, or 10.8% of sales from 10.9% for the same period a year earlier. However, its stock rose 7% to close at $11.25, the highest since it went public.

Engel has seen what every other producer does in trying to get their preference for songs. There’s a lot of things that go on in the world. He’s a different place.

The company appears to place a greater emphasis on music, where it has seen the most growth. For the quarter, music revenue rose 14% to $986 million from $863 million, or 18% of sales from 16%.

The company also announced a $1 billion share repurchase plan, which it said it would use to reduce debt and increase capital expenditures. It also said it would increase its quarterly dividend by 10% to 50 cents per share.

Still, given the success of "Still Not A Player" and his starring role on the recent Jennifer Lopez single "Feelin’ So Good," which served to raise his profile, it’s possible that the new album will strike a balance between its tried-and-true approach and a more experimental sound. The record is believed to have been recorded in New York and LA, with a few sessions in Nashville.

The album was produced by Scottperimental Rios, who had previously worked with Lopez on her successful 1999 album "Jenifer Lopez." The album also features contributions from a number of other artists, including a few who have worked with Lopez in the past.

BEYOND THE GRAVE: At the peak of seeming unbeatable, death sells to Jerry Garcia to Sleva to rappers 2Pac and The Notorious B.I.G., who have all had their music released posthumously. For example, the late rapper Tupac Shakur’s "The Rosebuds," released in 1998, has sold over 3 million copies since its release.

On the other hand, the album "Crown" by the late singer Luther Vandross, released in 1997, sold over 1 million copies in its first week, making it the biggest selling debut album of the year.

Despite the success of these posthumous albums, there are concerns about the impact on the music industry. Some argue that these albums are simply cashing in on the late artist’s popularity, while others see it as a way to honor the artist’s legacy.

In conclusion, the posthumous albums have proven to be a lucrative niche in the music industry, but it remains to be seen whether they will have a lasting impact on the genre.
Tawni Breaks Records, Santana Soars in March Certifications

BY JILL PESNELICK

LOS ANGELES—Shania Twain’s Mercury Nashville album "Come On Over" now stands as the best-selling album in country music history and the best-selling album ever by a female artist after being certified for sales of 17 million units by the Recording Industry Assn. of America (RIAA) (Billboard Bulletin, March 17).

"Come On Over" was previously tied with Garth Brook’s "No Fences" (Capitol Nashville) for the best-selling country album title and with Alana Morrisiette’s "Tagged Little Lilly" (Maverick) as the best-selling title by a female artist.

Also reaching a milestone in the March certifications was Santana with its Aristar disc "Supernatural." The band earned its first diamond certification for 10 million units less than nine months after the album’s release.

Only three albums have earned diamond certification for 10 million units less than nine months after the album’s release: Faith Hill’s "Breathe" (Capitol), certified at 12 million for actual sales of 6 million of a double-album one month after its release; the "Titani-

ian peak-certification (for 10 million units less than 10 million units) earned for its first album, its first album; and "Rock Me," (Capitol), which took five months to reach sales of 10 million units; and Backstreet Boys’ "Millennium" (Jive), which topped 10 million in sales within seven months of its release.

In March, five acts earned multi-
platinum honors for two albums each. Pop superstar Madonna reached the 9 million mark with her Sire/Warner Bros. disc "The Immaculate Collection" (making this album the best-selling-greatest-collection by a female artist), while her award-winning "Ray Of Light" (Maverick/Warner Bros.) hit the 4 million mark.

Fleetwood Mac’s "Greatest Hits" (Warner Bros.) was certified at 8 million, while its Reprise album "The Dance" reached the 5 million mark. Touring dynamo Dave Matthews Band scored with its RCA album "Crash," with 7 million, and "Under The Table And Dreaming," with 6 million.

Two Warner Bros. records, the first Hot Chad Peppers, "Blood Sugar Sex Magik" and "Californication," reached the 6 million and 3 million marks, respectively. And new-age Chilling Out Enya reached its 3 million with "The Memory Of Trees" (Reprise) and 2 million with "Paint The Sky With Stars--The Best Of Enya" (Reprise).

Also securing multi-platinum certifi-
cations were husband-and-wife coun-
ty stars Tim McGraw and Faith Hill. McGraw’s Curb release "Everywhere" (MCA) reached 3 million and Hill’s Warner Bros. album "Breathe" earned 3 million in sales. Rapper Dr. Dre also topped 4 million with his second album "Dr. Dre--2001" (Aftermath/Elektra) in making this his disc the best-selling album to date.

In the gold and platinum arena, many first-time certifications were issued in March. Inaugural platinum certifications were given to Trance (Aware/Columbia), Mandy Moore (Epic), and Shedaday (Lyric Street). Hollywood, while Vertical Horizon (MCA) followed with their debut album "Vertical Horizon" (Vertical Horizon/WEA/Columbia), Vicente Fernandez (Sony Discos), Chey Wright (MCA Nashville, IOL (Atlantic), Drama (Atlantic), and Funkmaster Flex (Del & Big Kap in Del Jam) earned gold certifications.

A complete list of March RIAA cer-
tifications follows.

MULTI-PLATINUM ALBUMS

Shania Twain, "Come On Over," Mercury Nashville, 10 million.

Britney Spears, "... Baby One More Time," Jive, 12 million.

Santana, "Supernatural," Arista, 10 million.


Dave Matthews Band, "Crash," RCA, 7 million.


Dave Matthews Band, "Under The Table And Dreaming," RCA, 6 million.

Christina Aguilera, "Christina Aguilera," RCA, 6 million.

Fleetwood Mac, "The Dance," Reprise, 5 million.


B-2, "Cosmic Thing," Reprise, 4 million.


Dr. Dre, "Dr. Dre--2001," Interscope, 4 million.


Enya, "The Memory Of Trees," Reprise, 3 million.

DEMI, "... And Then There Was X," Ruff Ryders Def Jam, 2 million.

Kirk Franklin, "The Ne Nation Project," Interscope, 2 million.

WARRIN, EMI DEMONSTRATE DIFFERENT STYLES IN CHILE (Continued from page 53)

Free Digital Downloads
News Updates Twice Daily
Hot Product Previews Every Monday

This Week’s Billboard
http://www.billboard.com

Exclusive Album Reviews
Built To Spell "Liv" (Warner Bros.)

The Lope "Heaven Ain’t Happenin’" (Southbound)

Various Artists "Shoeg’ Dog" Soundtrack (Epic)

WARNER, EMI DEMONSTRATE DIFFERENT STYLES IN CHILE

artistic director Gaspar Dominguez, commercial director Juan Emilio Opazo, operations director Hugo Bello, and systems manager Alejandro Morin.

Sanfuentes observes that while Chile has talented recording artists, it lacks the great media presence of Latin American territories, which helps expose that talent. However, that has not prevented EMI from selling 92,000 copies of folk-

rocker Joe Vasconcellos’ "Vivo" album, a hefty figure in a country where discs are certified gold for 15,000 units and platinum for 25,000. Two releases by EMI hip-hop act Tito De Gracia have moved 100,000 pieces, and the group now fronts a hip-hop movement sweeping Chile. Other notable releases include Plaza, a balladeer; folkloric late group Illapu; Los Llaneros De La Frontera, a country-sounding band; and the now-defunct rock act Los Prismas. The best-selling non-Chilean Latin act for EMI is Spanish female vocal duo E兒 Bala Sola, whose two albums have sold 120,000 units, according to Sanfuentes.

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Jeffrey, Gillen Get Key Edit Posts At Billboard

Don Jeffrey has been named Managing Editor of Billboard and Marilyn Gillen has been appointed to the new position of Executive Editor-New Media.

Jeffrey, who has been Billboard's Merchants & Marketing Editor, replaces Susan Nunzato, who recently left to join Miller Freeman. Gillen has been News Editor of Billboard. In their new posts, both will report to Billboard Editor-In-Chief Timothy White.

In announcing the promotions, White called Jeffrey, "One of our most seasoned and capable editorial executives, with a keen news sense, savvy industry overview, and fine administrative instincts. Jeffrey will be a marvellous addition to the senior management team of Billboard."

Praising Gillen, White said that "Gillen has been an extraordinarily effective News Editor, taking that post to a new level of excellence. She will combine her marvellous writing, reporting, and administrative skills in a crucial area in which she's already distinguished herself. "Billboard is thrilled," White added, "to make these promotions as the first part of an unfolding restructuring that will strengthen our team for 2000 and beyond."

Since 1987, Jeffrey has been editor of the magazine's Merchants & Marketing section. He is also the author of a biweekly column, Buy In, Trends, an online consumer research seminar.

Jeffrey started at Billboard as a part-time financial editor and copy editor in 1980. Four years later he became Associate Retail Editor. Before Billboard, Jeffrey had been Financial Editor and Senior Editor of trade publication Nation's Restaurant News, where he worked for five years. Prior to that, he had been a reporter for The Call, in Rhode Island for four years.

Jeffrey has a B.A. degree in biology from the University of Rhode Island, and a master's degree in journalism from Boston University.

Gillen was promoted from Multimedia Editor/Active Editor to News Editor in December 1995. As News Editor, she has been responsible for editing the publication's news-gathering efforts, and coordinating the weekly Commentary feature.

She has continued to write for over her four-year tenure as News Editor and has served as a moderator and speaker at music industry forums on technology. In her new post, she will spearhead all Billboard coverage of digital music and Internet-related technology.

Billboard was founded in 1895 as a copy editor and later served as Pro Audio/Technology Editor, and co-editor of Billboard's album review section. In December 1995, she assumed the new position of Multi-media/Enter/Active Editor, leading Billboard's charge into the new territory of multimedia coverage.

Prior to joining Billboard, Gillen was a reporter and editor at The Tampa Tribune and St. Petersburg Times, both in Florida. She has a bachelor's degree in English from Florida State University, where she was editor-in-chief of the student newspaper.

Billboard Gears Up For Latin 2000

Billboard's Latin Music Conference & Awards, taking place April 25-27 in Miami, is set for another successful year.

The three-day event kicks off with the Hope & Harmony Golf and Tennis Classic, a charity fundraiser hosted by Billboard and the Entertainment Industry Council of the Diabetes Research Institute Foundation. The council is a group of cellists and other recording industry executives who are committed to supporting the Diabetes Research Institute (DRI) at the University of Miami.

The awards show concludes the conference on April 27. The show is scheduled to be broadcast by Spanish television network Teleunico on April 30. An exclusive Webcast of the awards show by StarWorks will follow on May 2.

For more information on the Hope & Harmony Golf and Tennis Classic, call 800-321-3457, or visit www.dri.org. To register for the conference, contact Michele Quigley at 212-536-6062 or visit www.billboard.com/events/latin.

Visit our Web site at www.billboard.com
Contact Sam Bell at 212-536-1402/1401-1402.
E-mail: shell@billboard.com

U.S. Artists Can 'Breathe' Easier On AC

A SURGE IN AIRPLAY for “Breathe” (Warner Bros.) sends Faith Hill to the top of this month's Contemporary chart for the first time, and her previous AC best was “This Kiss,” which peaked at No. 3 in October 1998. That makes Hill the first American female to top this chart since: the week of Nov. 15, 1997, when LeAnn Rimes completed an 11-week reign with “How Do I Live.”

Even more amazing, since Rimes led the pack, Hill is the only exclusively U.S.-based woman to achieve pole position on the AC chart outside of Backstreet Boys. R. Kelly spent 12 weeks at No. 1, but in a duet with Canadian Celine Dion on “The Power of Love.”

Since November 1997, the AC chart has been dominated by Brits like Elton John and Phil Collins, Canadians like Shania Twain, Sarah McLachlan, and Dion, and Australians like Savage Garden. That duo’s “I Knew I Loved You” was an 11-weeker that peaked in March 1998.

The singles chart has been a much more level playing field, with songs like “I Knew I Loved You” and Collie Buddz’ “I Wan’na Be With You” both reaching No. 1.

SIX OF ONE: For the first time in history, the top six singles on the U.K. singles chart are all new entries. Newcomer Craig David surprised the purists by debuting at No. 1 with “Fifteen Million” (Warner), while pop quintet Steps climbs to its eighth top 10 hit with “Mmm Mmm Mmm Mmm” (Jive). The band is still waiting for its first chart run on the Hot 100. Step-up remakes of the Bee Gees’ “Tragedy” falls 29-36 on Hot 100 Singles Sales.

REED’S REPRISE: In just a few weeks, it will be 30 years since the Velvet Underground made its debut on the Billboard album chart with the seminal “The Velvet Underground & Nico.” Group co-founder Lou Reed made his solo debut with a self-titled album release on the week of June 4, 1972. Now Reed’s debut album span is stretched to 32 years and 11 months with the debut of “Ecstasy” (Reprise) at No. 183 on The Billboard 200. It’s Reed’s first appearance on the chart since “Set The Twilight Reeling” peaked at No. 110 in March 1996.

Billboard International Latin Music Conference & Awards
Shubernetes Conference & Awards
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

For more information, contact Michele Janczynski Quigley at 212-536-6062.
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