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3 AMERICAN MUSIC AWARDS
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FEATURING THE SMASH SINGLE "HE WASN'T MAN ENOUGH."

ALBUM IN-STORES APRIL 25TH
Wall St. Woes For Dotcoms
Falling Stock Prices Bring New Challenges For Music E-Tailers

BY BRIAN GARRITY and MARILYN A. GILLEN
NEW YORK—Has the day of reckoning finally come for once highly valued—but unprofitable—Internet music companies?
That’s the question up for debate in industry and finance circles following recent one-day declines in both the Dow Jones Industrial Average and Nasdaq Composite Index on April 14 that sent many music-related Internet companies into a valuation free-fall.
In what sounds like the punch line to a bad joke, the only companies in the music space trading worse than the stocks of pure-play brick-and-mortar retailers are shares of Internet retailers, which have almost all hit 52-week lows in the last several weeks. Leading the plunge: digital download seller EMusic.com and custom-compilation retailer Musicmaker.com, which have both slipped under $2 a share in recent trading.
While there is no question music is experiencing its own bear market on Wall Street, still to be seen is whether many of the publicly traded companies in the sector, built with venture-capital dreams rather than income streams, can recover from this investment “correction.”

IN THE NEWS

Global Music Mkt. Was Flat In 1999...P. 10

BY DEBORAH EVANS PRICE
NASHVILLE—Steven Curtis Chapman, Michael W. Smith, and Sixpence None The Richer took home top honors at the 51st annual Gospel Music Assn. (GMA) Dove Awards, held April 20 at the Grand Ole Opry House in Nashville.
Chapman, who holds the distinction of having won the most Dove in GMA history, received six accolades.

U.S. Latin Market Still Growing, But More Slowly
Lack Of Huge Hit Albums Impacts 1st-Qtr. SoundScan Numbers; Sony Still Tops Sector

BY JOHN LANNERT
Benefit of the kind of blockbuster hit product that provided a vigorous sales push last year, the U.S. Latin market is now showing signs of calmer growth.
According to SoundScan’s first-quarter Latin Album Distributor Report, sales in the U.S. Hispanic market came in at 5.3 million units, up nearly 10% compared with the same time frame in 1999.
While the 10% figure is running higher than the 7% growth of the overall market in the first quarter, it pales dramatically in comparison with the 46% rise in sales seen in the first quarter of 1995 as compared with the prior-year period.
To be sure, there was no huge sales phenomenon in the first quarter of this year that could compare with the activity seen in the corresponding period last year, when Ricky Martin and Selena were blowing through the sales roof with big-selling albums that were charting in the upper half of The Billboard 200.
Still, the pace of first-quarter sales this year is sharply lower than the 41% sales growth registered in all of 1999.
If the current growth of the stateside Latino market holds firm at 10%, sales this year should reach about 24.5 million units, up 2.3 million units from last year.
Several industry observers note that the huge spike in sales last year was due to mainstream retailers adding product to more stores.
While the first-quarter figures suggest a possible

Radio Confronts Tech Future At NAB Conference

BY CHUCK TAYLOR
LAS VEGAS—Sting might as well have had the radio industry in mind when he sang about a “brand new day.” The annual National Assn. of Broadcasters (NAB) Convention, held here April 8-13, was replete with the promise of a radically revised broadcasting landscape in which radio stations must strive to make the 80-year-old service an interactive medium.
The Web, not surprisingly, was at the forefront of the discussion, but not without accompanying warnings that the millennium will also bring aggressive competitive forces such as satellite radio and Internet-only Webcasters.
 Appropriately, the theme of the technology-based trade show, which drew more than 113,000 registrants from 110 countries—a record—was “the convergence marketplace.” That was apparent by more than a million square feet of exhibits crammed with radio and television vendors and online entities, as well as some 125 panels whose appeal has greatly expanded from the days of attendance primarily by pocket-protector-wearing engineers.
Setting the tone, NAB president/CEO Eddie Fritts opened the convention with a rosy forecast.

Live Billy Joel On Columbia 2-CD Set

BY MELINDA Newman
LOS ANGELES—Billy Joel’s “2000 Years—The Millennium Concert” marks a number of milestones: The two-CD Columbia Records set captures the singer-songwriter performing at New York’s Madison Square Garden on Dec. 31 as one century passes into the next; it heralds the final performance of Joel’s two-year tour; and, perhaps most significant, it notes the last such per
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visit www.liquidaudio.com
BY IRV LICHTMAN

NEW YORK—Commercial downloading of sheet music for professional and amateur use has received a big shot in the arm through a worldwide deal between EMi Music Publishing and Net4Music, the Paris-based musicians' portal that opened shop last July (Billboard, Dec. 4, 1999).

Sheet music drawn from a catalog of more than 1 million titles will be digitally distributed worldwide by Net4Music in an arrangement believed to be the first that will include EMi Music Publishing taking a majority stake in Net4Music (Billboard/Bulletin, April 19).

Interestingly, Warner-Chappell Music, which is set to merge with EMi Music Publishing later this year as part of the EMi/ Warner Music Group merger, has a similar arrangement with Seattle-based Sunbean, (EMi) and Warner-Chappell are the world's leading publishers. As the merger gets closer, EMi and Warner-Chappell may have to deal with the use of separate downloading companies for their sheet music catalogs.

"Downloading will help a business that's been flat in recent years," says Martin Bandier, chairman/CEO of EMi Music Publishing, which has about 50,000 music titles that sell sheet music, especially in small towns, is difficult. With downloading, musicians and laypeople can buy music in their own homes, offices, or recording studios to meet their requirements.

According to a survey published last year by the National Music Publishers' Ass'n. (NMPA), worldwide sales of sheet music fell 0.1% to $880.68 million in 1997, the last year for which figures are available.

The two leading markets—representing 57% of the worldwide market for sheet music—were the U.S., with sales of $208 million, and Germany, where sales reached $135 million.

In this survey notes that the study “undoubtedly understates” the size of the world market for print music because many countries lack a central source of data. Looking generally, Bandier says EMi song lyrics can be delivered electronically in the local language. Net4Music notes that it offers content in five languages and the ability to purchase sheet music in 22 currencies.

EMi Music Publishing has a longstanding music print arrangement with Milwaukee-based giant Hal Leonard Corp., Bandier says that its “paper rights” deal with the giant print company does not specifically grant it electronic rights of downloading or lyric visualization. Hal Leonard also handles the Chappell end of Warner-Chappell, which owns another print music giant, Warner Bros. Publications.

According to Paris-based Claude Poletti, chairman of Net4Music, there are some 50 EMi titles currently available, with engraving being made for 1,000 more.

In addition, the deal is structured so that out of every 1,000 titles added to the site, 600 are to be culled from best-selling songs, with 400 other titles to be selected, 200 each, by EMi and Net4Music. Net4Music is obligated to make at least 100,000 EMi titles available on the site, the titles of which account for about 90% of EMi's annual revenue.

These “cream” titles will be available at the current pricing of $3.95 for each four-page title, while catalog titles may command prices of 50 cents higher, says Poletti.

The first well-known writer catalog to be made available, adds Poletti, will be some 600 titles of Duke Ellington's under the EMi Music banner.

Poletti also promises some major deals in the short term, including one that will lead to downloading rights from a major U.S. independent publisher.

Meanwhile, Keith Mundak, president of Hal Leonard Corp., says his company has a download partnership, established in 1997 with print/publisher Music Sales Corp., called Sheet Music Direct. The sheet music of many of Hal Leonard's major publishing clients is available for downloading through this partnership. Hal Leonard also provides downloading for those who use the Yamaha Disklavier piano, from a site known as Yamaha MusicSoft.

EMi Music, which many consider the world's largest publisher, gives Net4Music a substantial presence in sheet music downloading. Net4Music's portal, which was launched last December, features digitized downloadable sheet music and MIDI files for more than 40,000 titles. The site also features content written by musicians and educational components for musicians of all levels.

The company was founded in 1995 in France as Interactives Musiques Company by Poletti, the director of several academies and chamber music festivals and the president of the Assn. of Music Academies in France. Its name was changed to Net4Music last year.

Celebration Backstage. Bobby Short recently received Back Stage’s Bob Harrington Lifetime Achievement Award. Chita Rivera presents the honor at the 2000 American Radio Awards ceremony at New York’s Supper Club. Shown, from left, are Short and Rivera. (Photo: Patti Oderaker)
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2. OTTIMA LIEBERT
3. MADHAVI

**NEW AGE**

1. NOUVEAU FLAMINGO
2. OTTIMA LIEBERT
3. MADHAVI

**POP CATALOG**

1. MY OWN PERSON
2. CREED
3. WANDA

**R&B/HIP-HOP**

1. UNRESTRICTED
2. DA BOMB
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## GUEST COMMENTARY

### Standardization Is Key To Web Growth

**By John Stubbs**

To many entertainment industry executives, the concept of using the speed and power of the Internet for the distribution of content is at the same moment exhilarating and exasperating. These mixed emotions have been caused by such issues as piracy, content-usage metering systems, and the enhancement of content value. Thus, these issues are responsible for an inertia that over time will marginalize the content of certain companies, as other, more nimble players rush to the Net.

Not to be overly simplistic, but the answers to these issues and others are summed up by a single word: standardization. In fact, 90% of global CEOs, participating in a survey recently issued by the World Economic Forum and PricewaterhouseCoopers, believe that the continued growth of Internet commerce depends on global standards being developed for security, authentication, dispute resolution, and protection against piracy.

That being said, entertainment content providers in the music, video, games, software, publishing, business information, and image categories must unify behind a set of digital rights management (DRM) solutions that offer:

- secure protection of copyright ownership,
- management of complex payment systems on the Internet,
- precise distribution of content to a satisfied customer base,
- value return to the producers and owners of content.

### NEW BUSINESS MODELS EMERGE

When digital content distribution becomes fully integrated, new business models will surely emerge, giving the entertainment industry powerful new options. Content will be more easily divided and used for new purposes, allowing

(Continued on page 29)
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World Sales Remain Stagnant
Boom Times Continue In U.S.; Growth Seen In Australia

BY GORDON MASSON

LONDON—It's official: The world is flat. Figures collated by the International Federation of the Phonographic Industry (IFPI) reveal that shipments of audio products grew by just 1.5% globally in terms of value last year, fueled primarily by the strength of the market in the U.S. and also by encouraging signs of recovery in Eastern Europe, Scandinavia, and Southeast Asia.

The 1999 world sales report also pinpointed these key developments:

* Australia is the fastest-growing top 10 market.
* Europe is in a period of stagnation.
* The Asian market began its long-awaited recovery.
* The U.K. captured 50% of the global MiniDisc market.
* Despite the claim of a slight rise in dollar terms, the IFPI's own documents point to a decrease in the value of global shipments. The IFPI says the 1999 sales figures total $38.5 billion—a rise of just 1% over the previous year. However, in its report for 1998, the IFPI highlights a sales figure of $87.7 billion. In fact, figures from IFPI reports in previous years show that for 1998 figures are, apparently, the lowest total dollar sales since 1994.

Explaining this anomaly, IFPI chairman CEO Jay Berman tells Billboard, “The numbers were revised from last year's figures, because certain national groupings—in particular, Japan—had been reporting on a different basis than everybody else, but that is the way the IFPI has chosen to do it. Total sales of all music formats worldwide were flat at 3.8 billion units. Globally, CD unit sales rose nearly 8% to 2.4 billion units, helping to offset a 7% fall in sales of cassettes and a 4% reduction in singles.

CDs now account for 66% of all unit sales. Cassette sales fell sharply in every region except for Asia. Worldwide cassette sales fell by 7% but by considerably more in North America and Latin America. Sales of LPs fell 31% in the year, and singles fell by just over 4%.

Sony Music International president Dick Dobbis says, “When I look at the figures, I get a bit concerned, but there are a lot of other signals to tell me that the consumption of music is still enormously important to people and it can be built on those figures in a positive way.” Dobbis and his peers at the multinational labels are certainly watching world market trends closely, and taking action where trading conditions require it. For example, EMI has implemented an extensive reorganization, including layoffs at its German company, and Sony is reshaping its Dutch business (see stories, pages 67 and 68).

During 1999 the world's largest music market, the U.S., added more than 10% to its CD sales, taking total music sales dollar growth in the region to 19% over the past two years. That marks the fifth consecutive year of improved figures in the States. At the same time, there were strong indications of rapid growth in U.S. sales of Internet-delivered music. The number of consumers who last year used the Internet to buy music rose to 2.4%, up from 1.1% in 1998, according to U.S. consumer research cited by the IFPI.

Sony general manager Bobbie in the U.S. economy is contributing to the music industry's growth. He says, “The added ingredient in the U.S. is the tremendous explosion in different genres of music—at a point in time when rock seemed to be kind of flat, all of a sudden street music came along. In the last couple of years, the sale of specialty and independent music products is just flying out of the stores, so it has been kind of a regeneration process in

(Continued on page 22)

Sony Launches Platform
Japanese Labels To Get Download Services

BY STEVE MCCLURE

TOKYO—In another sign of how labels are leading the way in developing online music delivery in Japan, the nation's second largest music label, Avex (SCN) is launching a platform to support music download services by Japanese record companies.

The Avex Launch Gate, the platform will provide system operation, online billing, and music data storage and distribution services for labels operating their own music download sites.

SCN has set up a wholly owned subsidiary, also called Launch Gate, to operate the service (BillboardBul- etin, April 7).

SCN reveals that so far 12 Japanese labels, including Sony Music Entertainment Japan (SMEJ), have said they will invest in, or use, Label Gate's services. The other labels are Avex, BMG Funhouse, For Life, Johnny's Entertainment, King Record, Pony Canyon, Prya Raid, Tokuma Japan Music, Warner Music Japan, Vap, and Zetima.

Significantly absent from the list are labels affiliated with the Musashino VC business group, Sony's main rival. Label Gate says it hopes other Japanese record companies sign up with Label Gate in the future.

The first labels to start using the Label Gate service will be SMEJ and Avex. Sony has launched its bitmusic download site in December, while the Avex Network site will begin down- load service April 25. BMG Funhouse will begin free-service, 30-second downloads of material by some of its distribution partner labels, including the own- er of Music Web site, with online music sales scheduled to begin in July.

One Label Gate spokesman says the other labels are expected to link up to the Label Gate portal once they launch their own download services. Selection and pricing of songs will be determined by individual labels.

At this early stage in the evolution of music e-commerce in Japan, however, it remains to be seen whether cooperation between Label Gate and its supporting labels will take place.

Warner Music Japan (WMJ) source stresses that WMJ, especially in light of the pending AOL/TIME Warner merger, has yet to fully map out its online distribution strategy, and the Label Gate will leverage WMJ's Direct Technology to distribute data and will format music files using Sony's ATACS system. Label Gate says it is targeting a total of 800,000 downloads via the portal by the end of March 2001.

The president of the new company is Senji Yamamoto. He also is president of SCN, which is owned by SMEJ (40%), Sony Corp. (40%), and Sony Finance International (20%).

(Continued on page 9)

Italian PM's Resignation May Stall Anti-Piracy Legislation

BY MARK DEZZANI

ROME—The future of Italy's pro- posed new anti-piracy law has been thrown into doubt by a government crisis. Italian Prime Minister Massi- mo D'Alema resigned April 19 fol- lowing severe losses for his center- left coalition in regional elections held April 16. D'Alema will face a vote of confidence or will be replaced by a new premier selected by the coalition government.

Meanwhile, the proposed anti- piracy law, which contains tougher sanctions against pirates, should be heard in Parliament soon after it returns to business May 2. It was due to be heard April 18.

If the fragile coalition govern- ment, which has a slim majority in Parliament, fails to reappoint D'Alema or select a new premier, then Italy could face new elections. That would delay passage of a new anti-piracy law indefinitely.

If the government falls and we face new elections, then the bill will be scrapped, and we will have to start again from the beginning,” says Enzo Maza, director general of labels' body FIMI. He adds, “If the bill fails to be ratified soon, Italy risks moving from the watch list to the priority list by the U.S. Board of Trade & Industry, and that could involve sanctions against Italy.”

(Continued on page 99)

Not All Promoters Will Shift To 'SFX' Moniker

BY RAY WADELL

NASHVILLE—The announcement that the names of SFX promotions will be phased out and replaced by "SFX" does not immediately apply to the company's music division, according to Rich Lobel, senior VP of marketing, communications for SFX.

SFX has gradually inte- grated its name into its var- ious acquisitions over the past two years and now will implement a full-blown assimilation that will see most acquired companies' names replaced by "SFX" (Billboard Bulletin, April 18).

However, according to Lobel, in the short term the move won't extend to most of the acquired promoters, despite their mention in an April 17 company announcement. Instead, the SFX name will appear in all commu- nications and ads, but will not replace the individual promoter names, which will remain in advertisements, internal communications, and on office signage.

To eliminate the acquired promot- ers' identities would effectively take out of circulation the independent industry's most venerable and well- established names and with them years of branding in their respective markets, as a move SFX is apparently not ready to make. After a com- pany release April 17 that immediately eliminated the SFX name, Lobel says most of these promoter names will stay, at least for the time being.

Lobel says the promoters are a dif- ferent animal. "We have given very serious consideration to the local relation- ships in each market," says Lobel.

“We believe a transition period to be determined would be in everyone's best interests. We're trying to be extra sensitive. Who is going to be called exactly what appears to be a work in progress. "There are a couple of things going on here," says Nick Clainos, co-president of Bill Graham Presents in San Franci- sco. "There is a legitimate effort to brand SFX, and at the same time there is a standing equity in the case of some promoters. Fitting this together in a way that makes sense is what this process is all about, and we're still in this process."

The announcement was made by SFX chairman and chief executive John Sil- lerman in a videotaped address to the international company's 5,000-plus employees.

The move still means that such well- known sports and entertainment names as MagicWorks, F.A.M.E., ProServ, Integrated Sports Interna-

(Continued on page 25)

Commission Finds No Mishandling Of Sacem Payments

This story was prepared by Eman-uel Legrand of Music & Media.

PARIS—French authors' rights society Sacem has been cleared of mismanagement claims by French Jewish authors during the occupation of France by German troops between 1940 and 1944.

The conclusions were drafted by a commission of civil servants appointed by the French govern- ment to investigate accusations over Sacem's handling of Jewish assets during the troubles period of Germany's occupation in sectors such as banking, works of art, and intellectual property.

Looking to Sacem's attitude dur- ing the period, Commission Mat- téoli, named after its president, says in its findings that "the predic- tions with regards to despoiling doesn't seem to be established."
In the world of digital music you usually get one or the other. With the HitHive Music Management Service you get both and more. Our Internet-based service application provides the entire solution for adding digital music to your online business. With your private-labeled version of our music management service, your customers can create and enjoy personal music collections. The HitHive service application includes a watermark technology, is format agnostic, creates additional revenue opportunities and builds customer loyalty.

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Digital Music Made Simple
**RED Signs 3 Labels, Eyes 4 More**

Distributor Says edel, Label Consolidation Help Business

**BY ED CHRISTMAN**

NEW YORK—With the signing of three label deals for exclusive distribution, RED Distribution is taking steps to ensure that it remains the largest independent distribution company.

RED, which had sales last year of about $150 million, has signed Trauma Records, home of Bush and the Flys; Jussi, home of Radio Golliwog records; and Transparent Music, the newly created record company co-owned by jazz artist Herbie Hancock, movie producer David P. Smith, and former Verve president Chuck Mitchell.

What’s more, RED president Ken Antonelli says the company is in discussions that could bring another four labels to the company for distribution.

**Changes Are Under Way At BVMC’s Mammoth**

**BY MELINDA NEWMAN**

LOS ANGELES—As Buena Vista Music Group (BVMC) continues its restructuring of Mammoth Records following the departure of label founder Jay Faires in January, plans include closing Mammoth’s Carrboro, N.C., office; cutting the company’s payroll; and recruiting a new headquarters in Los Angeles.

Although BVMC chairman Bob Cavallo declined to comment, according to a story in Raleigh, N.C.’s The News & Observer, many of Mammoth’s 20 Carrboro employees will lose their jobs. A handful will relocate to Mammoth’s New York office, which will serve as the company’s headquarters. (Continued on page 163)

**‘50s Artists Join Fray, Sue MP3.com & Labels**

**BY MARILYN A. GILLEN**

NEW YORK—As the swirl of suits and countersuits surrounding the online music sites/services MP3.com and Napster begins to wind its way to the courts, a group of 50s-era artists has now waded into the legal morass, while a ‘90s rap star warns he might, too.

Meanwhile, Yale University has bought a majority stake in Napster software from its server as a result of a litigation filed against it by the band Metallica.

A suit filed April 12 in the U.S. District Court for the Southern District of New York, musicians representing 50s-era groups the Chambers Brothers, the Coasters, the Original Drifters, and the Main Ingredient allege that MP3.com has used their names and likenesses without their consent or authorization in connection with its MP3.com service, which via its Beam-It technology allows consumers to purchase CDs from affiliated online retailers and listen to the tracks instantly in the streaming audio format.

While猫 matching the filings, when visitors type in a search request for the plaintiffs’ names on the MP3.com site, they are prompted to “[try MyMP3.com, where you can beam your CDs and listen to them anytime, anywhere.”

The group members claim that MP3.com, by diverting customers from purchasing their recordings, has deprived them of royalties.

MP3.com declined comment. In a seemingly unusual twist, the suit also names as defendants Time Warner, Sony Corp., BMG Entertainment, and Universal Music Group. Those companies, through their music labels, are themselves parties to a suit against MP3.com that was filed by the Recording Industry Assn. of America (RIAA) on behalf of its members.

That RIAA suit, filed Jan. 21 in the same New York court (Billboard, Feb. 5), is the reason the labels are named in the suit filed by the musicians, according to their Jenkins.

(Continued on page 162)

**Transparent Music Aims For Adult Demo**

**BY ED CHRISTMAN**

NEW YORK—In forming Transparent Music, principals Herbie Hancock, manager David P. Smith, and former Verve president Chuck Mitchell say their label’s primary focus is reaching the mature adult audience, regard- less of what the genre.

Mitchell says the owners agree that there is a real opportunity in targeting those aged 25-54, especially the core demographic of 35-49.

“These are people who have very much grown up with music as part of their culture...and when paid close attention to, they are activated very quickly!”

—CHUCK MITCHELL—

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Valerie DeLong is named senior VP of cross-over promotion for Universal/Motown Records Group in Los Angeles. She was senior VP of promotion for Lava Records.

Cynthia Sexton is promoted to senior VP of visual marketing and licensing for Virgin Records America in Los Angeles. She was senior VP of multimedia.

Kevin Steggall is promoted to executive VP of A&E for Mercury Records in Nashville. He was senior VP of A&E.

Tom Cording is promoted to VP of media relations for Legacy Recordings in New York. He was senior director of media relations.

Ashley Smith is named head of publicity for Beyond Records in Los Angeles. She was an account executive at Roger’s & Cowan.

David Burrier is promoted to senior director of product development for Atlantic Records in New York. He was director of artist development.

Denise Moreno is promoted to senior regional director of sales for Columbia Records in Chicago. She was regional director of sales.

MCA Records names Jeffrey Becker associate director of marketing, new media, and Lee Hammond associate director of new-media production in Universal City, Calif. They were, respectively, manager of online/grass-roots marketing for Universal Music Group and art director for Sony Music.

Jon Maslansky is named director of licensing for Green Linnet Records in Danbury, Conn. He was director of sales and licensing for Vidéo Yesteryear and Radiola/Sandy Hook Records.

Maria Potiez is named sales manager of direct accounts for Rhino Entertainment in Los Angeles. She was West Coast regional sales and marketing director for Platinum Entertainment.

Kurt Biersmith is named director of marketing and promotions for Music America Promotions in Buffalo, N.Y. He was promotions manager for the concert division of SFX Entertainment.

Artiestomedia names Emily Burton publicist and Shelley Crow, media specialist in Nashville. They were, respectively, a publicist for Word Publishing and associate director of marketing for Renaissance Records.

Kurt Biersmith is named director of marketing and promotions for Music America Promotions in Buffalo, N.Y. He was promotions manager for the concert division of SFX Entertainment.

Artiestomedia names Emily Burton publicist and Shelley Crow, media specialist in Nashville. They were, respectively, a publicist for Word Publishing and associate director of marketing for Renaissance Records.
Thank you Jimmy Page & The Black Crowes for enabling us to become...

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The new single "Ten Years Gone" ships to radio May 10
JULIO IGLESIAS

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ISSUE DATE: MAY 27
AD CLOSE: MAY 2

DVD

In Billboard’s DVD spotlight we report on the state of the growing market for DVDs featuring key titles, new business and technological developments likely to spur sales in the future. Also we look at which DVD formats are drawing consumer and retailer attraction. Don’t miss this opportunity to promote your latest DVD release.

ISSUE DATE: MAY 27
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BLACK MUSIC MONTH

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. Call your Billboard sales representative today!

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Coinciding with the next MTV/Billboard Asian Music Conference, our second Asia Pacific Quarterly will focus on the state of e-commerce in Asia. Editorial profiles the independent entrepreneurs who are shaping Asia’s online business and explores the strategies in the region for online music sales. Get your ad in the issue that will be in the hands of everyone at the conference!

ISSUE DATE: JUNE 3
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BY MICHAELEPAOLLETTA
NEW YORK—Although much attention has been paid to the pop-splashed framework of Elton John and Tim Rice’s new Broadway musical hit, “Aida,” two of its stars are aiming to generate their own pop heat with a pair of debuts recording on the Internet-only Sh-K-Boom Records.

On May 16 and 23, respectively, the label is scheduled to issue Adam Pascal’s “Model Prisoner” and Sherie Rene Scott’s “Sherie Rene...Men I’ve Had.”


“Model Prisoner” showcases Pascal’s deft pop and rock sensibilities, which the artist honed during his late ’90s stint with the Adam Pascal Band, which performed in such New York clubs as CBGB, Coney Island High, the Elbow Room, Wetlands, and others.

For her eclectic debut, singer Scott, a seasoned veteran of the stage (“Tommy,” “Faust,” “Rent,” “Over And Out”), wanted to pay tribute to the globally recognized composers she’s worked with in her career—hence its saucy title.

“Men I’ve Had” features some of Scott’s favorite songs by Elton John (“Honky Cat”), Randy Newman ("Real Emotional Girl"), and Pete Townshend ("That’s The Way To Go Down"). Also included are never-before-recorded songs by Jonathan Larson (“Love Heals”) and John Kander and Fred Ebb (“This Life,” from the Broadway-bound musical “Over And Over”)

Both albums were co-produced by Grammy winner Joel Moss (the Eagles, Talking Heads, Chaka Khan, Red Hot Chili Peppers) and Tim Weis (musical director/arranger of the Broadway musical “Rent”).

“It’s interesting how all it worked out so well with 60 tracks for each album,” says Pascal. “I was actually looking for an Internet company to release my album. Out of nowhere, and after I had approached several companies, Kurt Deutsch, president of Sh-K-Boom Records came to me.”

Pascal says that most of his fans

Two ‘Aida’ Stars Debut On Disc

Pascal, Scott Sets Due From Web-Only Sh-K-Boom Label

BY ELENA OUMANO
If he’d been born anywhere in the U.S. instead of in Red Square, a tough urban enclave in Kingston, Jamaica, Spragga Benz—aka Carlton Grant—would be rocking the top of the stateside rap charts.

Instead, the veteran DJ’s (reggae rapper) potent rhythm-riding skills and keen lyrical instincts have made him a steady-slugging hitmaker in Jamaican dancehall since 1995’s “Jack It Up.” That’s a rare achievement in a field where few DJs can flex staying power.


“This album has a better, tougher delivery,” says Spragga, “because the producers are venturing into new fields, incorporating dancehall with a lot more musical channels. The bond between hip-hop and dancehall is getting stronger. It’s ghetto music, it is pop music, the big markets. We have an audience that understands the market that American and Jamaican audiences, Spragga had one compromise on this set—‘more clarity in pronunciation,’ he says. “We want to cross over, but we want them to get into our music as it is. We don’t need to make compromises, because hip-hop audiences want the real thing in our field.”

Several hip-hop MCs—Noreaga, Foxy Brown, and Pras—felt Spragga’s vibe enough to drop by the February Clash video shoot in New York, just “to hang and be in it,” Spragga says.

Directed by Zodiac Fishwage, the video was serviced the week of April 3 to reggae and R&B outlets including MTV’s BET and MuchMusic.


The set’s 20 tunes span a complete array of the black urban experience—from safe-sex warnings to good-bye gal galomones to mike battles—then closes with a return to the spiritual, “Sleep With Angels,” produced by Spragga with Porteous Records Donavan Germaine. A bonus track, “Too Stush,” featuring rapper Foxy Brown, was produced by Remi using his Acid Hall rabid.

“Spragga Benz’s unique vocal stylings have ensured his long stint as one of the top DJs in Jamaica,” says VP director of marketing-special projects James Goring. “His powerful delivery and wicked lyrical content keep him at the top of the game, and his urban sound and appeal to a crossover market that many reggae artists have failed to connect with.”

VP sent a vinyl sampler—featuring “Star,” “She Nah Ready Yet,” “We Nah Inna That,” and “Shot-’ta” to miso-shoe stations and clubs in December ’99.

A new sampler/commercial single with “Supposed To Know,” “Star,” and “Too Stush” went out in mid-April to mix-show and reggae stations.

“I’ve always thought of Spragga as one of the most lyrical DJs out of Jamaica, if not the most creative,” says DJ Roy, host of WRGN New York’s ‘Irie Jam’ show. He’s a unique lyricist, very creative, and his style is distinctive and ain’t no other. I refer to it as strangely annoying but addictive voice. This album should put Spragg on the map.”

At retail, the label is pursuing co-op ads and other programs with various retail chains, Goring says.

Merchandising includes T-shirts, condoms, key chains, posters, and stickers that have been distributed at clubs and at reggae-related events since March. Internationally, the album will be released at an unspecified date approximately two weeks after stateside release. It will be initially licensed to England’s Jet Star. Arrangements with other European licensees are being worked out.

“We expect good sales,” says Eddie Pena, world music supervisor at HMV Records’ 94th Street store in New York. “He’s a well-known and respected artist in reggae culture who always keeps the crowd on their toes with his uptempo dancehall tracks, and is performing at the Times Square HMV around release date, and we expect big crowds.”

**Billboard** April 29, 2000

BY CARLA HAY

NEW YORK—Not too long ago, it wouldn’t have been hard to predict that the Who would be taking part in the Internet revolution by releasing an album exclusively on one Web site, in addition to reuniting for the band’s first major North American tour since 1999. But the veteran British rock act is doing just that with “The Blues To The Bush,” a live album available online only at Musicmaker.com, the same Web site that struck an exclusive online deal to sell Jimmy Page & the Black Crowes’ “Live At The Greek: Excess All Areas” set (Billboard, March 18).

The 20 tracks on “The Blues To The Bush” were culled from live performances that the Who—guitarist Pete Townshend, lead singer Roger Daltrey, and bassist John Entwistle—gave last year on their reunion tour to London’s Shepherd’s Bush Empire. The songs consist primarily of the Who’s career-spanning greatest hits, such as “Pinball Wizard,” “Bus,” “Won’t Get Fooled Again,” and “You Better You Bet.” Also included are lesser-known songs, such as “Boris the Spider,” “Pure And Easy,” and “Getting In Tune.” Album track “After The Fire” was a song that chief songwriter Townsend originally wrote for a Dalryt solo album. Musicmaker is offering the tracks as downloads, giving customers the opportunity to peek and choose which tracks they want to purchase and in which order. Customers can also buy the album in a CD format, with the ability to customize the number and order of the tracks on the CD.

The Who’s reunion tour will begin June 25 in Tinley Park, Ill. The tour, which continues through October, will be tied in to a Page Black Crowes concert trek, with the two tours playing separately in the same cities on alternating nights. The tour will conclude with both acts sharing the same bill on dates to be announced at New York’s Madison Square Garden.

Zak Starkey will be joining the Who’s touring lineup on drums, and John “Rabbit” Bundrick will play keyboards. The tour is being produced by Universal Entertaimment; Musicmaker has signed on as a tour sponsor.

“You Better You Bet,” the first single from “The Blues To The Bush,” is available on Musicmaker as a free download. Musicmaker, which is set to relaunch under a new design this summer, has provided Musicmaker links to

(Continued on page 26)

Shur Thing. Tunesmith Itai Shur recently stopped by the offices of Warner/ Chappell Music in New York to share his songwriter of the year Grammy, which he won for his work on the Santana/Rob Thomas smash “Smooth.” Shur has just completed songs for Jennifer Paige and Gina G. among others. He’ll soon begin recording on the 13- year-old’s album, from left, are Shur’s manager, Suzanne Hillery; Shur; and John Titta, senior VP of creative at Warner/Chappell.

Live, Counting Crows To Inspire Each Other On Tour; Direct Management Signs k.d. lang

RUSTED AS PROLOGUE, the members of Live and Counting Crows will rub off on each other, musically speaking, that is, when they tour together next month. As Live’s Harvey Perez recalls, “We’re so new on the scene and we’re super-nice, we want to do anything to make people feel comfortable. We’re looking forward to performing with a band that has a great, great catalog of material. “We”d like to go out there and get them to feel comfortable, just like we did for us when we first got out.”

“The bands are playing it by inspired,” says Live’s Duritz. “When Live’s opening, Ed’s married and I’m not, so I need some help, so he’ll say nice things to girls about me.”

While the evenings are sure to produce some collaborations, the bands are playing it loose on where the magical moments will come. “We’re definitely going to beg them to help with ‘Hang-in-room,’ because we need people for that, and then we’ll see what comes out of it,” says Duritz.

For his part, Kowalczyk says he’d like to see the two bands work up a version of Van Morrison’s “Into The Mystic.”

C H - C H - C H A N G E S: Direct Management has signed k.d. lang as a new client. Her first project with the new team will be lang’s summer-themed album “Invisible Summer,” coming June 20 on Warner Bros. Lang has managed herself for the past two years.

“She’s already made a great record, so that makes life easier,” [our job] is really about raising her profile,” says Martin Kirkup, who runs Direct with Steve Jensen. Activities for lang in August and September will include a press junket in New York and a live appearance at the L.A. Times Festival of Books.

S TUFF: DreamWorks Records has signed Lester Carpenter, the 13-year-old sister of Backstreet Boy Nick Carter. As many of you may recall, Carter’s younger brother, Aaron Carter, is already signed to edel music—Cameron Sears, former head of Grateful Dead Productions, has been named VP of music affairs for garageband.com. The San Francisco-based Internet company, which signs developing bands, was formed six months ago by former Talking Head Jerry Harrison, former Netscape exec Amanda Lathroum Welsh, and producer Tom Zito, to whom Sears will report. Sears, who had been managing former Grateful Dead members Bob Weir and Mickey Hart, will continue to manage Weir; Hart will now be managed by 360 Degrees Production. Sears starts May 1. Kid Rock will make an appearance in cartoon form on the April 30 episode of “The Simpsons”... RSUB, formerly a division of Razorfish, has acquired a majority stake in Michael Stipe’s Self Timer, the new parent company for his Single Cell Pictures and C-Hundred Film Corp.

Universal’s A*Teens Build Fan Base Onstage For U.S. Debut

BY LARRY FICK

NEW YORK—By the time Universal issues the A*Teens debut disc, “The Abba Generation,” on May 23, the teen group will have already completed several concert tours around the world. The Swedish act, whose debut contains Abba classics as “Mamma Mia,” “Take A Chance On Me,” and “S.O.S.,” proved its stage chops last year when it made several rounds through Europe. The act was first introduced to stateside audiences as an opener on the N.Y.C. fall ‘99 road jaunt.

“This has been a great experience for us,” says group member Marie Serreau. “We enjoy being in front of people who like what we do. It also gives us a chance to become better performers.”

Apparently, the A*Teens are getting smarter by the second. They’ve just landed the much-coveted opening slot on Britney Spears’ summer tour of the U.S., July 19-Aug. 14. But until then, they’ll spend the remainder of April and early May on the Radio Disney tour of the States.

They are truly their own best salespeople, says Paul Orenac, VP of marketing at Universal. “They go out onstage, and kids just go crazy for them.”

(A*Teens)

Universal has been gradually building a fan base for the A*Teens, whose album was released internationally in spring 1999, via a variety of teen-oriented marketing angles—notably Internet chats. They’re also garnering television exposure for the video supporting the single “Dancing Queen,” directed by Patrick Kiley; the clip is a take on the ’80s film “The Breakfast Club.”

And features such as the movie star’s, Paul Gleason, in his role as detention hall teacher. “Dancing Queen” was the first hit for Abba in 1977, and it’s given a thoroughly modern update by the group, which also features Sara Lumboldt, Dhiann Leneveaud, and Amit Paul.

“The beauty of this project is that it’s connecting with kids who weren’t aware of Abba during their heyday,” says Orenac. “They’re re-creating this material as if it’s brand-new.”

Among those consuming the songs as if they’re new are the members of the group, who have developed a high degree of respect for the material. “The melodies are often too obvious to the listener,” says Leneveaud. “But when you’re in the studio, you discover how incredibly complicated and well-written their music is. It’s just fantastic.”
“Nobody but a few geeks will download music from the web.”

— ONE-TIME MUSIC EXECUTIVE
SONIC YOUTH

SONIC YOUTH Ventures Through ‘NYC Ghosts & Flowers’ On DGC

BY CHRIS MORRIS

LOS ANGELES—Sonic Youth’s new DGC album, “NYC Ghosts & Flowers,” due May 16, finds the veteran modern rock band at its most adventurous.

“We didn’t intentionally try to make a record that was completely outside,” says guitarist Thurston Moore. “I just think it’s weird. It’s not a noisy record. I think when people think something is kind of out, they think it’s noise and skronk going on.”

While the 44-minute album is far less sprawling than Sonic Youth’s last album, the 72-minute “A Thousand Leaves” (1998), “NYC Ghosts & Flowers” generally eschews neat song structures in favor of a more abstract approach. The set’s eight tracks often weave into the evanescent terrain explored by the band in the four all-instrumental sets on its indie label SYR—especially the most recent volume, last year’s “Goodyear 200th Century,” a collection of neo-classical modern works by such composers as John Cage, Steve Reich, and Pauline Oliveros.

Moore says, “In a way, our involvement with that music was really early on, in the ’70s, when [guitarist] Lee [Ranaldo] and I were doing stuff with [composer] Glenn Branca, etc. That whole school was potent at the time for us, but at the same time we were not that old, and we didn’t think it too much credence. It was sort of something there, informing us. It was something that made an impression on us and [that] we always somewhat employed through the years, although we were much more interested in being an all-out rock band.

“I think it’s not until now that we got involved with working with these musicians, with their music, and dealing with it historically and having sort of a newfound appreciation for it—maybe just because of our own development, our age, being able to look at it as 40-year-olds,” continues Moore. “That, in a way, did something. We felt we could make that music part of our world more than ever before, without losing the idea of being a four-piece rock band.”

Moore also attributes the texture of the album to the theft of the group’s instruments. Sonic Youth’s collection of modified and unusually tuned guitars, stolen from a van in L.A. last summer, has never been recovered.

“That was at once completely debilitating, but on another level it was completely liberating,” Moore says. “It was insane coming home and knowing that in a couple of months we had to really start working and writing and recording. This record is basically us going into the studio with nothing except scrapas and picking up those scraps and jamming things in them and pretty much making a new band—or at least having new instruments and enjoying it, because it was radicalizing us further, in a way.”

Additionally, the album’s lyrical content—especially on “Small Flowers Crack Concrete,” a recitation with musical accompaniment (published, like the rest of the band’s work, by Sonic Youth (BMI)—reflects the impact of the Beat writers and poets and particularly the Cleveland school that included D.R. Wagner and the late d.a. levy.

“I really wanted to draw more attention to the literature underground, it being really hand in hand with the music underground,” Moore says. “It always has been, but lately we’ve done that to a really important thing, through Dylan, through Patti Smith, and through things . . . like Iggy [Pop], the way he was writing. Even those lyrics like the Ramones were writing.”

“NYC Ghosts & Flowers” was co-produced by Sonic Youth’s longtime collaborator Wharton Tiers and Jim O’Rourke, former member of the Chicago band Gastr Del Sol and one of the Windy City’s most prominent young producer/musicians.

Moore says, “Jim is representative of this generation that is younger than us who we were really sort of attracted to—as somebody who is so attuned and informed by academic musical ideas, like modern composition and avant-garde music but at the same time is completely in love with the great work of Van Dyke Parks or Sparks.”

With bassist Kim Gordon, Moore’s wife, now serving as a third guitarist, O’Rourke contributed some heavy work to the new album and will also appear with the group on tour.

“His going to be our Eno,” Moore says. “He’s going to be our auteur. He’s going to play bass; he’s going to play some guitar; he’s going to play synthesizer. He’s going to stand right up there in the front right next to Kim, with a Steinbrenner bass, and just hum everybody out of the front row.”

Moore expects Sonic Youth to begin touring at the beginning of June. (The group is managed by John Silva of the G.A.S. Co. and booked by Bob Lawton of Legends of the 21st Century in New York.)

He says, “We’re going to run around the U.S. a little bit, a lot of Midwest kind of stuff, then go to Europe, do some stuff, and come back and do all of August with Pearl Jam. They’ve asked us before, and we’ve always [said] no, but I think we want to do it this time.”

Recently installed Geffen Records president Jordan Schur, who refers to Sonic Youth as “my heroes for a really long time,” realizes that the unusual nature of “NYC Ghosts & Flowers” pre-

cludes many of the usual marketing strategies.

Schur says, “We’re not going to get too caught up in the tradition-

al ways that record companies think and thus might be concerned about a record like this, where there isn’t a quote-unquote hit song or a track that’s going to get sent to radio that’s immediately going to get 500 spins. It’s different with Sonic Youth. There’s a community for this band, and they love to see how this band grows and evolves. They never were buying a song. They were always buying the band.”

Regarding radio plans, Schur says, “We’ll service the whole record, and I think we’ll push a track at radio. That’s yet to be decided. Of course, we’ll go through the traditional ways of breaking a record.”

But he emphasizes that the campaign for the album will be more street-oriented.

“Our lifestyle and street market campaigns will be in full force, in terms of giving out sam-

pler tapes and distributing them through various street teams that we work with,” Schur says. “We have a mass marketing strategy that includes not only the lifestyle and street aspect but also the Internet and press. On the Inter-

net we’re going to go out and we’re going to stream music and do chats.”

He adds, “We’ll be supporting their tour, and we’ll have an aware-

ness level in any ways we can, whether it’s meet-and-greets or in-

stores or trade advertising or con-

sumer advertising.”

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Sonic Youth Ventures Through ‘NYC Ghosts & Flowers’ On DGC

ARTISTS (w) Venue Dates (d) Street Ticket Prices Attendance Capacity Promoter

CHRIS MORRIS, WOOD & FIRE Madison Square Garden New York April 3 7,716.45 $275/375 18,254 TNA, SFX Music Group

TOMHORNE, KELLEY, MAGE Madison Square Garden New York April 4 12,901.04 $155/215/265 24,852 TNA SFX Music Group

CHRIS MORRIS, WOOD & FIRE Empire State Theatre Brooklyn March 23 9,919.16 $225/256 18,254 TNA SFX Music Group

CHRIS MORRIS, WOOD & FIRE First Union Center Philadelphia March 24 5,214.43 $225/256 15,641 TNA SFX Music Group

CHRIS MORRIS, WOOD & FIRE Air Canada Centre Toronto March 31 2,894.64 $428/462 4,000 TNA SFX Music Group

BRYCE INSTRUMENTS Toronto, Ontario, Canada April 4 995.25 1100/300/500 $200,000 TNA SFX Music Group

CHRIS MORRIS, WOOD & FIRE O2 Ritz, Club Washington, D.C. April 6 6,188.46 $225/256 2,000 TNA SFX Music Group

CHRIS MORRIS, WOOD & FIRE Count Basie Clubs Atlantic City, N.J. April 9 2,846.43 $200/250 1,000 TNA SFX Music Group

CHRIS MORRIS, WOOD & FIRE Great American Cleveland 3/23 3,290.31 $200/250 1,000 TNA SFX Music Group

BRUCE HORSEFERRY Rose Garden Portland, Ore. April 3 1,564.95 $200/250 1,000 TNA SFX Music Group

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BOXSCORE Top 10 Concert Grosses

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SOURCE: FEBRUARY 2000 MEDIA METRIX, HOMEWORK COMBINED TABLE.
Sweden's continued importance to the pop music genre helped its unit sales increase by 4%. The IFPI says that strong releases in Sweden were helped by efforts to continue the market's growth. Norway and Denmark also enjoyed healthy growth.

Across the North Sea, the U.K. was boosted by a strong improvement in sales of singles. Thanks to a relatively strong pound, the U.K. posted a 2% dollar-value gain despite a slump of 5% in unit sales.

Unit sales in Germany were flat, leading to a 2% fall in value (or a 6% fall in dollar terms). Germany sold 250 million sound carrier units, while the U.K. sold 278 million, but pricing structures and exchange rates resulted in the U.K. pulling in $2.9 billion, compared with Germany's $2.8 billion.

Shipment of nearly 500,000 MiniDiscs also helped the U.K. stake a firm claim as the world's No. 1 in that market. Globally, MiniDisc sales totaled 1 million, meaning about half of all MiniDiscs were sold in Britain.

In Eastern Europe, the major music markets (Hungary, Poland, Russia, and Croatia) all grew in unit terms, except for the Czech Republic, which fell by 25% in units and almost 30% in value. Berman tells Billboard, "In some of the larger [European] markets we have a CD-R problem for the first time, while the rest of Europe and the U.K. are very difficult situations where the market is stagnating. We have sold something close to 20 million pirate CDs in the last year and a half — so you can only imagine what has actually gotten in there. There is no question that it is a very sophisticated illegal activity, and they are highly organized."

Elsewhere, Middle Eastern markets largely saw improvement, except for Saudi Arabia and Israel. The Middle East region was a whole experienced a 2% fall in units and a 1% fall. In Africa, South Africa was down in units but up in value.

Dobbis says, "Our challenges in the industry are to make the experience of buying music one that the potential consumer is excited about, more comfortable with, is more convenient, and offers them what they want. Certainly that all starts with having the best possible records."
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TONY RENIS

for being honored with the first ever "lifetime achievement award, Sanremo 2000" for his invaluable contribution to the success of Italian music worldwide
I think that change is inevitable, and in this case, change is good

- BRIAN BECKER -

at concert venues reported to Billboard sister publication Announcement. Business generally comes in under the SFX Music Group name, regardless of market. Boyle thinks a "one company" approach is appropriate. "We don't want people to think anything we do is a Pac actions or a Don Lane action, or a Cellar Door action, etc." says Boyle. "We don't want people thinking that there is any division among us." At Boyle's Washington, D.C., offices on April 17, the phone was answered "SFX Cellar Door." Boyle sold his company and its amphitheaters to SFX for more than $100 million in 1997. "As much as I'll miss the Cellar Door name and as proud as I was of that name, the way things are going, I believe I will be just as proud of SFX, and that will appease my memory as much as anything else," says Boyle. "SFX is already No. 1 in the world, and it has been fascinating to watch." At what were formerly the Pace offices in Houston, the phone had been answered "SFX" for several weeks now. "I think change is inevitable, and in this case change is good," says Brian Becker, executive VP of worldwide operations for SFX and son of Pace chairman and co-founder Allen Becker.

"There has been equity in the Pace name, and now there is more equity in a unified SFX identification, and we'll manage that for the SFX shareholders and now the Clear Channel shareholders," says Becker. Allen Becker, now chairman of the board for Pace, is one who would hate to see the Pace name disappear. "I'd hate to see it go away, because Pace has a lot of meaning to those of us in Houston who have been working under that banner for all these years," says the senior Becker: "I understand the reasons for it, but it doesn't make it any easier."

Perhaps no promoter name has more clout or name recognition in a given market than Bill Graham Presents (BGP) in San Francisco. Named for its founder, the late impresario Bill Graham, BGP has been a concert-biz mainstay in the Bay Area for more than 30 years. Other SFX promoter names that relate closely with their respective markets are Electric Factory in Philadelphia, Don Law in New England, and Concerts/Southern in Atlanta.

The Clear Channel acquisition of SFX has no bearing on the move to call all companies "SFX." SFX's Ferrel says Clear Channel is "committed to strengthening SFX as a separate brand."

There are those close to the situation who believe SFX backed off the name change for promoters following a negative reaction. Others feel a universal name change is inevitable and all original company names will eventually disappear. "It may take six months to a year, but it will happen," says Allen Becker.

Do the fans care who presents the show? "Credibility is important, but the main interest is toward the artist," says Irv Zuckerman, president of SFX/Contemporary Productions in St. Louis. "The sooner we all get to SFX, the company the better. Phasing out these names is a nice gesture, but at the end of the day SFX is the company that represents the live entertainment business, not Contemporary."

The new SFX brand signature was designed by the corporate identity firm OH&CO in New York. A new tagline, "It's Better Live," came from Gray Entertainment in New York.

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Artists & Music

WHO’S GOT LIVE SET, TOUR PLANS?

(Continued from page 16)

numerous Web sites to help sell the set.

Townshend says, “I’m happy to see the album out on Musicmaker.com because it’s a great concept. We knew we couldn’t put the album out in a conventional way because we just released the Who’s “BBC Sessions” album on MCA, and releasing this live album on the Internet doesn’t feel like we’re glutting the market.”

Townshend credits manager Bill Curbishley with spearheading the deal with Musicmaker. Curbishley, a native of London-based Trinifold Management (which is booking the upcoming Who tour and also represents Page), explains why he chose the FairShare platform. “They decided to download music; they also offer it on a custom disc.”

As enthusiastic as Musicmaker and its affiliates are about these exclusive Internet album deals, the deals have been met with their share of criticism, as some retailers believe they are being shut out of sales for the albums (Billboard, March 18).

Curbishley responds to the criticism by saying, “The record companies make most of their retail money off of traditional retail, and in two years I think that record stores will have kiosks to download music from the Internet. Traditional record companies don’t embrace change enough, and this Musicmaker deal was a challenge.”

Musicmaker president of global marketing Larry Lieberman says, “We believe that the online playing field gets to be as significant as traditional retail is when traditional retailers can say they’re not getting their share. It’s really just about the desire to take music and they came to us for an Internet distribution plan.”

With the Who’s 1989 tour being dubbed a “farewell” tour, how does Townshend respond to cynics who may accuse the band of being just another rock group reunite again to cash in on its past glories?

“That’s true to a certain extent,” he says candidly, “and it’s fine if people want to think that way. But it’s not purely about the money or reliving past glories. We’re older and wiser, and we’re handling things differently, because we didn’t handle them as well in the past. If something went wrong, we couldn’t handle it at that time and for this tour, I’d hope I’ll be able to handle it. You’ve got to look back in time to see where you were so you can handle things a little bit better. It’s like that.”

Townshend adds, “The 1989 tour was a farewell tour because I left the band and I haven’t made another record with the Who. It was my idea to call it a farewell tour because I had decided to stop recording with the band at that point. I couldn’t write songs for the band anymore because I couldn’t find anything new to say or that would do justice to the Who.

He adds with an impish grin, “I have no lofty ambitions whatsoever for this upcoming tour. I’m there to support Roger and his ambition to stay forever young.”

Even with the Who’s members pursuing various solo projects over the years, news of the Who reunion tour has fueled speculation that a new Who studio album may be on the horizon.

For news on the tour and new album, contact the Who’s management, Townshend’s agent, Michael Thomas (703) 698-6655, or MCA/USA (212) 308-5700.

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Arthur Comes Alive. Singer/songwriter Joseph Arthur recently played a showcase at the Conga Room in Los Angeles in support of his Real World/Virgin set, "Come To Where I’m From." Pictured, from left, are Tony Berg, Virgin VP of A&R, Ty Brasswell, Virgin VP of new media; Jeffrey Naumann, Virgin VP of promotion; Nancy Berry, vice chairman of Virgin Records America and vice chairman of Virgin Music Group Worldwide; Arthur; Piero Giaramonte, Virgin VP of marketing; Keith Milton, Virgin VP of video production; and Rob Shore, Arthur’s manager.

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THE STICKIEST MUSIC SITE ON THE WEB*

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Source: © MediaMetrix, Nov. 1999
*According to research by MediaMetrix
MIGHTY MIGHTY BOSSTONES

sold 1.7 million copies, according to SoundScan.

"We want to say thank you to the core fans that have supported the Bosstones, six albums deep," says Island/Def Jam senior VP of marketing Julie Greenwald. "We want to make fans' lives comfortable by making sure that they're part of the rollout, as well as embracing chains, mass merchants, and everybody else."

Special midnight sales and functions with independent retail prior to the release of "Pay Attention" are only a small part of the fan-oriented campaign headed up by Bosstones lead singer Dicky Barrett.

"He's doing radio shows around the release of the album and giving away tickets, small concerts, and club shows to radio stations," says Greenwald. "He wants to make sure he's touching people. It's wonderful working with bands like this."

The Bosstones also produce a newsletter that has just recently been placed on the their Internet (Continued on next page)

MIGHTY MIGHTY BOSSTONES

Hittin' The Beats. New York DJ Johnny Rocks takes a break from cutting one of the several mix shows he presides over. His "Dance Party '2000" and "Happy Trax" shows can be heard on WAPE Jacksonville, Fla., while his "Middy Classic Mix" and "KTU Funhouse" can be heard on WKTU New York.

Artists & Music

Mighty Bosstones 'Pay Attention' On Island/Def Jam Set

BY RAIQIYAH MAYS

NEW YORK—In creating and marketing the opus "Pay Attention," the Mighty Mighty Bosstones and their label, Island/Def Jam Music Group, have made pleasing die-hard fans the primary focus.

Due in stores May 23, the set follows 1997's "Let's Face It," which

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the slicing and dicing of a work into components, parts, and sequences. That means more content will be available for exploitation.

For example, an online music company could conceivably break an album up into individual tracks and sell them individually or aggregate tracks from different albums and compile them. However, it's done, consumption will definitely change, becoming either pay-for-play, subscription, or a combination of the two. As digital content may be more versatile, the associated rights management issues will become more complex.

DRM will allow these new business models to take sales, marketing, and advertising to levels not even imagined by the music industry. With DRM technology at work, an online entertainment company could continually update the price attached to the content based on record sales and ticket information. When the material isn't hot anymore, the company can automatically reduce the price, which customers would enjoy as well.

Today, it's not uncommon for entertainment companies to throw some promotional material into the packaging of a CD or movie or tie that purchase to a particular promotion. With DRM technology, content companies will be able to continually update promotions over time, so that opportunities to promote don't end at the point of sale.

When a scene is made, DRM technology will also be able to aggregate and analyze customer data, such as usage patterns and demographics, using metrics to tailor marketing, promotions, and advertising programs. If these companies have the profiles of what people like, they can offer better value, choices, and service to their clients and find new revenue streams, too.

**SETTING THE STANDARD**

With technology accelerating as rapidly as it is, there is potential for multiple players to offer content online that is protected by individual proprietary security systems. Imagine the havoc that would be caused in the marketplace if companies like Bertelsmann, Sony, and Time Warner each configured their content via this approach.

This is a major reason why standardization is so important. With new-breed MP3 players seemingly being released daily, as digital content may be more versatile, the associated rights management issues will become more complex.

**As digital content may be more versatile, the associated rights management issues will become more complex.**

The Recording Industry Assn. of America (RIAA) has been working for more than a year on its Secure Digital Music Initiative (SDMI), a forum for the development of an open, interoperable architecture and specification for digital music security. The SDMI, whose members include virtually every company that is a player in the Internet content marketplace, has defined a set of guidelines to help protect digital audio files from unauthorized access and use. As a result, the SDMI has introduced a set of guidelines to help protect digital audio files from unauthorized access and use.

The opportunity for both innovation and growth in the music industry of today will have to assure compatibility between various compression formats if it wants to stay competitive tomorrow. Striving for interoperability is key to maintaining any kind of order and security in the digital world.

But can a universal DRM platform that companies will adhere to be established? There are a number of concepts that must be considered in order to standardize digital music. If these concepts can agree on standard formats for these concepts, they would be a step closer to a universal security platform.

The RIAA has developed a general-purpose DRM platform that allows protected information to flow from party to party and still be managed in accordance with specified rules. InterTrust licenses platform software and tools to companies, which build products and operate commerce services, while maintaining the specifications that ensure interoperability.

**Ray Rocks The Whiskey.** Famed Doors keyboardist Ray Manzarek recently led an all-star cast through a celebration of the Doors’ music and poetry during a live Webcast from the Whiskey in Los Angeles. Manzarek was joined by Doors guitarist Robbie Krieger, John Doe, and Perry Farrell, among others.
DUNLAP’S TALES: Veteran jazz artist Gene Dunlap returns with "Tales Of The Phatman," his first new album in five years. The set, due for release Tuesday (25) on Avenue Jazz Records, was executive-produced by Eddie Levine, who is credited with discovering Dunlap and signing the artist to Capitol Records in the ‘70s.

During the hiatus from his musical career, the Detroit-based artist has been teaching children; he was inspired to record this new album after he played for his students his demo version of Janet Jackson’s hit “Got ’Til It’s Gone,” the album’s first single.

Dunlap says, “I was messing around with some tracks, and it wasn’t until I played the Janet Jackson tune to my students that I became motivated to make a new album. It excites me to think that young people could get into this music, and the end result is a product of their influences on me.”

Known for his collaborations with Earl Klugh, Dunlap was joined on the new album by guitarist Perry Hughes, saxophonist Ray Manzerole, keyboardist Charles Scales, and trumpeter Rayse Biggs. The latter two musicians co-produced “Tales Of The Phatman” with Dunlap.

LOOK OUT, FATBOY AND MOBY: Dance DJs/artists Fatboy Slim and Moby have broken through to the mainstream with hit singles and albums in the upper half of The Billboard 200. Could drum’n’bass DJ/DJ/artist Dieselboy be next?

Dieselboy (whose real name is Damian Higgins) hails from Pennsylvania, and he’s considered one of the top American drum’n’bass DJs in a scene dominated by British artists.

Dieselboy was the first American artist to be named drum’n’bass DJ at the 1998 Global Music Awards (he tied for the award with LTJ Bukem). Dieselboy’s latest album, “System Upgrade” (Moonsun Music), is the follow-up to 1999’s “A Soldier’s Story.” Dieselboy has been touring the U.S. with DJ Dura and AK1200.

On The ‘Rad’ Track. Los Angeles-based rock band Radford is getting airplay on several stations for “Don’t Stop,” the first single from the band’s self-titled debut album on RCA Records. Rock stations playing the song include WFNX Boston; KNRR Portland, Ore.; KWOD Sacramento, Calif.; and KENZ Salt Lake City. “Don’t Stop” has had an impact on the Modern Rock Tracks chart, where it stands this issue at No. 34. Radford has been on a U.S. tour and is scheduled to play Atlanta May 5.

Top Reggae Albums chart in the April 8 issue, and the album bowed at No. 45 on the Top Independent Albums chart in the April 15 issue.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately eligible to appear on the mainchart. All albums are available on cassette and CD. ‘*Titles indicate only IFP is available. Albums with the greatest sales gains. © 2000, Billboard/WWD Publications.

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How Much Is That Deal In The Window?  

Whether it’s the majors’ "album-fund" advances or the indies’ "sweat equity" investment, many factors determine where artists’ money comes from—and goes.

BY RICHARD HENDERSON

Acquiring and promoting new talent is the constant for all record labels. No matter how the Internet affects corporal retail, or which new set of mergers expands or shrinks the playing field, artists and their music define the character of a company, the ability to attract, sign and successfully promote new artists determines whether that company stands or falls. That said, and with the inevitable mum- bers of new releases vying for attention, the price of signing and launching a new act requires either very deep pockets or ingenuity worthy of Brr’s Rabbi—or both.

Of course, there’s no hard and fast figure that will guarantee the signing of an act or the success of its first release. Myriad factors determine the amounts of money advanced by a label to a new artist in exchange for signing a contract; the budget necessary for competitive promotion of a premier album is likewise liquid. Bands with established fan and touring bases, often the subject of bidding wars between record companies, command larger sums than those of lower profile. While major labels allot healthy sums for a new signing, indie labels must strategize and economize to get the most bang for their promotional buck. In any case, nothing—not the longevity of a band’s career, nor its relationship with a given label—is assured. Even with the best intentions bolstered by the most generous budgets, a new act can fade away on the back of the road, riding a wave of returns.

Perhaps not surprisingly, none of the major labels contacted for the purpose of this article was willing to discuss the cash outlay required to secure and market new acts. However, entertainment lawyer Jay Cooper, senior partner in the West L.A. offices of Mannatt, Phelps & Phillips, by his own admission, negotiates hundreds and hundreds and hundreds of deals with majors over the years and was willing to share his perspective on the state-of-the-art in deal-making and the real-world numbers attached to the major-label contracts he evaluates and refines for the bands he represents.

CAUSING THE ADVANCE

Addressing the initial variables that determine the amounts advanced by the majors is to sign new talent. Cooper remarks upon the difference between an act which is sought by one record company and one sought by half a dozen different labels. "First, there’s no standard [sizing] amount. Secondly, the deals with majors or companies owned by majors are bigger than those done with independents. The next thing is that the amount of money is all in the eye of the beholder, in the following sense: There’s a desire on the part of a company to have an artist, and that desire has to be measured, which translates into the quality of the deal, be it royalties or advances. The rest of the deal also affects advances in the sense that, from time to time, with a very heavy royalty deal, the company might be driven to pay less in advances.

"On the other hand, if there are relatively few albums negotiated—compared to what the company could get as a maximum figure—that could affect the advance numbers. Some degree of all the major points in a deal are interdependent upon one another.

"So," Cooper continues, "examining the extent to which the artist wants and needs this deal and how much the company desires the artist, these factors affect the amount of money an artist can get. Advances for new bands, for the first album, are usually between $150,000 and $600,000. Almost all of those deals, with few exceptions, are what we call ‘album fund’ deals. Which is to say, with this amount of money advanced, the artist is responsible for paying all recording costs, and what is left can go into the artist’s pocket, the entire album fund being treated as an advance.

—from attorney Jay Cooper, peer’s Spanberger and Thirsty Ear’s Gordon

INDIES’ ECOSYSTEM

Indie labels, with limited resources at their disposal, will micro-manage every aspect of the recording of a new signing, to ensure that funds advanced are spent with optimum eficiency. Peter Gordon, president of Manhattan-based Thirsty Ear Records, describes the equation of resourcefulness and spending which enables a smaller label to survive and—hopefully—succeed: "It’s all an economy of scale, really," he explains. "It’s a brand-new act without any sort of

The Business Of Doing Music: Keeping Track Of The Bottom Line

ATTORNEYS

BY JEFF SILBERMAN

They often say that a hit record is "in the grooves," but the ingredients for a lengthy and prosperous recording career are often found behind the scenes. The effective efforts of three distinct parties—the artist’s personal manager, attorney and business manager. When all three parties pool their expertise, they can free the artist to concentrate on creating music. "When it works correctly, it’s a thing to behold, a thing of beauty," says personal manager Bill Leopold. "People who are very experienced and have been around a long time are unafraid to offer their input and aren’t worried about people stealing their thunder. You need legal, financial and managerial input, all going at the same time, to make things happen."

Obviously, anything having to do with the legal side is handled by the attorney, and anything having to do with accounting side is handled by the business manager," adds personal manager Jim Guerinot. "But there is some overlap in the business development of an artist, where we bring both people together to consult the artists over the numbers in the deal. In general, you'll develop the bulk of the deals with the attorney, and after that, the revenue from those deals is the purview of the business manager."

LEGAL EAGLES

The biggest change behind the scenes, to the artists’ benefit, is the growing music sophistication of entertainment attorneys. "What’s different with my generation of attorneys, and the generation before me is that before, people [basically] fell into entertainment law," says Fred Goldring, partner in Hansen, Jacobson, Teller, Howard, Newman, Warren, Hertz & Goldring. "They were corporate or real-estate lawyers who got a musician client and suddenly became entertainment lawyers. I’m of a generation of attorneys who love music and the music business. I knew what I wanted to do when I went into law school. In a sense, we’re all frustrated musicians, and, because of that, the whole concept of entertainment law has changed."

The attorney has also taken a bigger role in the growth of a new and
Business Managers

BY JEFF SILBERMAN

A s the role of attorneys in an artist’s long-term success has changed and grown, so have the responsibilities of the business manager. Not only has there been an increase in the amount of work artists and their managers are doing, but the types of services offered and the complexity of the services have also increased. Managers are now taking on a more strategic role for their artists, helping them to build their careers and protect their interests.

"In the past, business managers have been engaged in tax compliance and financial planning, but that’s changed," says business manager Wayne Coleman. "Now, we’re more involved in their personal finances like setting up trusts, tax planning, as well as making sure our client’s money has been invested, with the end result being the preservation of capital. The business manager needs to make sure the client, who may have a limited artistic lifespan, preserves those great earnings generated during the peak of success, so that by the end of the artist’s career, or when the client decides not to work as hard, there is still a capital reserve to fall back on."

David Levin, who has been a business manager for 16 years, conurs. "The business manager’s function is primarily to be a financial guardian angel for the artist," he says, "to make sure their bills are paid on a timely manner and, most importantly, that their taxes are filed and paid and that they can live on a budget, save money and invest wisely for the future."

"The relationship can be from the first checks each month, checking the books, and everything that has to do with accounting and finance, to checking out insurance policies, refinancing houses, shopping for the best deal on a new car, picking mutual funds and providing analysis on the investment side," adds 14-year business manager Richard John, who handled hundreds of artists over his tenure in the business.

BEYOND THE ACTIVE CAREER

Indeed, of growing importance to a business manager is ensuring a suitable and prosperous lifestyle beyond the typical lifespan of a recording artist. "Our new role entails attending to the artist’s income and increase that capital, based on the changes in the industry and economy," Coleman notes. "A 401K is a conservative pot of gold at the end of an artist’s career today. We have to make sure the act is collecting all the money entitled to them, then we take that and make investments. If you’re not an investment advisor yourself—but have the skills to be organized and stay on top of your clients’ income and expenses—you can go to an expert to provide [investment] services for you. Money managers, investment advisors…there’s a whole breed of people who have popped up to advise business managers on how to properly invest and protect their clients’ money.

"Some clients don’t want to know anything about it. They want the business manager to do everything. Other clients want to be intimately involved. It depends on the artist’s willingness to participate in all business aspects of their career."

—business manager Richard John

BUSINESS/ARTIST RELATIONS

Each artist/business manager relationship is different, depending on the experience and preferences of the artist in the fine points of his business affairs. "After spending time with new artists and very established artists, I’ve found that, at the beginning stage of an artist’s career, it’s very important to interface with a business manager who can set the artist off on the right foot and ingratiate in their mind that someone is looking after their interests," says Levine.

"Some clients don’t want to know anything about it," Johnson says. "They want the business manager to do everything. Other clients want to be intimately involved. It depends on the artist’s willingness to participate in all business aspects of their career."

Yet, all three business managers note that, whatever the relationship is between business manager and attorney, it should complement the service of the artist’s manager or attorney. "In most cases, a business manager is a screener," Coleman says. "A lot of offers come through that he can discuss without having go to the client, the personal manager, attorney or other advisors. The best arrangement is for a client to have a team of advisors that includes a business manager, whose primary responsibility is the financial end. The attorneys are responsible for dealings with the personal manager provides career guidance. The best way to serve an artist is through a team approach."

MAKING BUSINESS PERSONAL

What makes a good business manager? A good business manager needs to have a solid accounting background, considerable experience in the music business and a strong solid tax understanding—be it a CPA degree or the equivalent," Johnson says. "Look for people who are experienced and aren’t overloaded with a lot of accounts."

"It’s also about how the business manager relates to their client," says Johnson. "They have to be able to work with someone who you trust and respect in the industry."

As personal manager Gary Spivack attests, the best trait of a good business manager is his or her ability to work effectively as part of a team. "You want someone who has worked together to make an artist’s career successful," he explains. "You don’t want a lawyer or business manager stepping into areas out of their expertise. You always want everyone pulling together."

ATTORNEYS

Continued from page 33

MUSIC & MONEY

The Business Of Doing Music: Keeping Track Of The Bottom Line

In fact, attorneys are spending an increasing amount of time defending their artists’ rights in the new digital and Internet revolution. "The Internet has become a big part of the business, especially in the last six months. We’ve been very active in that area," says attorney Sydney Spivack, who represents her seven clients. "The labels want to control all Internet uses of the artist’s name and likeness, so there’s some major battles going on in that area."

"Over the last year, we’ve gotten tremendously involved in the Internet and digital convergence space, and as result of that, it’s hard for us to look an artist in the eye and recommend they enter into a long-term recording agreement," Goldberg says. "We’ve gotten a lot of calls about new Internet business and how to deal with it."

"We’ve never been into [securing] longterm deals for our artists, unless there’s a mutual commitment that has a favorable guaranteed stream of income," Phillips asserts.

MONEY FOR AIR

"There’s then a dramatic change in the methodology for promotion," Johnson says. "Because of Web radio, it’s a whole new ballgame for artists that they can promote themselves through alternative means, such as Amazon.com and mail order. The big success in that area has been by Art DiFranco, who did it all by herself. There’s also a lot of new music online that the labels won’t break away from, so major labels are finding their own ways to be competitive. I think that’s one area where the Internet convergence space, and as result of that, it’s hard for us to look an artist in the eye and recommend they enter into a long-term recording agreement," Goldberg says. "We’ve gotten a lot of calls about new Internet business and how to deal with it."

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Securitized Loans Are Musicians’ Hedge Against The Future

Estimates suggest there are more than 1,000 musical artists worldwide who fit the criteria for such loans. The total music market could be $200 million to $400 million a year.

BY DON JEFFREY

More than three years ago, a business manager and an investment banker fashioned what came to be known as the Bowie Bond, ushering in a new style of music-industry financing.

The unique nature of that deal was that artist David Bowie sold $55 million worth of bonds backed by royalties from his catalog of 29 albums.

Since then, several firms have tried to carve out pieces of this new market, which is known as the securitization of music assets. Some have put together viable businesses, some have apparently fallen by the wayside. The first company to successfully market a music-bonds deal was investment bank Salomon & Co. Its banker, David Pullman, has since formed his own division within the bank, called The Pullman Group, designed to execute these transactions.

It was Pullman who, along with Bowie’s business manager, Bill Zysblat, engineered the Bowie bonds.

Besides The Pullman Group, the field now contains such players as Zysblat and partner Joseph Rascoll’s investment firm, Entertainment Finance International LLC; and music-industry veteran Charles Koppelman’s CAR Universal Credit Corp. Although these firms vary in the kinds of deals they do, the basic architecture of the transactions is similar.

Continued on page 12

Road Money
“Earn cash while you play!”

Label support and product endorsements can make touring a lucrative proposition, but everyone has to bite the financial bullet at one time or another. Ray Waddell counts the ways artists can make—and keep—revenue earned on the road.

Steady touring, along with radio and video exposure, remain the most important tools in breaking an act and maintaining a career.

But with the increased cost of getting an act out on the road, artist managers have had to look for ways to either defer costs or make touring as efficient as possible. Among the ways to do this are garnering tour sponsorship and assembling like-minded artists for tours.

Touring costs can fluctuate wildly. “All an agent or manager can control is what their act can make, not what they spend,” says Buck Williams, whose Progressive Global Agency books such acts as R.E.M., Train, Guster, Everything and Wide-Spread Panic. Williams cites such cost factors as whether the act travels by bus or van, carries its own sound and lights and is willing to cut corners.

“Some bands can tour for $5,000 a week or less and still make some money,” says Williams. “They can do that if they’re really careful, and quite frankly, very few are. We tell people that they’ve got to keep their sanity, but they’ve also got to keep something back to grow into. Whatever luxury you’ve got on the road, you’re not gonna ever want to give it up. Few people ever go backwards.”

Continued on page 9

MERCHANDISING MOOLA

When touring dollars get tight, options include label support, sponsorships and merchandise sales. “Generally, all record company deals have some kind of tour support written in,” says Williams. “Merchandise rarely makes you enough in the early stages to make much of a difference. You’re lucky if you can do 50 cents a head.”

Sponsorships, while not widely available to baby acts, are also tricky to make work, Williams says. “Any time a sponsor is involved, it’s another source of revenue,” he says. “You just have to maintain your integrity. It burns a lot of people out if you commercialize yourself. There’s a fine line there, and every deal is different. You look at each case as it comes up—and the timing—with each individual artist. You have to be flexible and not be too greedy. We tell people that there’s always tomorrow.”

Developing a country act on the road appears to be a more expensive venture than with a rock act. “The big thing in country music is that bus,” says Williams. “As a rule, country acts make more money quicker, but rock acts make more for a longer period of time, and more at the top end.”

BUSES AND HOTELS

Clarence Spalding of the Titley-Spalding Company, managers of Brooks & Dunn, Chely Wright and Jerry

Continued on page 4

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publishing advances can go directly into selling records. If you had a choice, you'd like to pay an advance directly to the writer-artists and put some money into trying to protect the investment by helping increase the chance of selling records.

As for the advance attached to signing with a publisher, Spanberger reports, "I've heard everything from $250,000 to $500,000 for a first-time artist, for one album, or higher." She cautions that usually there is a reversion clause engineered into the deal, where the songs are kept for a specified amount of time and then revert to the artist. "[The advances] seem to get higher and higher every year. Every artist, of course, thanks they're going to sell a million records; most don't, so it's quite risky. Part of the advance these days can be money toward promotion. If there isn't a sufficiently healthy tour budget or radio promotion budget, the publisher may be asked to aid in subsidizing these." Spanberger concludes with a sobering thought: "As someone in my office says, 'Anything can happen to screw up your career.' You need a lot of luck, as well as money, along the way so that the pieces fall into place correctly. It's really tough. The head of a major label's A&R department recently told me that it costs $1 million to break a new artist. That's a lot of money, though it's spent in stages; if the record is not moving, they're not going to spend that much, but if it is moving, it can get up that high."

POP-STAR BONDS
Continued from page 35

QUARTER-MILLION-DOLLAR STREAM
The financiers are looking for catalogs of musical assets that are at least five years old and give off a stream of at least $250,000 in steady income every year. This income comes from royalties on publishing, co-publishing, songwriting, performances, production and record sales. The bankers require at least five years' worth of financial data, perform audits, check contracts and research rights of ownership and legal obligations. The firm lends the artist or company funds collateralized by the assets. The loan, with interest, is repaid with the cash flow generated by those assets. Deals can take up to six months to put together.

Pullman maintains that there are more than 1,000 musical artists worldwide who fit the criteria for securitized loans. The total music market, sources say, could be $200 million to $400 million a year.

These deals have pitfalls, though. According to Pullman, they can include missing royalties, incorrect royalty rates, litigation problems and disputes over songwriting credits. "We had a song where a guy came around 40 years later and said he was one fifth writer of the song," says Pullman.

Most of the loans—which range from a few thousand dollars to a reported high of $55 million in the case of Bowie—are for 15 years at interest rates calculated between 200 and 500 basis points above the 10-year Treasury note (which at press time meant rates ranging from 8.5% to 11.5%). The loans can be paid off earlier than maturity, which allows the artist to do another financing.

BUY BONDS
A large loan like Bowie's or a number of smaller loans can be bundled or packaged into a security that is then sold to private investors as a bond. This is the kind of thing that Wall Street has done for years with such obligations as home mortgages, credit-card debts and almost anything that can produce a steady, predictable flow of income over time. The buyer of the bond is usually an institutional investor like an insurance company. Prudential Insurance bought the Bowie bonds, a 10-year security with a 7.19% interest rate. To attract buyers, the securitized loans receive investment-grade ratings from rating agencies like Moody's Investor Service.

Artists could, of course, just go to a bank and receive a loan. But the archetypes of securitized deals say their method is superior. These financiers explain that bank loans are generally for less money, shorter periods of time and at floating (rather than fixed) interest rates. Moreover, the banks usually require that the artist make personal guarantees for the repayment of principal and interest. The securitized loans are non-recourse, which means that the bondholders cannot force the artists into bankruptcy if cash flows don't meet expectations.

The bankers argue that these kinds of loans are beneficial for labels, as well as for artists. Under the old system, a performing artist or songwriter might go to his label or publishing company for advances against the royalties he
would earn from his catalog.
“IT puts more money in the system,” says Pullman of the securitized deals. “Labels don’t have to pay advances. It helps them sign new artists.”

ARTIST OWNERSHIP
Artists who have taken the financial path like the deal because they get their money upfront and receive a BIG break on taxes, which are deferred. They also get to keep control over their catalogs and can do subsequent deals. “Under our deals, the artists can always sell their catalogs,” says Pullman. “They still have ownership.”

Pullman’s group has concentrated on artists. Besides Bowie, he has done deals with songwriters Holland, Dozier, Holland ($30 million), and performer/songwriters Ashford and Simpson, the Isley Brothers and James Brown. He says he is exploring other areas of intellectual-property rights besides music. The same financing deals can be done with literary estates; book-publishing rights; TV syndication, animation and movie rights; apparel and sports licensing; and patents.

“We’re definitely focusing on inventors and artists,” says Pullman. “The companies have capital already.” But Koppelman’s investment firm, CAK, has focused on companies rather than individuals. It has made loans to independent labels ($25 million) and Corinthian Records ($4 million) and Nashville-based performing rights society SESAC ($29 million).

Deals under $30 million, says CAK co-founder Robert D’Loren, will be aggregated or pooled into bonds to be sold to investors. Recently, CAK announced an agreement with Deutsche Bank, which will provide financing for its transactions. D’Loren says this deal will allow CAK to expand into Europe, where Germany-based Deutsche Bank has a strong presence.

“We’re in the process of doing a music-related deal in Europe,” says D’Loren.

CAPITAL TO GROW ON
CAK’s partner and financing source had been Prudential Securities, which retains a minority interest in CAK. In a sign of the competitive nature of this new market, there has been litigation. Pullman has filed suit against CAK, claiming that it interfered with his business. He says the lawsuit is expected to go to trial this summer.

Commenting on Pullman, D’Loren says, “We’re not really in the same business. That’s an insignificant part of our business.” D’Loren says CAK has talked to major labels about doing financing deals, but so far no transactions have been made. “It surprises me that majors haven’t been more actively pursuing the capital markets,” he explains. “If they need capital to grow, this form of financing could provide the lowest cost.”

The other major player in this arena is Entertainment Finance International LLC, started by Bowie managers Ascoff and Zysblat and third principal Tom Cyrana. Their partner is Prudential Insurance (which is separate from Prudential Securities). Cyrana says the company has done “a few” deals but declines to list them because “we treat our relationships like banking relationships, confidentially.” He does mention one transaction, with independent jazz compilation label 32 Records, a loan backed by the label’s catalog of masters.

Cyrana says EFI is specializing in deals in the $5 million to $15 million range. When outstanding loans reach a total of $25 million to $40 million, they will be bundled, securitized and sold to Prudential Insurance.

EFI may have an advantage in that Ascoff and Zysblat are business managers to a number of artists, including Bowie, the Rolling Stones, Soul Asylum and Joe Jackson.

GOING OUTSIDE
Other players have tried to tap the securitized music market but with little success. With much fanfare, Nomura Bank started an entertainment-securitization unit in late 1997 headed by Ethan Fenner, who had made his name in the asset-backed securities business for the Japan-based bank. One of his partners was music-industry veteran Irving Azoff. The company announced only one deal—a $15.4 million securitized loan to Rod Stewart in 1998. After that, the unit apparently dissolved.

Another firm, Global Entertainment Finance, made a $30 million loan to British heavy metal band Iron Maiden. Sources say the firm is now focusing on securitized loans outside the music business.
Kilgore, says an act needs to take a look at why they're touring at all. "Touring is a very expensive venture, with buses, musicians, trucks and fuel, and nothing's going down," he says. "How do you defer costs? You can always go to the label, but one way to defer is to go out until you're ready to go out." Spalding says management and the act must determine why they should tour in the first place. "The first reason is radio, where you have to make an impact. People need to see you, and different drive-in theaters want to see you," Spalding explains. "Prior to the first single, or with the first single, what is an act worth to a ticket seller? Nothing. They're not even making a dime. So you may have to image that act and get it out there!"

Spalding says touring can cost as much as $4,000 to $5,000 a day, even for the baby acts. "You've got to figure $325-$350 a day for the bus, $150-$165 for a driver, live musicians at $200 each per day, a road manager for $300 a day, and fuel at about $100-$150 a day, plus per diem of $25 per person," says Spalding. "Then you've got pro- fessional rates of 15% on the musicians. Hotels are $70-$90 per room, with everybody doubling up. And that's keeping them to the bare minimum."

Going the van route keeps costs down. Spalding says Kilgore is currently on the road in a van, doing a radio-appreciation tour. "Rock'n' roll does the best in the van, but the country format has gotten so spoiled at the baby level, largely because the fans pay such good money," he says. "You can't take a baby rock act out and get fair dues."

MEANINGFUL SPONSORSHIPS

The amount of label support for a touring act is negotiable. "It is usually a bundle of acts to view touring expenses as part of the cost of promotion for a record or an act. Management has to cut costs, as well. Sometimes there is a market you really want to go into, but you wonder if it's worth going in and losing $6,000," says Spalding. "Sometimes it's not."

Spalding agrees that sponsorships are a viable source of revenue for touring, but added that it's tough to negotiate meaningful dollars for developing artists. Brooks & Dunn, on the other hand, have garnered tour sponsorships dating back to 1994 deal with Miller Brewing. "In Brooks & Dunn's case, what sponsorships do is give us the money to put on a big show every year," says Spalding. "Historically, we go out with eight trucks, but, on the tour with Reba [McEntire] (with Mobil as a sponsor), we had 22 trucks. It covers the cost of touring. When you know you've got $100,000 dollars down, you've got to make sure the act pays a fair price."

But with the baby acts, everybody has to bite the financial bullet. "Jerry Kilgore is not making a nickel on this tour," says Spalding. "A lot of times, the agency will take part of or a reduced commission. And, as management, we don't even even commission on the act's revenue in the development stage. I always say 15% of nothing always come up nothing every time I hit the calculator. You've just got to do what you can and hope you end up with a Brooks & Dunn or Chely Wright?"

OPPORTUNITIES EXIST

While developing acts may find it tougher to secure tour sponsorships, opportunities are out there at all levels, according to Bruce Eskowitz, executive VP of SFX Marketing, who says the general climate for tour sponsorships is great. "There are lots of companies calling us that want to be involved in music," says Eskowitz. "It is easier these days, from companies wanting to be part of the biggest tours to people who want to get involved with club dates."

Tour sponsorship dollars can range from as high as seven figures to as low as $100,000, Eskowitz says. "While stadium tours such as the Nokia Presents the George Strait Chevy Truck Country Music Festival bring in huge sponsorship money, Eskowitz also put together such deals as".

**JOINING FORCES**

In order to get niche-market acts on the road and in front of listeners, independent labels have done well by putting their entire roster on the road in a cost-effective manner. A good example of this strategy is the "A Night In Rocketown" tour, produced by Rocketown, the Nashville based contemporary Christian label. A second "Rocketown" tour, featuring the label's entire roster of Chris Rice, Watermark, Ginny Owens, and Wayne Kirkpatrick, began March 25 in Columbus, Ohio. "We did a 16-date test-run last fall, and it was well-received," says Don Donahue, president of Rocketown. The idea for the acoustic Rocketown tour was pulled from popular Nashville-area songwriter-night shows and has gone a long way toward building label loyalty toward Rocketown, Donahue says. "It is an efficient way to tour." MCY.com looks a lot different from the Nokia deal with George Strait," Eskowitz says. Solicitation is a two-way street. "Right now, we're looking for specific tours for a number of companies, and we're calling companies that we'd like to have involved in tours," says Eskowitz. "And it's not just for the top-level bands. We're working on a number of deals with new up-and-coming bands."

**ELECTRONIC TOURING**

Another niche label that has benefitted from touring as a package is Moonshine, a California-based electronic imprint. In its fourth national effort, Moonshine has landed corporate sponsorship in Liven.com for Moonshine Overamerica. In many ways, the Moonshine tours have helped...
legitimize a form of music that had previously been limited to the club scene and loosely organized all-night raves. “We wanted to put together organized routing, but traditional booking agents weren’t interested,” says Steve Levy, president of Moonshine. The Moonshine Overamerica 2000 tour was booked by Paul Norris at AM Only, an agency specializing in DJs and electronic artists. Acts on the tour include Carl Cox, Superstar DJ Keoki, Circus, Micro, AK1200, Christopher Lawrence and John Kelly.

Moonshine created an electronic-music brand with the first tour, with promoters using the same promotional materials. In 1997, the label did 14 shows and booked 22 for 1998, with the acts traveling by bus. Promotion includes retail programs with Sam Goody. Levy says his company looks at the tours as an investment, and, indeed, sales have been boosted. Now, with a cash investment from Listen.com, the tour is poised to grow even more. “This year, we’re probably finally going to be in a break-even situation,” says Levy. “We’ve brought some added contribution values into the show.”

Moonshine had been approached by potential tour sponsors in the past, but nothing seemed to be the right fit until the arrival of Listen.com, a directory of digital music. “Electronic music and Internet convergence has validity with our fan base,” says Levy. “We built the Moonshine brand over the years as a quality place to get electronic music, and we didn’t want to mess that up.”

The Moonshine tours have helped establish electronic music’s status on the road. “A lot of tours tried to be the all-and-end-all of electronic music, and it didn’t work,” notes Levy. “Ours did because we knew the street.”

**SS in the U.K.**

*Continued from page 30*

stated recruitment for L & C.

Since signing up its first big-name client, The Bay City Rollers, in the mid-1970s, U.K. business management company MGR has amassed a star-heavy roster and developed into one of the U.K. field leaders. For senior partner David Ravden, the company’s reputation as an “artist’s company” and its talent-friendly culture are elements central to its success.

“In the music business probably more so than anywhere else, artists do become incredibly reliant on their business managers,” says Ravden. “Very few of them have the aptitude, desire or ability to deal with that side of their life. A full-service agreement with us usually means a cradle-to-grave arrangement whereby we’ll take care of literally everything involving paperwork, money and more. This will mean running the artist’s bank accounts, paying their bills, sorting out their tour accounts, negotiating record and publishing contracts, checking their royalties and, while they’re away, buying their homes and feeding their goldfish!”

**ACCOUNTING FOR MICHAEL**

Ravden, who was George Michael’s executive witness in the artist’s headline-grabbing Sony dispute, says the “financial nannying” aspect of the job requires a particular mindset.

“I think when people walk in here it does not feel like coming into a firm of accountants. Accountancy is but one of the things we do. Rather, I think everyone who works here sees it as a music-services company.”

One particular area of MGR expertise, developed through strong contacts with business-management firms in New York and Los Angeles, is tax arrangements for U.S. artists visiting the U.K. or Europe. “We negotiate special deals with the relevant European authorities on the amount of tax they withhold,” says Ravden. “This can make a tremendous amount of difference in terms of profits. The tax consideration can even dictate whether a tour goes ahead or not.”

**INSURANCE POLICY**

From an insurance viewpoint, Bob Taylor, joint-chairman at leading U.K. company Robertson Taylor Insurance Brokers, notes how far the industry has come since 1977, when the company was founded. Back then, says Taylor, no specialist-insurance coverage existed and only a few, brave, Lloyds underwriters would consider offering coverage for “safe” live occasions like sports events or classical concerts. World tours by “live fast, die young” rock bands were, of course, out of the question.

These days, says Taylor, “we would normally get involved three months or even a year upfront of the tour taking place.” Now employing over 70 specialist personnel, and with offices in London, Paris and New York, Robertson Taylor has striven to educate the insurance market to the needs of the live music sector—and, conversely, to teach events organizers “of the benefits of good risk management.”
MIRIAM MAKEBA
Homeland
PRODUCER: Ely Lasansky
Putumayo Artists PUT 164
404-255-5588.

On April 25, two days before South Africa's Freedom Day, which commemorates the day all South Africans achieved the right to vote, Putumayo will unveil "Homeland," the greatly anticipated follow-up to Mbeki's last album, "Sipho & the Village." Throughout the 10-song set, Makeba, who went into exile in 1969 and who 30 years later returned home to South Africa (and the urging of Nelson Mandela), offers words of wisdom as she explores the pain of exile and the joy of coming home. Uplifting and uplifting, tragic and bittersweet, forgiving and cathartic, the songs on the rhythmically savvy "Homeland" cover much emotional terrain, including the autobiographical "In Time," a study of rebuilding.


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Jazz

GARY BURTON
Uptown: The Art of Astrud Piazzolla
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The Grammy-winning veteran jazz vibraphonist once again joins alumni of the late neo-tango king Astor Piazzolla, this time focusing on the composer's performances in the band's more popular songs as well as his contribution music and fugue. The album could be Green's most experimental effort to date, including the pair of Gabriel-penned entries: "For Th" and "Menas Que Un Simple Amor (Te Quiere Engañar)."

Latin

ANA GABRIEL
Elementos
PRODUCER: Criteria Abrego
Sony Desk 83817

Gabriel's latest, aptly arranged collection of mostly Latin American classics offers a fresh alternative to meditative, like-minded projects currently flooding the Hispanic market. In addition, the raucous voice of Gabriel's is always urgent and delivery is expertly complemented by soothing harmonies from backing vocalists Annil and Carlos Cabrera, the latter of whom also skillfully plays acoustic guitar and requisite. Any multiracial vocal trip could qualify as a hit, including the pair of Gabriel-penned entries: "For Th" and "Menas Que Un Simple Amor (Te Quiere Engañar)."

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Rivera's hard-knock band aims to be a spirited batch of oh-um-sha-eunders about a variety of romantic situations. Rivera's distinctive lead, high vocals, and rapid fire delivery meld effortlessly with bright musical

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BILBOARD
APRIL 29, 2000

Reviewed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reissues of albums of social, artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: [ ] New releases predicted to hit the top part of the chart in the coming format. CHOICES: [ ] New releases, regardless of chart potential, highly recommended for their musical merit.

MUSIC TO MY EARS (Q): New releases deemed Pops that were featured in the "Music To My Ears" column, as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paullin, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chef Fugio, Bintra, 494-446 Square W, Nashville, TN 37203. Send jazz albums to John Lennert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: R. Lichtman (Broadway/talent, etc.) John Caffrey, John Dill (new age).
Many thousands around the world have been captivated over the past few years by the haunting, mesmerizing melodies of the French composer and pianist, Messiaen. The Ocean's "No Turning Back," "Come Back To Me," and "How Strong He Is." This is a stunning package, one that is rich in meaning and loaded with artistic depth. It should purr re- served support at Christmas radio and retail for this gifted artist.

The Ocean's "No Turning Back," "Come Back To Me," and "How Strong He Is." This is a stunning package, one that is rich in meaning and loaded with artistic depth. It should purr reserved support at Christmas radio and retail for this gifted artist.
Though the Sex Pistols were around for barely two years, the saga of the band is one of rock music's most compelling tales. With a story as familiar to rock fans as that of the Beatles, the Pistols' history should have made a great film. Unfortunately, "The Filth And The Fury" is only a partially satisfying experience. Those who know little or nothing about the band will probably find the movie enlightening, while those followed by the group during its heyday will more likely be quick to notice the flagrant omissions of Pistols lore.

Brought together in 1976 by irrepresible impresario Malcolm McLaren, the Pistols helped bring punk rock to the world, in the process creating a dynamic that would alter the music business for years to come. The film makes quite clear that the band turned the music world on its head, pointing out how various record labels signed and quickly dropped the controversial band.

Then there is the question of the "God Save The Queen" single caused in the UK. Given the current climate, it seems almost quaint to imagine the Pistols had on pro-Thatcher Britain. With the current musical climate openly embracing tales of murder, rape, and other atrocities, the band's sneering "Anarchie In The U.K." seems like it comes from another, more innocent time. And, of course, it does.

With "The Filth And The Fury," director Julien Temple finishes the job he began with 1980's "The Great Rock 'N' Roll Swindle." With the help of the original Pistols' Jonhren Graham, Steve Jones, Glen Matlock, and Paul Cook, the band's story is told through performance clips, archival news footage, animation, and recent interviews. Temple lifts quite liberally from "Swindle" for "Filth," including several cartoons and interview snippets. He also uses film from D.O.A., an early-'80s documentary on the Pistols' only U.S. tour in January 1976. The film's lack of any new archival footage will be a disappointment to most fans. With the exception of a scene from the abandoned "Who Killed Kevi" project (which features a pre-Stardom Sting in a small role, and the band's appearance at a Christmas party for school kids, much of what is shown has been available on legitimate and bootleg video for years.

Yet even with the familiarity of most of the images, the key scenes still need a riveting experience. And as all here: the profane TV chat & show interviews, the footage of Bill Grundy at the Pistols' scavenger of the U.K., the boat trip down the Thames to promote "Queen," and the various U.S. tours that stopped band members in constant battle with their audience and themselves.

"Swindle" was manager McLaren's side of the story, "Filth" is definitely told from Rotten's perspective. This hindered the film in that it leaves out various pieces of the band's story. For instance, the film mentions Rotten's encounter with a group that left him severely injured but neglects to tell the viewer that drummer Cook was also attacked a week or so later. Like, the film ignores most of what happened after the band broke up: Cook and Jones' misguided recordings with "Great Train Robber" Ronnie Biggs, the lawsuit filed and won by the band against McLaren, and the 1996 reunion tour.

For a group as important as the Pistols, there should be a better overview than the one presented here. Let's hope we don't wait 20 more years for a definitive portrait of one of the few bands that can rightfully claim to have truly rocked our world. Mike VILLANO

FOR THE RECORD

Incorrect credits were provided for Perry Payne's "Do You Know What It Meant" at the Las Vegas New Year's Eve show. April 22 issue. Writers are Louis Alter and Eddie Fluellen. Publishers are Seashore Music Corp./Louis Alter Music MPL Music.

SPOTLIGHT SPOTLIGHT

PSEUDO: Anderson debuted

PUBLISHERS: those lyrics

AN: (Continued

SPOTLIGHT SPOTLIGHT

COMBINO: This debut album, some speculated that the group would move to capitalize on the runaway success of last summer's 40 of the 90's compilation "Last Kiss," which shot to No. 2, on the Hot 100 and earned Pearl Jam its highest chart showing ever. But in typically reluctant fashion, "Nothing As It Seems" is no token pop song. This slowly unfolding track is moody and dark, marked by guitars that kick off the cut with acoustic strumming, then eventually explode into white-hot squalls. Along the way, there's a host of strange effects at play, from Eddie Vedder's echo-drenched vocals to Cameron's hollowed-out tom shots. Bassist Jeff Ament penned the haunting tune, which offers a more restrained, folkish style than "Lowlight" and "Pilate," his more earthbound contributions to Pearl Jam's "Yield.

Radio has embraced even the extravagant of Pearl Jam singles (the surreal "Who You Are," the first single from "No Code," comes to mind), and despite the wealth of facile "aggressive" rock cluttering today's airwaves, "Nothing As It Seems" should be no different. Look for it to race to the upper reaches of the modern and mainstream rock tally, in anticipation of "Bridges To Chaii." This most audiosonic album to date.
Cypress Hill Columbia Set Bridges Genres

SEIZING THE MOMENT: Cypress Hill is back with “Skull & Bones” the group’s fifth album and first double set—on Tuesday (25). This Columbia release comes directly on the heels of the U.S. Latin market-targeted “Las Grandes Exitos En Espanol,” released last December on Ruffhouse/Columbia.

The group’s latest album was recorded soon after the full release of “Cypress Hill IV.”

“The record was doing pretty well with no push,” says member B-Real about the quartet’s fourth album, which has sold 550,000 units to date, according to SoundScan. “We weren’t getting a lot of support from the record company at the time, since there wasn’t a single they felt they could work.

“Recognizing we were selling records without any help, [label reps] came to us and asked what we thought about making the next record right away,” he says. “We thought it was ridiculous, because it was so soon. We had never put a record out one year and then come out the very next year with another.”

But B-Real and Cypress Hill colleagues—DJ Muggs, Sen Dogg, and B-Real—decided to seize the opportunity and go into the studio. After all, the group has managed to sell consistently despite a lack of radio and video support—and regardless of the latest hip-hop fads. And here was the chance for more sales potential, since the new album would be backed with all the label’s guns fully loaded.

The group had to sacrifice its spot on the 1999 Warp tour in order to record “Skull & Bones,” which features the Feb. 29 commercial single “Superstar.”

“We’re used to doing the touring thing,” says B-Real. “Pussing on the tour was hard to do; we live a good portion of our lives on the road. When we finally get into the studio, it took us a minute to get focused.”

The “Skull & Bones” set is comprised of traditional hip-hop on one disc, while the rock/rap-oriented second disc targets an audience that Cypress Hill has developed over the years through performances at Woodstock and Lollapalooza and as the opening act for Rage Against The Machine and The Offspring.

With the debut of its third album, Cypress Hill is a fact of the record industry. The group has already released three albums, including the Grammy-nominated (D) 1996. its debut single, “Black Star,” which focuses on the reality of being a rap artist for those who think hip-hop is an easy occupation.

“After I wrote about this record on this experience I’ve had in the last three years in the hip-hop game and my opinion of what’s going on in the real world,” Cypress Hill says. “Right now, it seems to be about materialism. Everybody’s quick to make records about what they have on their wrists or on their necks and what they have in their bank accounts. Basically, there’s a lot of shit out there with no substance. There are only a few records that have meaning.

Cypress Hill is contemplating several summer tour offers, including the Smoking Gunz and opening for Limp Bizkit. The group will present its third annual Smoke Out Festival in October.

FLYING HIGH: Redman has been flying high both literally and figuratively. Both he and Method Man have been performing to packed houses during their current 25-city tour, which ends April 30. In the course of their performances, the two have been diving off the stage, literally putting their lives in fans’ hands.

“I turn around and jump out there backsides,” says Redman. “So any.. (Continued on page 88)
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Adios Roberto: Heartfelt condolences to the family and friends of Roberto Rivera, the president of POW Records, who died of a heart attack April 15 (53).

Gregarious and outspoken, the well-known concert and record promoter brought Banda Blanca and its classic punk smash "Sopa De Caracol" to the world nearly 10 years ago.

Rivera, who was born in Honduras, also is credited with helping to garner industry notice for fellow Central Americans Alvarez, Torres and Ricardo Arjona.

Getting Caught Up: Paul Portillo has left the Latin region to become a member of Sony Discos pop/MDG.

Celia Cruz and Jose Alberto "El Canario" are booked to headline a tribute concert to Oscar D'Leon on April 25 (00) at New York's Madison Square Garden. Also slated to perform are Cano Estremere, Pete "El Conde" Rodriguez, Kaulin Rosendo, Toño Rosario, and Rubby Perez.

Industry veteran Bill Martin has formed Demand Entertainment.

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WELCOME TO BILLBOARD’S INTERNATIONAL LATIN MUSIC CONFERENCE

The 11th annual confab has grown to match the Latin-music sector’s success

BY JOHN LANNERT

Thanks to the ongoing, strong support of the U.S. Latin music industry, Billboard’s annual International Latin Music Conference has evolved into a vital industry confab that continues to grow each year.

And with the 11th installment of the conference starting its three-day run on Tuesday (25) at the Sheraton Biscayne Bay Hotel in Miami, the longest-running confab of its kind is set to begin its second decade with its most extensive program yet.

There are numerous highlights at this year’s conference, including a one-on-one interview with Enrique Iglesias on Wednesday morning. In the interview, titled “Hispanic Artists In World Markets,” Iglesias will talk about his career as a top-selling Latino star who has been able to broaden his success beyond Spanish-language markets.

Other conference highlights include four different showcases, three of which are sponsored by ASCAP, Sony Discos and Warner Music International.

Two Sony Discos artists now hitting big on Billboard’s charts—Son By Four and Jaci Velásquez—each made their performance debuts before the Latin music industry at last year’s confab.

At this year’s Sony Discos showcase, superstar Gloria Estefan will welcome attendees. Afterward, a video presentation will introduce Estefan’s May 29 release on Epic/Sony Discos titled “Alma Caribeña.”

SPORTING A GOOD CAUSE

Another conference first is the Hope & Harmony Golf And Tennis Classic. Billboard and the Entertainment Industry Council of the Diabetes Research Institute Foundation are hosting this fund raiser, which will benefit the University of Miami’s Diabetes Research Institute (DRI).

Topping off the confab, as always, is Billboard’s seventh annual Latin Music Awards, the industry’s premier awards ceremony whose winners are determined by their performances on Billboard’s charts.

Truly, the expansion of Billboard’s Latin Music Conference is a reflection of the growing U.S. Hispanic record business. For instance, the stateside Hispanic music sector is larger than ever, with domestic sales crashing through the 20-million-units mark in 1999, according to SoundScan.

Net shipments broached hitherto unseen sales terrain, as well, in 1999. In February, the Recording Industry Assn. of America (RIAA) reported that net shipments of Spanish-language product came in at 53 million units.

But, even as the stateside Latin music industry continues to grow, record labels are looking for new avenues to move product.

Continued on page LM-50
MARCO ANTONIO SOLIS will be inducted into Billboard's Latin Music Hall of Fame.

Song Writer of the Year

NOMINATED FOR

- Album of the Year, Male
  "Trozos De Mi Alma"
- Regional Mexican Track of the Year
  "El Peor De Mis Fracasos"
- Regional Mexican Track of the Year
  "Si Te Pudiera Mentir"
- Hot Latin Track of the Year
  "Si Te Pudiera Mentir"
- Hot Latin Tracks Artist of the Year

PERFORMING

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE GROUP OR SOLO ARTIST

NOMINATED FOR

- Regional Mexican Album of the Year, Female Group or Solo Artist
  "Corazon De Cristal"
- Regional Mexican Album of the Year, Female Group or Solo Artist
  "Todo Por Ti"
Congratulations

LOS TIGRES DEL NORTE

Award Winner

- Regional Mexican Track of the Year: "Lágrimas"
- NOMINATED FOR
  - Album of the Year, Male Group: "Herencia De Familia"

Nominated

Regional Mexican Album of the Year, Female Group or Solo Artist:
"Arráncame A Puños"

Regional Mexican Track of the Year:
"Te Quiero Mucho"

Regional Mexican Album of the Year, New Artist:
"La Magia Del Amor"

PERFORMING

FONOVISA
The Leader in Latin Music
MONDAY, APRIL 24
7:00pm
ASCAP welcomes all Billboard Latin Music Conference attendees to “New Music of the Millennium” Showcase
Crobar (1445 Washington Avenue, South Beach)
Performances by
Fiel a La Vega, Vanessa, Parafanelia, Don Pepe, Alina BroLwer

10:00pm
Special BMG Latin Showcase
Poolside at the Sheraton Biscayne Bay
performances by Pablo Montero & Marco Hernandez

TUESDAY, APRIL 25
7:00am - 3:00pm
Hope & Harmony Golf and Tennis Classic
hosted by Entertainment Industry Council of the Diabetes Research Institute Foundation & Billboard Magazine
Doral Golf Resort and Spa (4400 N.W. 87th Avenue, Miami)

2:00pm - 7:00pm
Registration
Schooner Room
EVERY DAY DURING REGISTRATION HOURS:
check out HTV's video reel
Heineken Lounge
Clipper Room
Visit Exhibits in the Bayview hallway
and pickup some treats
HAAGEN-DAZS
BILLBOARD LIVE
LATIN STYLE
LATINA MAGAZINE
LARAS
INTERTRUST TECHNOLOGIES
a leading digital rights
management (DRM) company, will be providing
free e-mail access.

7:00pm - 9:00pm
Welcome Reception with Cocktails & Dinner
Sponsored by Latinflava.com
Performance by George Lamord, Prestigio Recordings

9:00pm
An Evening of Showcases brought to you by SONY
Opening welcome by Gloria Estefan with a
presentation from her forthcoming disc “Alma Caribena”
Performers include:
Son By Four, Francisco Paz,
Corvo, Melina Leon,
Monica Naranjo & Massiel

WEDNESDAY, APRIL 26
9:30am - 4:30pm
Registration
Schooner Room
Enjoy complimentary breakfast
sponsored by Latina Magazine

10:00am - 11:15am
ENRIQUE IGLESIAS
One-on-one interview with the superstar, plus a Q&A
with the audience

11:30am - 12:45pm
Bienvenidos Sr. Dot-Com!: Latin music world goes online with a
panel of experts taking a look at its consequences and future.
Moderator: Alan Sinnreich, Jupiter Communications
Panelists: Jorge Fuentes, Discos Fuentes
Little Judy, Lamusica.com
Francisco Loureiro, StarMedia Interactive Group
Enor Penaon, Universal Online
Ivan Parron, Ritmoteca.com
Larry Rosen, Aplauso.com

12:45pm - 2:15pm
Warner Music International Luncheon
Grand Ballroom
Performances by
Francisco Cespedes, La Ley & Fernando Osorio
WEDNESDAY, APRIL 26 (CONT.)

2:15pm - 3:30pm
The Rise of Raperos and Rockeros: Latin rap and rock acts enter the new millennium on a high note. Panel zeroes in on where movement is headed.
Panelists: Antonio Castanda, CFA Events
Desmond Child, Deseret Entertainment, Inc.
Gustavo Fernandez, DeLanuca
Mitch Rotter, New Line Cinema
John "Magic" Wilson, Flia Entertainment

3:45pm - 4:15pm
Panelists: Maria Morales, People En Espanol
Carmen Teresa Roiz, Vista Magazine
Jose Tillan, MTV Latin America
Joe Zubizarreta, Zubi Advertising

5:00pm - 6:00pm
Press Conference: CFA - The Expansion Continues
CFA & DMP Entertainment celebrate the announcement of their consolidation in El Paso, Texas.

6:30pm - 8:00pm
Hotel Intercontinental - Trianon Room
Warner Music International press conference with MANA

7:00pm - 8:30pm
Sizzling Multi-Label Showcases
LEVEL Nightclub (1235 Washington Avenue)
Performances by:
Nava, Rykolatino
Los Lobos, Hollywood Records
Paulito F.G., Nueva Fania Records
Charlie Bravo, Mundo/Triloka
Patrick Shannon, Universal
Sonora Carruseles, Miami Records/Discos Fuentes
El Simbolo, Fonovisa

11:30am - 12:45pm
Dialing For Dolares: Panel focuses on ways to secure sponsorship monies for concerts from large corporations, as well as methods to attract big firms to use Latino recording artists for their product endorsements.
Panelists: Orly Agai-Chaim, William Morris Agency
Joseph E. Carvajal, Heineken USA
Hernand V. Gonzales, Jr., CFA
Ayelet Soto, ACA Marketing & Promotions

12:30am - 1:45am
Compositores In The Round: Blue ribbon assemblage of songwriters, publishers and performance society executives audition tapes from unsigned songwriters.
Panelists: Borja Aguirreche, EMI Music Publishing Latin America
Carmen Alfanno, Sony/ATV Discos Music Publishing
Ormar Alfanno, EMIA Music Publishing
Ivan F. Alvarez, MCA Music Publishing
Alexandra Lioutikoff, ASCAP
Rudy Perez, Bullseye Productions

THURSDAY, APRIL 27

9:30am - 10:00am
Registration
Schooner Room
Enjoy complimentary breakfast sponsored by Latina Magazine

10:00am - 11:15am
Bayview Ballroom
Will The Conciertos Go On?: Panel tackles fallout for Latin promoters and artists in the wake of the concert industry's ongoing consolidation.
Panelists: Henry Cardenas, CFA
Arie Kaduri, Arie Kaduri Enterprises
Bob Roux, SFX Music Group
Jon Stoll, Fantasma Productions
Jack Utsick, Entertainment Group Fund

11:30am - 12:30pm
Dialing For Dolares: Panel focuses on ways to secure sponsorship monies for concerts from large corporations, as well as methods to attract big firms to use Latino recording artists for their product endorsements.
Panelists: Orly Agai-Chaim, William Morris Agency
Joseph E. Carvajal, Heineken USA
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Panelists: Orly Agai-Chaim, William Morris Agency
Joseph E. Carvajal, Heineken USA
Hernand V. Gonzales, Jr., CFA
Ayelet Soto, ACA Marketing & Promotions

1:00pm - 2:15pm
Compositores In The Round: Blue ribbon assemblage of songwriters, publishers and performance society executives audition tapes from unsigned songwriters.
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Carmen Alfanno, Sony/ATV Discos Music Publishing
Ormar Alfanno, EMIA Music Publishing
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Ormar Alfanno, EMIA Music Publishing
Ivan F. Alvarez, MCA Music Publishing
Alexandra Lioutikoff, ASCAP
Rudy Perez, Bullseye Productions

12:30pm - 2:30pm
Billboard Latin Music Awards

Doors Open 6:45pm • Doors Close 7:15pm • Show Starts 8:00pm
Jackie Gleason Theater,
1700 Washington Avenue, South Beach

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Tune in April 30

hosted by Natalia Oreiro & Alex Camberg
Scheduled Appearances by
Elvis Crespo • Conjunto Primavera
Juan Luis Guerra • India
Los Tigres Del Norte • Los Tri-o
Mana • Noelia • Puya
Marco Antonio Solis • Son By Four
Jaci Velasquez

12:30am - 2:30am
Billboard Live
GALA AFTER - AWARDS PARTY
THE party of the year!
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AND THE AWARD GOES TO...

Billboard’s seventh annual Latin Music Awards will be spread out among a diverse group of winners

BY JOHN LANNERT

Billboard’s seventh annual Latin Music Awards will be like no other. That might sound like a pretty tall declaration, but for the first time in the awards’ history there will be no artist dominating the proceedings, as in years when Selena, Shakira or Elvis Crespo were hogging the hardware.

Not one honoree will be receiving more than two trophies. In fact, there are only three double winners: Crespo, Alejandro Fernández and Los Tri-O.

The democratic nod in this year’s awards distribution perhaps reflects the fact that there were no frontline blockbusters in 1999.

So, while the state side market was pulling along into record sales territory, there was no massive hit to set the industry abuzz.

True, Ricky Martin’s award-winning disc, “Vuelve,” scooped up a bunch of extra sales from his crowd-pleasing Grammy performance. And a record nine Spanish-language discs appeared on The Billboard 200 last year, which demonstrated the hefty numbers being hoisted by Latin titles. That strong showing on The Billboard 200, however, lasted but a week.

In short, big-selling discs usually beget many overpowering performances on many types of charts. That simply did not happen this year. What happened instead was that there were plenty of familiar faces lighting up Billboard’s Latin charts.

That is why 13 honorees at this year’s ceremony are to take place on Thursday (27) at the Jackie Gleason Theater of the Performing Arts in Miami Beach, have already won Latin Music Awards.

Among those 13 are some of the industry’s heaviest hitters: Crespo, Fernández, Martin, Luis Miguel, Maná, Juan Luis Guerra 400, Los Tigres Del Norte, Marco Antonio Solís, India, Gloria Estefan, Marc Anthony, Enrique Iglesias and DLG.

And of those repeat winners, Crespo, Fernández, Martin, Juan Luis Guerra 400, Los Tigres Del Norte, Solís and Estefan were all winners at last year’s award show, as well.

Complementing the veteran contingent of awardees is an impressive cast of first-time winners, including Noefic, Ibrahim Ferrer, A.B. Quintanilla Y Los Kumbia Kings, Priscila Y Sus Balas De Plata, Los Hombres Calientes, Los Tri-O, Puya, Cypress Hill and Pedro Ramírez.

Not only were the awards split up evenly among the awardees, they were divided rather liberally among the labels, Sony Discos led all labels with five, followed by Fonovisa and Arista with three each and WEA Latina with two. Another ten imprints won one award each with C2, Work, Basin Street, Ruffhouse, Interscope and Surco coming up as first-time winners.

One other important note: For the first time in the history of the awards, the U.S. is providing more winners than any other country—eight, Mexico, which usually holds that honor, places second with seven. Puerto Rico is next with five.

The awardees were determined by their performances on Hot Latin Tracks and The Billboard Latin 50 from Jan. 30, 1999, to Jan. 29, 2000. To be eligible for consideration, all singles and albums had to make their debut on the charts within the specified time frame.

Following is a capsule profile of each of the award winners.

**MARC ANTHONY**

Anthony’s multi-faceted career has taken him to the pinnacle of the dance, Latin and pop markets. And last year, as he was climbing into the top ten of The Hot 100 chart with his smash Columbia single “I Need To Know,” he was topping Hot Latin Tracks with the hit duet with Jennifer Lopez titled “No Me Ames.”

Recorded in both ballad and salsa versions, “No Me Ames,” which was released on Work but promoted by Sony Discos, ended up logging seven weeks atop Hot Latin Tracks. The song is also the winning entry in the inaugural category Hot Latin Track Of The Year, Vocal Duo.

As if that were not enough, Anthony scaled Hot Latin Tracks by himself last year with “Dinero,” a Latin counterpart to “I Need To Know” that spent six weeks in a row at the apex of the chart.

Anthony, who is scheduled to begin the second leg of his U.S. tour in June, will release a salsa disc on Sony Discos by the end of 2000. His current Spanish hit, “Desde El Principio—From The Beginning,” stayed on top of The Billboard Latin 50 for 10 weeks in a row.

**ELVIS CRESPO**

This former lead vocalist of Grupomamita has been a leading player in the Latin music scene ever since 1998 when his landmark merengue-bomba disc “Suavemente” was released.

Proof of Crespo’s influence in the Latino biz is his award as The Billboard Latin 50 Artist Of The Year for being the top-selling artist from January 1999 to January 2000. The followup to “Suavemente,” “Pintame,” earns Crespo his second consecutive triumph in the Tropi-cal/Salsa field for Album Of The Year, Male.

In just two years, Crespo, a Sony Discos signee, has already won six Latin Music Awards. He is expected to release a new disc later this year.

**CYPRESS HILL**

Noted hip-hop stars in the English markets, Cypress Hill have scored strongly in the state side Latin market in 1999 with its very first Spanish disc, “Los Grandes Exitos En Español.”

A collection of the group’s greatest English hits re-cut in Spanish, “Los Grandes” debuted in December at No. 6 on The Billboard Latin 50. Most remarkable about Cypress Hill’s chart bow was that it was achieved with virtually no radio airplay.

**DLG**

Perhaps the oddest footnote to DLG winning its second Latin Music Award is that the seminal hip-hop/salsa trio no longer exists. Earlier this year, the Sony Discos group amicably parted ways so lead singer Huey Dunbar could pursue a solo career. Bandmates James de Jesús and Wilfredo Crispin initiated...
Alejandro Fernández  
entre tus brazos

The follow-up to his RIAA certified Platinum album
"Me estoy enamorando"
featuring 4 consecutive #1 hits

The first single "Quíreme"
Top 5: Billboard Hot Latin Tracks

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Hot Latin Track Of The Year
Premios Lo Nuestro 2000:
Regional Mexican artist of the year

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May 2000

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CATCH SOME RISING STARS
ARTIST SHOWCASES OFFER A GLIMPSE INTO THE FUTURE OF LATIN MUSIC

BY JOHN LANNERT

Billboard’s showcases have become nearly legendary for helping to break Latino artists who have gone on to superstardom.

Last year was no exception.

Jaci Velásquez, who appeared during the Sony Discos showcase, wound up with a No. 1 hit on Hot Latin Tracks titled “Llegar A Ti.” The soaring ballad was the title track of Velásquez’s hit CD, which became a top-ten staple on The Billboard Latin 50.

And Velásquez was not the only showcase performer to break big out of the box.

Universal Latino pop singer Luis Fonsi made waves with a solid, self-titled disc that yielded three hit singles.

Meanwhile, Sony Discos act Son By Four has caught fire in the past two months with its eponymous debut. The salsa vocal quartet from Puerto Rico registered a huge hit with “A Puro Dolor,” which was recorded in salsa and ballad versions.

Past showcase performers have ended up as award-winning stars who have exerted great influence on contemporary Spanish music.

Four of this year’s honorees at the seventh annual Billboard Latin Music Awards have played showcase sets at previous conferences: Marc Anthony, Elvis Crespo, Dúo and Puya.

The quantity of showcase performers in recent years match the musical diversity of contemporary Latin music, with such representative genres as rock (Café Tacuba, Aterciopelados), Tejano (Selena), salsa (Marc Anthony), pop (Shakira) and regional Mexican (Michael Salgado).

While no one can say for certain who is going to stand out at this year’s showcases, it is a safe bet that an artist or two will emerge from the pack, thanks to their showcase sets.

Following are capsule sketches of this year’s showcase performers.

LOS LOBOS
This legendary group from East Los Angeles has earned copious critical acclaim for their groundbreaking blend of rock and Mexican rhythms. In August, Los Lobos is scheduled to drop its Spanish-language debut on Hollywood Latin, which will contain previously released material, plus two new tracks.

NAVA
Nava has composed songs for Ednita Nazario, Jerry Rivera, Gilberto Santa Rosa, Olga Tañón, José Feliciano, Pedro Fernández and India. But now the Puerto Rican singer/songwriter, who perhaps is better known as Rodolfo Barreto, is stepping out as a recording artist on Ryko Latino. Nava’s label debut is expected by mid-May. His maiden disc will feature a marriage of his introspective

CHARLIE BRAVO
The popular host of Univision TV show “Caliente” is now turning his attention to music with his first CD, a self-titled disc of romantic songs framed by acoustic pop backdrops. Bravo’s label debut on Mundo/Triloka could not have been timed better. His disc is set for release on Tuesday (25), the same day as his showcase.

LA LEY
Based in Mexico City, Chilean rock act La Ley recently released its latest WEA Latina CD, “Uno,” which was produced by noted studio helmsman (and fellow Chilean) Humberto Gatica. The techno-rock trio, comprised of drummer Mauricio Claveria, lead singer Alberto Cuevas and guitarist Pedro Fugone, is currently promoting the CD.

FERNANDO OSORIO
Another talented songsmith who is making the jump into a recording career, this Venezuelan native put out his WEA Latina bow, “Con Palabras,” in March. Osorio drew

Continued on page LM-50

www.americanradiohistory.com
Las mamás de Christian Castro, Myrka Dellanos y otras estrellas rinden homenaje a sus hijos.

Thalía con su mamá

El latino detrás del escándalo policiaco en Los Ángeles.

Perdió a su madre ahora el niño acusa a su padre.

El estilo chic de Marc Anthony.

Chayanne.

Abre su corazón para hablar de la mujer que lo conquistó, el hijo que adora y su vida fuera del escenario.

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Global Giant . . .
Julio Iglesias

30th Anniversary

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

Join Billboard in celebrating Iglesias' 30 years in music!
Over the past decade, the cities of Miami and Miami Beach have turned Miami-Dade into a global center for the entertainment industry. Film, television, music, fashion, new media, and the performing arts make up the fastest-growing segments of Miami-Dade's economy.

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AND THE AWARD GOES TO
Continued from page LM-8
ed a joint recording project.
Duranlur, still with Sony Discos, is
set to drop his solo debut on May 16. De Jesus and Crispin are team-
ing with famed producer Sergio
George for a release some time in
the second quarter. DLG’s second
Latin Music Award comes in the
same category they won in 1996—
Album Of The Year, Group, Tropical/Salsa.

IBRAHIM FERRER

Two years ago, an august ensemble
of Cuban musicians in their 70s
and 80s cut a disc titled “Buena
Vista Social Club” that would spark
a Cuban music craze around the
world. The ensemble of the same
name spun off popular CDs by dis-
tinguished alumni such as Rubén
Gonzalez, Afro-Cuban All Stars and
Eliades Ochoa. Another Buena Vista alumnus,
Ibrahim Ferrer, landed a hit disc
titled unpredictably “Buena Vista
Social Club Presents.” The smooth
critic, who appeared on the
Grammy Awards telecast this year,
wins his first Latin Music Award in
the category Album Of The Year,
New Artist, Tropical/Salsa.
Ferrer is currently touring in
Europe.

JOAN LUIS GUERRA 440

The staying power of the Domin-
ican Republic’s redoubtable singer-
songwriter can be found in the fact
that his winning entry in the Tropi-
cal/Salsa Track Of The Year, “El
Niagra En Bicicleta,” came from an
album that came out in 1998; “Ni
Es Lo Mismo, Ni Es Igual.”
“El Niagra En Bicicleta” reached
No. 1 on Hot Latin Tracks, Guer-
ra’s fourth chart topping single for
Karen Records. The witty merengue
track also earns Guerra his fifth
Latin Music Award.

Guerra, who tours and records only sporadically, is currently tak-
ing time off to tend to his infant
daughter.

ENRIQUE IGLESIAS

Iglesias enjoyed a banner year in
1999 as he scaled both Hot Latin
Tracks and The Hot 100 with the
song that helped him win Hot Latin Tracks Artist Of The Year—
“Bailamos.”
“Bailamos” was also the title of a
compilation package put out by
 Fonovisa that hit No. 1 on The Bill-
board Latin 50, where it stayed 10 weeks.
Moreover, Iglesias, who has won
Hot Latin Tracks Artist Of The Year
three times in the past four
years, signed a lucrative recording deal with Interscope worth more
than $40 million.
One track from Iglesias’ Interscope
box, “Ritmo Total,” reached the apex of Hot Latin Tracks to

POPPING UP
Continued from page LM-8

GLORIA ESTEFAN

And the Latin Music Awards keep
coming for Estefan, who now has
eight trophies, the second
highest number in the seven-year
history of the program.
Estefan’s latest trophy comes in
a category she has won twice
before—Latin Dance Club Play-
Track Of The Year. Her winning
entry, “Santo, Santo,” was cut with
Brazil’s massively popular samba
band 60 Pra Carnaval.
After a four-year absence from
the Latin market, Estefan is slated
to release her third Spanish-lang-
guage disc on Epic, titled “Alma
Caribeña.” Estefan’s Latin fusion
disc is set for release on May 29.

ALEJANDRO FERNANDEZ

In 1997, Mexico’s powerhouse
vocalist shook the ranchera music
world—especially his father,
ranchero king Vicente Fernan-
dez—when he came out with a
pop/ranchera disc titled “Me Esoy
Enamorando.”
Last year, however, the younger
Fernandez returned to his roots
with “Mi Verdad,” which stayed on
The Billboard Latin 50 for 37
weeks.
While “Me Esoy Enamorando”
yielded more hit singles, “Mi Ver-
dad” is producing more Latin
Music Awards—two versus one
from “Me Esoy Enamorando.”
“My Verdad” triumphs this year
as Album Of The Year, Male,
Regional Mexican. And the smash
hit from that CD, “Loco,” wins the

POPPING UP
Continued from page LM-8

TROPICAL/SALSA
ALBUM OF THE YEAR, MALE:
“Pintame,” Elvis Crespo (Sony
 Discos)
“Buena Vista Social Club Presents
 Ibrahim Ferrer,” Ibrahim
 Ferrer (World Circuit/Nonesuch/AG)
“Infalible,” Enrique Iglesias
 (Sony Discos)
“El Amor De Mi Tierra,” Carlos
 Vives (EMI Latin)

TROPICAL/SALSA
ALBUM OF THE YEAR, FEMALE:
“Sola,” India (RMW)
“Olga Viva...Viva Olga,” Olga
Tahon (WEA Latina)
“Ano,” Giselle (Ariola/BMG Latin)
“Con Los Pies Sobre La Tierra,”
Melina Leon (Sony Discos)

TROPICAL/SALSA
ALBUM OF THE YEAR, GROUP:
“Gotcha!,” DLG (Sony Discos)
“Masters Of The Stage: 2000
Voces Mania,” Grupo Mania
(Sony Discos)
“Para El Bailador,” La Makina
J&N/Sony Discos
“Séptima Harmonia,” Linite 21
(EMI Latin)

TROPICAL/SALSA
ALBUM OF THE YEAR, NEW ARTIST:
“Buena Vista Social Club Presents
Helen Ferrer,” Ibrahim
 Ferrer (World Circuit/Nonesuch/AG)
Continued on page LM-16
Secreto de Amor

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"Nuestro Amor," Los Tri-O (Ariola/BMG Latin)
"Alma," Conjunto Alma Norteña (CDM)
"Contigo," Intocable (EMI Latin)
"Herencia De Familia," Los Tigres Del Norte ( Fonovisa)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE GROUP OR SOLO ARTIST:
"Corazón De Cristal," Priscila Y Sus Balas De Plata ( Fonovisa)
"En Vivo-En Concierto," Llime (Universal Latino)
"Arrançame A Puños," Yesencia Flores ( Fonovisa)
"Todo Por Ti," Priscila Y Sus Balas De Plata ( Fonovisa)

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST:
"Amor," Los Tri-O (Ariola/BMG Latin)
"Alma," Conjunto Alma Norteña (CDM)
"La Magia Del Amor," Los Angeles De Charly ( Fonovisa)
"Dándote El Amor," Pablo Monterro (Ariola/BMG Latin)

REGIONAL MEXICAN TRACK OF THE YEAR:
"Logrinas," Los Tigres Del Norte ( Fonovisa)
"El Pajar De Mis Frances," Marco Antonio Solís ( Fonovisa)
"Si Te Pudiera Mentir," Marco Antonio Solís ( Fonovisa)
"Te Quiero Mucho," Las Reiteras De La Sierra ( Fonovisa)

AND THE AWARD GOES TO
Contrasted from page LM-14

No. 7, where the CD remained for two weeks, India's hit disc produced the top ten hit "Hijo." India has won a Latin Music Award in the Contemporary Latin Jazz category with Tito Puente in 1997 for "Jazzin'."

JENNIFER LOPEZ
This sultry actress/singer garners more headlines for her romantic life and daring sartorial moves than for her music. Nonetheless, she scored one of the biggest hits last year on Hot Latin Tracks with her duet with Marc Anthony, "No Me Ames," which held on the top slot for seven weeks in a row.

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE:
"Mi Verdad," Alejandro Fernández ( Sony Discos)
"Por Una Mujer Bonita," Pepe Aguilar (Musiart/Balboa)
"Por El Amor De Siempre," Pepe Aguilar (Musiart/Balboa)
"Los Más Grandes Exitos De Los Dandy's," Vicente Fernández ( Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE:
"Soy El Misterio De Tu Misterio," Jaguarres (Ariola/BMG Latin)

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST:
"Amor," Los Tri-O (Ariola/BMG Latin)
"Alma," Conjunto Alma Norteña (CDM)
"La Magia Del Amor," Los Angeles De Charly ( Fonovisa)
"Dándote El Amor," Pablo Monterro (Ariola/BMG Latin)

REGIONAL MEXICAN TRACK OF THE YEAR:
"Logrinas," Los Tigres Del Norte ( Fonovisa)
"El Pajar De Mis Frances," Marco Antonio Solís ( Fonovisa)
"Si Te Pudiera Mentir," Marco Antonio Solís ( Fonovisa)
"Te Quiero Mucho," Las Reiteras De La Sierra ( Fonovisa)

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REGIONAL MEXICAN ALBUM OF THE YEAR, MALE:
"Mi Verdad," Alejandro Fernández ( Sony Discos)
"Por Una Mujer Bonita," Pepe Aguilar (Musiart/Balboa)
"Por El Amor De Siempre," Pepe Aguilar (Musiart/Balboa)
"Los Más Grandes Exitos De Los Dandy's," Vicente Fernández ( Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE:
"Soy El Misterio De Tu Misterio," Jaguarres (Ariola/BMG Latin)

REGIONAL MEXICAN TRACK OF THE YEAR:
"Fundamental," Puya (Surco/Universal Latino)

JENNIFER LOPEZ
This sultry actress/singer garners more headlines for her romantic life and daring sartorial moves than for her music. Nonetheless, she scored one of the biggest hits last year on Hot Latin Tracks with her duet with Marc Anthony, "No Me Ames," which held on the top slot for seven weeks in a row. While Lopez's subsequent hits in the English market, the video to her latest single, "Feelin' So Good," features a sizzling Latin-rooted musical interlude to go along with a bilingual rap segment from Big Pun. Once again busy with her movie career, Lopez is now finishing up the film "The Wedding Planner."

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE:
"Mi Verdad," Alejandro Fernández ( Sony Discos)
"Por Una Mujer Bonita," Pepe Aguilar (Musiart/Balboa)
"Por El Amor De Siempre," Pepe Aguilar (Musiart/Balboa)
"Los Más Grandes Exitos De Los Dandy's," Vicente Fernández ( Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE:
"Soy El Misterio De Tu Misterio," Jaguarres (Ariola/BMG Latin)
The Top Latino Stars are on Telemundo

April 30
8pm/7pm central
AND THE AWARD GOES TO
Continued from page LM-16

“Se Me Olvidó Otra Vez,” which peaked at No. 5, a position it held for four consecutive weeks.

In addition to winning a Latin Music Award, Martí is scheduled to receive the Spirit Of Hope award, as well, for the band’s ecological projects.

RICKY MARTIN
What can one say about Ricky Martin? Well, first of all, he single-handedly set fire to the Latin music movement in the stateside English market last year. Martin recording her second disc, slated for release at the end of the third quarter.

PASCUY Y SUS DIAS DE PLATA
While few Norteño acts are head-

ed up by female singers, much less female accordionists, the talented Priscila Páez has gained a solid following since 1995 with five well-received discs, including “Corazón De Cristal,” winner of Album Of The Year, Female Group Or Solo Artist, Regional Mexican. Páez, Fonovisa labelmate Marco Antonio Solís and Musata/Ballboa’s

Puya
A showcase performer at Bill-

board’s International Latin Music Conference in 1997, this hard-gigging act has paid its dues this year, “Fundamental,” a slamming mix of rock and rap, occasionally stoned with salsa grooves of the band’s native Puerto Rico.

As for the opening act on Iron Maiden’s U.S. tour helped the band win some non-Latino fans.

Puya earns its first award in the Rock Fusion Album Of The Year category with a disc that bolded in and out of The Billboard Latin 50 for nearly 10 months since it first entered the chart in February 1999.

At press time, Puya was expect- ed to begin recording its sopho- more disc.

A.B. QUINTANILLA Y LOS KUMBIA KINGS
Selena’s kid brother, A.B. Quin- tanilla, notchés his first Latin Music Award with his label debut, “Amor, Familia Y Respeto,” winner of the Album Of The Year, New Artist, Pop. Quintanilla and crew’s maiden CD seemed to gain sales strength the longer it stayed on The Billboard Latin 50. The disc reached its peak position of No. 6 in March—49 weeks after entering the chart.

The Kumbia Kings’ chart perfor- mance on The Billboard Latin 50 was all the more impressive.

AWARDEES
Continued from page LM-16

“Resurrection,” Chris Perez Band (Hollywood/Universal Latino)
“Tres,” Fiel A La Vega (EMI Latin)

HOT LATIN TRACK OF THE YEAR:
“Loco,” Alejandro Fernández (Sony Discos)
“No Me Ames,” Jennifer Lopez With Marc Anthony (Sony Discos)
“Livin’ La Vida Loca,” Ricky Martin (Sony Discos)
“Si Te Pudiera Mentir,” Marco Antonio Solís (Fo- novisio)

DEBUT ALBUM OF THE YEAR:
“Las Grandes Éxitos En Español,” Cypress Hill (Ruffhouse/Columbia/Sony Discos)
“Apocalypshit,” Malotov (Universal Latino)
“El Papadino,” Fulanito (Cutting)

HOT LATIN TRACK OF THE YEAR, LOCAL TO THE U.S.:
“No Me Ames,” Jennifer Lopez With Marc Anthony (Work/Sony Discos)
“Santo Santo,” Só Pra Contrariar & Gloria Estefan (RCA/BMG Latin)
“Escondidos,” Olga Tañón With Christian Castro (WEA Latino)
“La Persona Equivocada,” Melina León With Victor Manuel León (Sony Discos)

LATIN DANCE MAXI-
SINGLE OF THE YEAR:
“Santo Santo,” Só Pra Contrariar & Gloria Estefan (Ariola/BMG Latin)
“Ritmo Total,” Enrique Iglesias (Interscope/Universal Latino)
“Bailando,” Angelina (Upstairs)
“Que Te Vas,” George Lamond (Prestigio/Sony Discos)

CONTEMPORARY
LATIN JAZZ
ALBUM OF THE YEAR:
“Los Hombres Calientes,” Los Hombres Calientes (Basin Street)

“Inner Voyage,” Gonzalo Rubalcaba (Blue Note/Capital)
“Latin Soul,” Poncho Sánchez (Concord Jazz/Concord)
“Bryumba Palo Congo,” Chucho Valdés (Blue Note/Capital)

THE BILLBOARD LATIN 50 ARTIST OF THE YEAR:
Elvis Crespo (Sony Discos)
Ricky Martin (Sony Discos)
Marco Antonio Solís (Fonovisa)
Selena (EMI Latin)

HOT LATIN TRACKS ARTIST OF THE YEAR:
Enrique Iglesias (Interscope/Universal Latino)
Ricky Martin (Sony Discos)
Marco Antonio Solís (Fonovisa)
Christian Castro (Ariola/BMG Latin)

SONGWRITER OF THE YEAR:
Marco Antonio Solís
Kike Santander
Juan Gabriel
Rudy Pérez

PRODUCER OF THE YEAR:
Pedro Ramirez
Rudy Pérez
Bebu Silvetti
Kike Santander

PUBLISHER OF THE YEAR:
Warner-Tamerlane, BMI
Foreign Imported Productions Pub-lishing, BMICBMG Songs, ASCAP
Ventura, ASCAP

PUBLISHING CORPORATION OF THE YEAR:
Warner/Chappell Music
Foreign Imported Productions Pub-lishing, BMI
Universal Music
EMI Music

Pepe Aguilar were the only artists to have two titles named as finalists in one category.

“Corazón De Cristal” yielded the top-40 hit “Paraíso Terrenal,” a cover of Lobby’s 1972 smash, “I’d Love You To Want Me.” In fact, Paz and her crew have cut several hit remixes, including “Sobrevive,” a remake of Gloria Gaynor’s evergreen “I Will Survive,” and the title track of “Corazón De Cristal,” a cover of Blondie’s classic “Heart Of Glass.” because the cumbia/pop/rock disc did not yield a major hit. In fact, the Corpus Christi, Texas-based band is now blowing up in the English market with “U Don’t Love Me.”

The Kumbia Kings are now in the recording studio cutting their first all-English language CD, due later this year on Capitol Records.

PEDRO RAMIREZ
Famed Mexican producer Pedro
Continued on page LM-18

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Ever since the inaugural Latin Music Awards in 1994, Billboard has inducted a famed musical personality into its prestigious Latin Music Hall Of Fame. The inductees are selected by dint of their commercial and artistic impact on the Latin music market.

Certainly, few recording artists have had a greater individual influence on the Hispanic music scene than Fonovisa recording star Marco Antonio Solís, this year's inductee into Billboard's Latin Music Hall Of Fame.

Throughout his 30-year career, Solís helped create a unique genre, which is known nowadays as grupero. Some have even called it "new Mexican pop."

Whatever the sonic description, the sound Solís initiated, with a band he founded in the early '70s called Los Bukis, was an unusual hybrid built on unabashedly romantic lyrics and pop musical arrangements featuring tinkly keyboard lines and the indigenous rhythms of Solís' native Mexico.

Because of its frequent use of indigenous Mexican genres, such as cumbia and norcena, the grupero idiom eventually became a catchall category to describe solo acts, or grupos, that played pop, cumbia and norcena music.

**THAT QUIVERING TENOR**

Of course, what set Los Bukis apart from countless other grupos was Solís' quivering tenor, with its intense emotion that recalled the aching, passionate deliveries of big-name ranchero singers.

There are few solo stars in the grupero realm. That is why the most remarkable aspect of Solís' career is his successful transition from frontman of an immensely popular band to the genre's top-selling solo artist.

During its 25-year run, Los Bukis rang up dozens of top ten hits, including five chart-toppers: "Como Pue A Enmararme De Ti," "A Dónde Vas?," "Mi Deseo," "Mi Mayor Necesidad" and "Una Mujer Como Tú," the latter of which was recorded by Marco Antonio Solís Y Los Bukis.

Three Los Bukis discs have been certified gold by the Recording Industry Assn. Of America (RIAA): "Quiéreme," "Inalcanzable" and "Por Amor A Mi Pueblo." Since going solo in 1995, Solís has added five more No. 1 singles to his repertoire: "Qué Pena Me Das," "Recuerdos," "Tristeza Y Soledad," "Así Como Te Conoci," "La Venia Bendita" and "Si Te Pudiera Mentir."

Also, Solís' three solo discs have been certified gold by the RIAA: "En Pleno Vuelo," "Marco Antonio Solís" and "Tizros De Mi Alma." The last of these became Solís' first chart topper on The Billboard Latin 30 when it bowed at No. 1 in February 1999.

**MORE THAN A SINGER**

Solís has become deservedly renowned over the years as a pioneering recording artist, but he has garnered many accolades as a top-flight songwriter and producer, as well.

All 10 of Solís' No. 1 singles on Hot Latin Tracks—five of which were recorded when he was the lead singer of Los Bukis—were his compositions. In fact, he has authored more chart topping songs on Hot Latin Tracks than any other artist.

Predictably, Solís is the winner of the Songwriter Of The Year category at this year's Latin Music Awards. He has now won in this category for the fourth time in five years.

Solís' compositions have found favor with dozens of famed recording stars, including Rocio Dúrcal, last year's Hall of Fame inductee; Olga Tañón; Ana Bárbara; Mariela; María Soró; Enrique Guzmán; Yolanda Del Río; Los Yonics; Los Hilíndes, Grupo Yandro and Grupo Lluvia.

Similarly, Solís has become an esteemed producer who has won a pair of producer of the year trophies at the Latin Music Awards. He has helmed hit discs by Los Bukis, as well as his own solo CDs. The only exception took place in 1998 when he cut his smash album "Tizros De Mi Alma" with studio whiz Bebu Silvetti.

Besides these recording projects, Solís has produced hit CDs for Tañón, Ana Bárbara, Ezequiel Peña and Laura Flores. Tañón's 1996 CD, "Nuevos Sentimientos," was certified gold by the RIAA, while yielding the No. 1 single, "Íbasta Ya!"

Solís has produced 10 chart toppers on Hot Latin Tracks, which ties him with Rafael Pérez-Botija for the second-highest number of singles produced to reach the apex of this chart.

Born in Ario de Rosales in the Mexican state of Michoacán, Solís made his artistic debut at the age of 12 by appearing as part of a brother vocal duo called Los Hermanitos Solís.

Several years later, Solís founded Los Bukis and the rest—as they say—it history.

In the coming weeks Solís will be making more history as he begins working on his 20th album.

Given the fact that each of his three previous CDs has gone gold and has yielded at least one chart-topping single, it is a safe bet that Solís' next disc will be another classic.
MARCO ANTONIO SOLIS,

CELEBRADO AUTOR, EDITOR Y ARTISTA, Y EL HOMBRE DETRÁS
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part of an effort to reforest the hilly range. The reforested area, divided into six parcels, was assigned to six different secondary schools that committed to taking care of the trees. Six months after the trees were planted, Maná issued an award to the secondary school that did the best job maintaining the parcel. Maná implemented a similar reforestation program on the outskirts of Bogotá, Colombia, where 1,700 trees were planted. Also in 1995, Maná publicly recognized the labor of Chilean conservation outfit Defensores Del Bosque Chileno. The group invited Chilean youth to participate in the preservation efforts of Chile’s forests.

In 1996, Maná teamed with Mexico’s Secretary of Environment, Natural Resources and Forestry in a televised event that was broadcast in Mexico, the U.S. and Canada to celebrate Earth Day. In 1997, Selva Negra was autho-

ized by Mexico’s environmental secretary to oversee a campaign to save the endangered nests and eggs of sea turtles on Mexico’s Pacific coast. In 1998, during Maná’s “Sueños Líquidos” tour, environmental organizations were invited to install information centers at venues where Maná performed. More than 140 groups participated in Latin America and Spain. Also, more than 220,000 envelopes with small tree seeds were distributed in 19 Mexican cities where Maná played. It is estimated that about 180,000 seeds were planted through this campaign.

In 1998, 140,000 turtle eggs were collected and raised on Selva Negra-financed turtle camps. Her personally released the first 1,000 hatched turtles into the Pacific Ocean. Also, Maná celebrated the 5th anniversary of Greenpeace in Mexico by donating two ecologically themed songs to “Greenpeace Se Hace Escuchar,” a charity disc from which proceeds benefitted the environmental organization.

For the future, Maná envisions more growth for rock en español artists. He also opines that more and bigger companies will get involved in the booking of Latin acts.

For the future, Pinos envisions more growth for rock en español artists. He also opines that more and bigger companies will get involved in the booking of Latin acts.

**EL PREMIO BILLBOARD AWARDEE:**

**JORGE PINOS**

His work at the William Morris Agency opened the door to bigger venues for Latin artists.

**BEFORE THE VIDA LOCAL**

When he entered the agency business back in 1982 as a trainee in the music department, few Latin acts were being handled by the big-name stateside agencies. And even fewer Hispanic artists were playing mainstream concert locales.

It was not too long, however, before Pinos was booking Hispanic artists, including the agency’s first Latin signee, Iglesias, into mainstream concert locales.

As the first agent to book Latin artists into well-known arenas and stadiums, the Ecuador-born graduate from UCLA was garnering valuable exposure for these artists.

“We not only were bringing Latin artists to new audiences,” says Pinos, “we also were able to introduce them to the new way of doing business, which is to pay a guarantee and to give a percentage [after expenses]. Before, the artist was paid a flat fee. The promoters still do not like me too much, but it’s more realistic for the artists.”

Pinos is not only an astute judge of potential and talent, but also possesses an impeccable sense of timing. In short, he intuitively knows when an act is ready to tour and where that act should go on tour.

Pinos says he signs artists based on their artistic appeal and market compatibility. “I like to get closely involved with the artists, so I have to feel comfortable with them,” says Pinos. “I have to believe in them, and I’ve got to see a lot of potential for growth and longevity.”

By the 1990s, Pinos had built a strong international department for William Morris. His client list began to boast famed performers like Camilo Sesto, Miami Sound Machine, Kaoma, Soda Stereo, Miguel Bose, La Mafia and Emilio Navaira.

To complement his stateside bookings, Pinos eventually began taking Latin acts outside of the U.S. He now handles the bookings of artists signed to William Morris Agency’s music department for a broad geographical area that includes Latin America, Africa, Australia, New Zealand, Japan, Southeast Asia and China.

Pinos oversees domestic booking for a diverse array of Hispanic acts, among them being Vikki Carr, Jon Secada, Carlos Ponce, José Luis Rodríguez, Enrique Iglesias, Thalia, Shakira and Pedro Fernández.

The Latin-American Way

Pinos credits his success, in part, to his ability to straddle the Latino and U.S. cultures.

“I always say I’m a Latin person doing business the American way,” he says with a chuckle. Through the years, Pinos has seen the booking business for Latin acts mushroom, much like the record industry.

“With the Ricky Martin and Marc Anthonys of the world, there is more visibility for Latino artists,” says Pinos, “and they are drawing Latino teenagers that are only watching English TV and listening to English radio. It has been a big surprise for a lot of people.”

Another dramatic change he has seen over the years is the large growth in advance ticket sales in a business previously dominated by a walk-up trade. Also, Pinos points out that there have been big increases in ticket prices.

“We are charging $100 a ticket for 1,000 tickets,” declares Pinos. “Because, in the Latin business, people want those seats. In the Anglo world, you very seldom have such high ticket prices.”

As for the future, Pinos envisions more growth for rock en español artists. He also opines that more and bigger companies will get involved in the booking of Latin acts.

Wolverton's name also extends to the National Crocodiles. Conservation Committee (CCC) for youth.

The herculean efforts by Maná and Selva Negra have been extolled by environmentalists and scientists alike. In 2001, IGCF, extended its praise to Maná for its ongoing crusade to preserve our environment by proudly presenting him with the Spirit Of Hope Award.

**FOR THE FUTURE**

Apart from its environmental projects, the organization is continuing the construction of schools and a medical clinic in two towns in Mexico’s southern state of Chiapas. Further, Selva Negra oversaw the donation of 68 tons of food to victims of torrential rains in Puebla, Mexico.

Among the activities Selva Negra has planned for 2000 and 2001 are the continuation of projects related to the protection of sea turtles and crocodiles, as well as other endangered animals.

Selva Negra also wants to continue its work and cooperate with Mexico’s environmental secretary, universities and students to further the protection of the country’s environment.

The herculean efforts by Maná and Selva Negra have been extolled by environmentalists and scientists alike. In 2001, IGCF, extended its praise to Maná for its ongoing crusade to preserve our environment by proudly presenting him with the Spirit Of Hope Award.

EL PREMIO BILLBOARD AWARDEE: JORGE PINOS

His Work at the William Morris Agency Opened the Door to Bigger Venues for Latin Artists

By John Lannert
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DOMINICAN FOLK RHYTHMS REVITALIZE MODERN MERENGUE

BY KARL ROSS

At a time when commercial merengue has grown increasingly monotonous, a new breed of U.S.-based merengueros, mostly Dominican transplants schooled on the streets of New York, is energizing the genre by infusing elements from the old country.

This merengue callejeo, or street merengue, owes its existence at least as much to the Cibao valley, located in the Dominican heartland, as it does to New York City.

The early '90s saw a stream of hits come out of that city’s Washington Heights district, a staging ground for Dominican-rooted acts, such as Projecto Uno, Legales and Sandy Y Papua, that crossed modern merengue and urban house music, spawning a subgenre called merenhouse.

The latter years of the '90s were dominated by merengue-bomba acts such as Grupoamandia and Elvis Crespo, whose rhythms were inspired by Dominican standard bearers Los Hermanos “Bomba” Rosario.

The overwhelming success of Grupoamandia and Crespo launched a wave of cover acts, inundating the market to an uncomfortable extreme.

ENTER TRADITION

However, since 1998, a small-but-growing cadre of merengue outfits are charting with songs that incorporate riffs from Dominican folkloric genres, etching them onto merenhouse grooves and complicating the musical nomenclature with terms such as merenhouse-ripiao and bachaterenque.

Foremost among these old-country music forms is the accordion-driven perico ripiao—a music form that means, literally, “striped parakeet” and originated at high-spirited country parties where stringy hen or pigeon meat was the main course. Other acts have opted for bachata, once the house music at Dominican cabarets—or girly bars—that features a twangy, UW style guitar. Bachata, it should be noted, was considered taboo until Juan Luis Guerra legitimized it with his lilting love song, “Bachata Rosa.” It has since evolved into a delirium-inducing dance music, rivaling merengue in popularity.

The first group to chart with this roots-inspired sound was Fulanito, a quintet of Latin rappers led by Rafael Vargas who formerly was a member of 2 In A Room. Vargas plays alongside a 60-year-old accordion and Cibao native Arsenio De La Rosa.

Vargas first新兴 with 2 In A Room’s early ‘90s dance hit “Wiggle It,” and spent the early years of the decade globetrotting with 2 In A Room and his sequel project, the 740 Boyz.

Vargas got his indoctrination into ripiao-style merengue while spending holidays at the home of De La Rosa, whose son, Winston, is also a member of the band.

“On holidays, Arsenio and his brothers would whip out the accordion and tambora”—a two headed drum the size of a small barrel, unique to merengue—and start to play,” Vargas recalls. “I’d be sitting there listening to it, and do what I always do—make up rhymes in my head. Another thing I noticed about perico ripiao is how excited people got whenever we would go to parties, so I thought it would be a nice twist.”

Fulanito’s 1998 single, “Guallando” (“Grinding”), was an instant success at tropical radio stations in New York and Santo Domingo and continues to register copious spins at Latin dance clubs everywhere.

“As soon as they played it on the radio, all the lines at the station would light up,” Vargas says, recounting the initial reaction to the single. “It created a frenzy for a whole month; the DJs would play it two or even three times in a row. People couldn’t get enough of it.”

RADIO SKEPTICISM

Despite the obvious appeal of “Guallando,” Spanish-language radio powerhouse WSQD-FM "La Mega,” New York’s top-rated Spanish station, was reluctant to play it. Initial feedback from the programming department was discouraging.

“At La Mega, in the beginning, they didn’t want to put it on,” Vargas says. “But the thing was that people just kept calling to request it and the station eventually capitulated.

Fulanito’s debut CD on Cutting Records, “El Hombre Más Famoso De La Tierra,” sold close to 200,000 units in the U.S. and Puerto Rico, according to Cutting, which says the disc sold well in Colombia, Chile and Venezuela.

Three of the disc’s songs, including “Guallando,” charted on Hot Latin Tracks, the other two being “El Cepillo” (“The Brush”) and “La Novela” (“The Soap Opera”). The group’s follow up disc, “El Padriño,” is a finalist for Billboard’s seventh annual Latin Music Awards in the Rap Album Of The Year category. The CD’s titular lead-off single also entered Hot Latin Tracks.

Fulanito’s trailblazing sound opened the market in 1999 for two other Dominican revivalist acts, Cutting Records labelmates Sancho and Prestigio Recordings’ 9.11 (Nueve Once), both of which charted with bachata-infused singles; Sancho with “Se Parece A Ti” and 9.11 with “Qué Lo Que” “Ta Pasando,” respectively.

The word “sancocho” is derived from a Caribbean-style meat stew, thickened with plantanos and other local staples. To Sancoho producer Norty Goto, “sancocho,” the meal, epitomizes the jumble of musical elements and heavy Latin seasoning that flavors his work.

The founders of 9.11—brothers Leo and Gari Reyes, from the rural province of Azua—selected the name 9.11 because, as their label explains, “they were witness to the sad state of the music business and declared a musical emergency in order to revive the good times.”

The members of 9.11 have since split with Prestigio but are cooking up another production that Gari promises will be spiced with perhaps the richest Dominican music form of all, the percussive music of Afro-Dominican religious rites called los palos, or “the sticks.”

Gari says the vocal tracks may resemble those employed by J&N Record’s beloved merenguero Kinitto Méndez, but he promises plenty of surprises. “We’re trying to take the music that is really ours, and cross it over successfully to other Latin music fans,” Reyes adds.

Edwin Cintrón, promotional director at Prestigio, says 9.11’s "Que Sancocho" will be heard on the next. Continue on page 1M-34.
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The initial 2000 year-to-date recap reveals Sony Discos to be, once again, the dominant player on Billboard’s charts, with Fonovisa and EMI Latin doing well for second place honors. The overall sales of titles charting on The Billboard Latin 50 were 2.9 million units, up a robust 26% from the 2.3 million units recorded for last year’s initial chart recap. For the third year in a row, Sony Discos is riding high on Billboard’s initial year-to-date chart recaps. Sony was tops in the two imprints and two labels categories. Sony Music Distribution/Univision/EMI Latin is the one distributor category. However, Sony triumphs in six recaps this year compared to eight last year. Sony does win Top Billboard Latin 50 Artists recap with Puerto Rican merengue king Elvis Crespo, but the frontrunners in the remaining three recaps feature new labels and artists.

Marc Anthony comes out on top of the Top Billboard Latin 50 Albums recap with “Desde Un Principio—From The Beginning.” Though Anthony’s RMM release is usually distributed by Univision, Anthony’s greatest hits set is being distributed by Sony Discos. So far, “Desde Un Principio—From The Beginning” has sold 185,000 units. Ariola/BMG Latin crooner Christian Castro, who is from Mexico, wins the Hot Latin Tracks Artists recap.

EMI Latin’s Colombian star Carlos Vives triumphs in the Hot Latin Tracks recap with his smash hit “Fruta Fresca.” Data for the radio and retail chart recaps was tabulated from Dec. 4, 1999, to April 1, 2000. The radio stats were compiled by Broadcast Data Systems ( BDS); the retail numbers were assembled by SoundScan.

In the imprint recap, Sony’s tally of 794,000 units is running slightly behind the 798,500 pieces sold in last year’s tracking period, which ran from Dec. 5, 1998, to March 27, 1999. Nonetheless, Sony’s sales figure is more than twice as high as No. 2, Fonovisa (384,500 units), or No. 3, EMI Latin (368,500 units). WEA Latino, third in last year’s initial recap, slips to fifth place on 225,000 units. RMM enters the imprint category at No. 4 on 227,500 units. Ariola, No. 5 last year, failed to make the cut this year.

The running order in the label recap remains unchanged from 1999, save the exchanged positions between EMI Latin and WEA Latina that moves EMI Latin to third and WEA Latina to fourth. Sony’s 1.3 million units is nearly three times Fonovisa’s tally of 439,500 units.

While Sony rules the distributor category, the indie labels leaped from forth to second. EMI Music Distribution (EMD) jumped from fifth to third; WEA slipped from second to fourth. As with its label count, Sony’s distributor figure is 1.3 million, well in front of the indie’s 595,500 units.

Repeat entrants in the Top Billboard Latin 50 Albums recap are Crespo, Shakira (who was in first place last year), Enrique Iglesias and Mana. Both Crespo and Iglesias—the latter, it might be noted, is achieving his retail-chart feats with products released by his former label Fonovisa—have two titles apiece on the Top Billboard Latin 50 recap. Entering this recap at No. 2 is Vives’ “El Amor De Mi Tierra.” And the coat-tails of the Buena Vista Social Club still carry great weight. The No. 3 entrant in this recap is Ibrahim Ferrer’s “Buena Vista Social Club Presents Ibrahim Ferrer” (World Circuit/Univision/AG).

On the radio side, Sony and Fonovisa run first and second, respectively, for the third consecutive year in the Hot Latin Tracks Imprints recap and the Hot Latin Tracks label recap. When compared to last year, EMI Latin can be found clicking up from fourth to third in the Hot Latin Tracks Imprints recap. Likewise, Ariola moves up a spot—from fifth to fourth—in the imprints recap. WEA Latina enters at No. 5, displacing Rodven.

In the Hot Latin Tracks Labels recap, EMI Latin enters at No. 3. BMG Latin slips from third to fourth and WEA Latina hops from fourth to third. The former PolyGram Latina exits the recap.

In the Top Billboard Latin 50 Artists recap, Crespo, labelmate Shakira (who was in first place last year) and Interscope star Iglesias are the only artists who were present on 1999’s initial recap of the Top Billboard Latin 50 Artists. Anthony, thanks to “Desde Un Principio—From The Beginning,” enters at No. 2. Iglesias is the only repeat entrant in both the Hot Latin Tracks Artists recap and the Hot Latin Tracks recap. Further, Iglesias is the only repeat entrant in the Hot Latin Tracks Artists recap. Among the other repeaters in the Hot Latin Tracks recap are Castro, Sony Discos’ Chayanne, who came in first, his famed labelmate Victor Manuelle and Fonovisa idol Marco Antonio Solis.
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CHARTS
Continued from page LM-28
36. SONADOR ETERNO—Intocable—EMI Latin
37. ESCUCHAME—Los Sobrosos Del Mecanique—Cumann
38. DOS GOTAS DE AGUA—Banda Maguay—RCA/BMG Latin
39. QUE LUCRA ENAMORARME DE TI—Edna Santiago Y Huray Dunbar—Sony Discos
40. SI HE SABIDO AMOR—Alejandro Fernandez—Sony Discos

HOT LATIN TRACKS
(No. IMPRINT (No. of Charted Songs) Imprint/Label)
1. CHRISTIAN CASTRO (2)
  Arjona/BMG Latin
2. CARLOS VIVES (1) EMI Latin
3. JACI VELASQUEZ (2) Sony Discos
4. MARC ANTHONY (2) Sony Discos
5. GILBERTO SANTA ROSA (1)
  Sony Discos
6. RICARDO ARJONA (1) Sony Discos
7. ENRIQUE IGLESIAS (1)
  Interscope/Universal Latino

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Jonny Z "El Catrin"
Los Humildes Volume 3
Tony Coronado & Los Sultanes de Nuevo Leon
Las Viejas Canciones Tropimix Volume 1
Los Humildes Volume 4
15 Zarpazos con Fumas de Jalisco
Romance Norteno
Los Humildes Volume 5
Navidad de Fama 2000
15 Exitos Agua Prieta
Los Humildes Volume 6
15 Exitos Amor & Ritmo
Bronco
Los Humildes Volume 7
15 Exitos Costa Chica
15 Exitos Hector Montemayor
Los Humildes Volume 8
Corridos de Lujo Los Pumas de Jalisco
Exitos y mas Exitos Grupo La Cruz
15 Exitos Ritmo 7
15 Exitos Los Humildes Volume 1
15 Exitos de... El Poder

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Continued on page LM-32
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14 THE REMIXES — Elvis Crespo — Sony Discos
15 MASTERS OF THE STAGE: 2000 VECES MANIA — Grupo Mania — Sony Discos
16 PINTAME — Elvis Crespo — Sony Discos
17 EXPRESION — Gilberto Santa Rosa — Sony Discos
18 MORIR DE AMOR — Conjunto Primavera — G.M.P. / Fonovisa
19 MERENGHITS 2000 — Various Artists — JBN / Sony Discos
20 OLGA VIVA, VIVA OLGA — Olga Tanon — WEA Latina
21 LO MEJOR DE MI VIDA — Banda El Recodo — Fonovisa
22 TROZOS DE MI ALMA — Marco Antonio Solis — Fonovisa
23 ALL MY HITS TODOS MIS EXITOS — Selena — EMI Latin
24 EN LA MADRUGADA SE FUE — Los Temerarios — Fonovisa
25 LOS GRANDES EXITOS EN ESPANOL — Cypress Hill — Ruffhouse / Columbia / Sony Discos
26 DISTINTO DIFERENTE — Afo Cuban All Stars — World Circuit / Nonesuch / JAG
27 DANCE WITH ME — Soundtrack — Epic / Sony Discos
28 POR UNA MUJER BONITA — Pepe Aguilar — Mustaf / Balboa
29 CONTIGO — Intocable — EMI Latin
30 INCONFUNDIBLE — Victor Manuelle — Sony Discos
31 LATIN GOLD — Various Artists — Beaty / Similar
32 MI VIDA SIN TU AMOR — Christian Castro — Ariola / BMG Latin

Continued from page LM-30

Continued on page LM-34
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Continued from page LM-32

43 ALL MY HITS — TODO MIS EXITOS VOL. 2— Selena—EMI Latin
44 VUELVE — Ricky Martin—Sony Discos
45 ROMPIENDO EL MILENIO — Los Sabrosos Del Merengue—Caiman
46 CIEGO DE AMOR — Charlie Zao—Sony Discos
47 OTRA VEZ A LA CANTINA — Michael Salgado—Sony Discos
48 BYRDIS—Bryanis—Disco/EMI Latin
49 COSAS DEL AMOR — Enrique Iglesias—Sony Discos
50 HERENCIA DE FAMILIA—Los Tigres Del Norte—Sony Discos
51 MI VERDAD — Alejandro Fernandez—Sony Discos
52 EXITOS — Los Dandy’s—EMI Latin
53 DANDY’S—EMI Latin
54 MI VERDAD — Joey/Sony Discos
55 BYRDIS—Bryanis—Disco/EMI Latin
56 MI VERDAD — Joey/Sony Discos

THE BILLBOARD LATIN 50 ARTISTS

1 ELVIS CRESPO (3) Sony Discos
2 MARC ANTHONY (1)
RM/Sony Discos
3 ENRIQUE IGLESIAS (3) Fonovisa
4 SHAHMAH (2) Sony Discos
5 CARLOS VIVES (1) EMI Latin
6 ISRAEL FERRER (1) World
Circuit/Movesuch/AG
7 LUIS MIGUEL (1) WEA Latina
8 ABELINA (1) WEA Latina
9 SELENA (2) EMI Latin
10 JACI VELASQUEZ (1) Sony Discos

THE BILLBOARD LATIN 50 CHARTS

1 SONY DISCOS (28)
2 NONOVISA (14)
3 EMI LATIN (15)
4 WEA LATIN (5)
5 BMG LATIN (11)

THE BILLBOARD LATIN 50 IMPRINTS

1 SONY (28)
2 INDEPENDENTS (26)
3 EMD (16)
4 WEA (8)
5 BMG (11)
6 UNIVERSAL (7)

Sony Music Entertainment Inc

MERENGUE

Continued from page LM-24

Lo Que "Ta Pasando?" was a sleeper hit on Puerto Rico’s tropical radio stations, "because people were tired of the same old merengue-bomba."

Cintrón adds that 9.11’s “mixed bachata and other rhythms with merengue and used witty lyrics instead of the usual, ‘Ya Mami, que buena estás’” ("Oh Mami, how great you look").

MAKING WAY FOR THE NEW SOUND OF MERENGUE

Cintrón believes 9.11’s late-year success in Puerto Rico "opened the door" for other non-traditional merengue acts—in particular Mala Fe, which, though not as roots-centric as the others, scored a huge hit in island radio with "La Vaca" ("The Cow").

The song gained notoriety for its nonsensical lyrics, reminiscent of children’s duty "Old MacDonald Had A Farm." A conga player prior to his impressive first solo effort, Mala Fe, whose real name is Javier Gutierrez, crafted a mambo, or hooky dance beat, that was so delicious the words made no difference.

Gutierrez—a Dominican transplant who composed, arranged, produced and performed all the songs on his self-titled bow on J&N Records—says he improvised the lyrics as he was laying down a dummy track for the trumpet and saxophone players to follow.

“I was just messing around, having fun, and everybody outside the cabin was cracking up,” recalls Gutierrez. “We listened to it on the way home and couldn’t stop laughing. Finally, we decided if it was so funny like that, why don’t we leave it like it is?”

"La Vaca" caused a stampede at Latin dance halls and earned radio play on New York tropical radio, but it didn’t hit in Puerto Rico until after 9.11 made its appearance, some six months later.

Once it made inroads in Puerto Rico, "La Vaca" rose as high as No. 15 on Hot Latin Tracks and peaked at No. 5 on the tropical/salsa genre chart.

"This merengue is coming out of the clubs, not the radio stations," says Tony De Valdivia, sales director for J&N Records. “Some of the songs had been club hits for months before they got on the radio. By that time, radio has no choice but to play it.”
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SON OF RANCHERO

The children of several of Mexico’s ranchero legends have put together a tribute disc to their fathers and mothers titled “Herencia Mexicana.” The participants on the Fonovisa disc (listed with their parent) are: Irma Infante (Pedro Infante), Gabriel Solís (Javier Solís), María Elena Leal (Lola Beltrán), Juan Mendoza (Manuela Mendoza) and Juan Jr. and Laura Záizar (Juan Záizar). The ranchero offspring are preparing a Mexican-roots show that they will perform over the next three months around Mexico. For the second half of the year, they will start touring the U.S. Each of them had been trying previously to launch solo careers, but without success.

A COLOR MORE FRIENDLY

Hoping to recover from the soft sales of its last album, Chilean rock group Javiera Y Los Imposibles have released “A Color,” the band’s third album and its first for Sony Chile. The band’s two previous albums had been issued by BMG Chile. Its debut CD, “Corte En Trámite,” appeared in 1995 and reached gold status by selling more than 15,000 units. The next album, “La Suerte,” released in 1998, was less successful—it sold no more than 8,000 copies. “La Suerte” was a gloomy, radio-head-like album recorded and mixed in England with a high budget. With “A Color,” the group, fronted by singer Javiera Parra, has embraced a more shiny and radio-friendly musical structure, close to that of “Corte En Trámite.” Sony is expected to drop the album in Peru and Bolivia during the next months.

ANA BARBARA SELLS OUT IN MEXICO CITY

Mexican grupera queen Ana Barbera is very happy with the results of “To Decision,” her latest Fonovisa album for which she wrote four touching songs relating to her difficult affair with Mexican singer José Manuel Figueroa. The album’s second single, “Quise Olvidar,” is snagging strong airplay throughout Mexico. Following the success of the album, Ana Barbera finally performed in Mexico City for the first time and sold out her March 16-18 shows at the 1,500-seat Teatro Blanquita. Though not a big venue, the theater is a good barometer of popularity for singers making their debut in Mexico City. Last year, for instance, Musart ranchero star Pepe Aguilar played 16 concerts at the venue. Aguilar, in fact, may have convinced Ana Barbera to do the theater dates, now that they have become good friends. Aguilar is expected to produce Ana Barbera’s first ranchera CD, provided he can manage other aspects of Ana Barbera’s career. In any case, Ana Barbera’s album is planned to be released by the end of 2000.

PEABO BRYSON TRIES AGAIN AND WINS

Though Barry White won the two Grammy awards in which Peabo Bryson was nominated, Bryson had the consolation of having won a statuette at the latest edition of the Festival De La Canción De Viña Del Mar, which ran in February in

Continued on page 124-38
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A&M
Continued from page LM-36
Viña Del Mar, Chile. Bryson won first place for the musical contest with “Let Me Try Again,” the English version of the French song “Laisse Moi Le Temps,” a second-place finisher in 1973 at Viña. The song festival celebrated the millennium by choosing a winner among the most popular tunes to reach the top positions in Viña’s 40-year history. A jury—comprised of international and local musicians, producers and TV stars from Canal 13, the Chilean station that produced and broadcasted the show—selected the songs to be performed.

TRIO LA LEY COMES BACK WITH ‘UNO’
Following its reunion with producer Humberto Gatica, Chile’s rock-pop group La Ley is back in the national music market and radio charts with “Uno,” their fourth album for a multinational record company, in this case, Warner. This is the first release of the group as a trio; keyboardist Rodrigo Aboitiz and bass player Luciano Rojas have both departed the group. The band hired Gatica after self-producing “Vertigo,” a somewhat erratic album released in 1998, which brought elements of electronic music within a pop format. “Vertigo” sold 24,000 copies in Chile, a soft figure compared to the 75,000-unit-mark reached by the band’s 1995 CD, “Invisible,” the album for which Gatica and La Ley paired for the first time. Gatica, a native of Chile, currently lives in Hollywood. His credits include work as engineer for Michael Jackson, Chicago and Barbra Streisand, among others. He has also produced albums by Celine Dion.

AVALA TRIBUTE GOES PLATINUM
Julio Preciado Y Su Banda Perla Del Pacifico continue on the upright path to stardom. The third solo album by the former frontman of Banda El Recodo, “Homenaje A Ramón Ayala,” has become, for him, the most important for many reasons. First off, since he was a kid living in Mazatlán, Mexico, he learned from his grandmother an appreciation of norteño music and one of its idols, Ramón Ayala. Thus, this tribute album represents a dream come true for Preciado. “I respect Los Tigres Del Norte, but, in my point of view, Ayala is the only one that can be honored in this way,” states Preciado. Another point of satisfaction that came with the release of Preciado’s latest disc was succeeding in Monterrey with a band. “When I was with El Recodo,” recalls Preciado, “I was always telling them that we had to conquer that part of the country, as norteño had done in the Pacific. They did it just some weeks ago, and, although it did not happen in my time [with the band], I’m happy for them. Fortunately,” adds Preciado, “the same thing happened to me there when I released my new album.” In its first week, Preciado’s disc sold 130,000 units, which qualified the CD for platinum certification. Preciado says he wants to be remembered for putting the sound of accordion to banda—another reason he decided to cut the tribute disc. Preciado is supporting his latest effort with a U.S. tour in July, followed by August dates in Mexico and Central America.

Los Temerarios expand its range of sound
Los Temerarios’ 14th album release, “En La Madrugada Se Fue,” has generated attention beyond its core group of fans. The first single, “Te Hice Mal,” was well-received in Mexico by grupero fans, but the second single, the album’s title track, has become a huge hit. For the first time in the act’s history, pop stations have included Temerarios songs in their programming. Band leader Gustavo Angel says the flamenco-flavored track is part of the group’s expanding range of sounds. “We knew people would be surprised about this change, but we want to play other rhythms, to feel we’re evolving and to do better concerts,” says Angel. “We’re now trying with pop, but we will continue with our ranchero and grupero styles.” Famed producer/songwriter Rudy Pérez did the arrangements for “Te Hice Mal” and “Adios Te Extranaré.” For the second time, the disc includes a song from norteño luminary Cornelio Reyna titled “Sufriendo Penas.” Released February 28, “En La Madrugada Se Fue” has sold more than 1 million copies in Mexico and the U.S., according to Fonovisa. The band’s annual tour commenced in April with dates in El Salvador, Costa Rica, Guatemala and Paraguay. “We hope these musical changes,” notes Angel, “will help us finally conquer South America and maybe Europe...countries we have been to only for promotion.”

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Chilean Sales Spikes Credited to Festival

Weeks after the end of this year's Festival De Viña Del Mar in Viña Del Mar, Chile, a spike in sales of some of the artists who took part in the event had been detected in record stores in Chile. Some of the names billed in Viña have remained in the top selling charts of Feria Del Disco and Musimundo, Chile's largest retailers. According to Chile's record companies, the song festival helped increase the sales percentage growth in the last weeks of February and the first weeks of March. Before the festival started, Swedish teen quartet A*Teens had sold 85,000 units of their album "The Abba Generation," which is composed entirely of Abba covers. After the festival, sales amounted to 95,000. A*Teens' success also propelled sales of Abba's greatest hits set, "Abba Gold," into the list of best-selling titles with 40,000 units sold. Chilean acts benefited from the Viña event, as well. Singer Joe Vasconcellos, who was the best selling Chilean artist in 1999, saw sales of his "Vivo" album rise from 80,000 units to 90,000 units.

Sony Argentina is restructuring its staff. Jorge Ferradas has been tapped as senior director. Ferradas will oversee the label's marketing, local A&R and new technologies departments. Heading up the label's pop/rock department is Zeta Soda. Singer Estan Soldevila, former bassist with now-defunct group Soda Stereo. Further, Sony is launching a campaign to break popular Argentine folk singer Soledad in Latin America and Spain. Locally, Sony has lately done well with non-Argentine acts. The label has sold 500,000 units of Chayanne's "Atado A Tu Amor" and 365,000 units of Shakira's "Donde Están Los Ladrones?"
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Continued from page LM-40

Universal, ‘Helps’ 15-Year-Old Singer

Universal is pulling out the stops for the Latin American promotion of 15-year-old singing sensation Tamara. In March, she embarked on an extensive promotional run through Argentina and Uruguay that included press conferences and phoners with various media, including two Internet sites. Tamara later went to Colombia where she played a showcase on March 30 at Teatro Leonardo da Vinci in Bogotá. Tamara’s first single, “Ayúdame Dios Mio,” got some strong rotation in Bogotá and, at press time, was making a northward route on Hot Latin Tracks.

DO IT YOURSELF
DOT COM

Following the (cyber) footsteps of a growing legion of Latin acts, Universal Spain’s pop duo Vertigogo has established its own Web site at www.vertigogo.com. The site of the Universal act was designed by Vertigogo bandmates Diana and Rafa who continue to improve the site on a daily basis (they accept suggestions).

FORM A BAND OR A RADIO STATION

Brazilian media giant Grupo Abril has launched a Web site, www.usinadosom.com, which is designed to allow its users to start up their own cyber radio stations without paying a license fee. More than 30,000 singles from Brazilian and non-Brazilian artists were available to potential radio-station owners during the site’s launch in March.

In other Brazilian Internet news, Acervo Brasileiro De Bandas (Abiba, a Web site founded last year for indie or unsigned acts) has launched Procura-se, a free classified-ad section on the site for acts looking for musicians or vice versa. An English/Spanish edition of the site is expected to be launched sometime in the second quarter.
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Narango the flag bearer
of the country's gay
movement. But her talent
was unquestioned, and
the album sold more than
900,000 units over a 71-
week chart spell. Her
debut album flopped in
Spain, despite being a big
hit in Mexico and the U.S.
Latin markets. Her third
album is released this
spring in Spain, Italy,
and Latin America and the
U.S., and Sony Spain pres-
ident Claudio Conde
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and a new image, even
better than before."
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Eliades Ochoa is, at 54,
a young gun among his
fellow Cubans in the
Buena Vista Social Club.
The continuing success
of the "oldies" in the
group—Faustino Ochoa,
Ruben Gonzalez and, of
course, 92-year-old
Compay Segundo—has
tended to overshadow
the tremendous guitar
playing and singing of Ochoa,
a "guaijo" from rural eastern
Cuba. Listen to him, for example, on Buena Vista's ver-
sion of "Chan Chan." Ochoa leads the Cuarteto Patria,
which celebrates its 60th anniversary this year. And what a
year it has been. Ochoa y El Cuarteto Patria, whose album,
"Sublime Ilusión," has sold nearly 100,000 units in the U.S.,
according to Virgin, was a Grammy nominee in the tradi-
tional tropical Latin category. Ochoa is undertaking three
separate U.S. tours, and a tribute album celebrating the
band's 60 years will be released in August in the U.S. and
in September worldwide. Ochoa, never without his broad-
rimmed cowboy hat, spent a month touring clubs until early
March. In June, he plays at several festivals across the U.S.
And in October, he undertakes a month-long theater tour.
The album features guest appearances from several Cuban
musicians from the capital city of Santiago de Cuba, as well
as Faustino Oramas, known as El Guayabero, the 89-year-
old singer/guitarist from the Holguin province, beloved
for his saucy double-entendre songs.

H. LLEWELLYN
her on the song "El Se Encuentra Entre Tu Y Yo," Promotional tours of Mexico and the U.S. are planned for May. The album, recorded in London and Lugano, Switzerland, is a co-production by Mina's son, Massimiliano Pani, Brian Rawling (Cher's 'Believe') and ex-Rosy Music member Phil Manzanera.

SPANISH STARS TO BARNSTORM AMERICAS

Mexico is one of the most fertile territories for Spanish musicians, and two of Spain's most popular acts in that country are staging a one-month tour that is a guaranteed sellout. In fact, the tour by Warner star Miguel Bosé and BMG-Aniola singer Ana Torroja started April 26 in Bogota, Colombia, and continues via Caracas, Venezuela, before hitting Mexico. It then continues in Guatemala and El Salvador before reaching U.S. Latino spots such as Puerto Rico, Miami and Los Angeles in June. The joint tour idea is that of the artists' RLM Producciones management team in Spain, which works in conjunction with concert promoter CFA in the U.S. RLM international director Belén Sánchez explains that "Ana has not really toured since her ex-group Mecano broke up in 1992 and was a bit fed up working her albums by herself, and Miguel has not toured since 1994. They both thought it was a great idea to tour together." Bosé recently hit No. 1 for several weeks on the Mexican album chart with "Lo Mayor De...," a greatest-hits collection, and in February he received a platinum disc (250,000 units) in Mexico City. Torroja was also in Mexico in February promoting her second solo album, "Pasajes De Un Sueño." However, she is best remembered as the singer of Mecano, Spain's biggest-selling group ever, in both the Mexican and Spanish markets. The double-billed tour continues through the summer in Spain.

GVM AND FONOVISA PLAN FOR SUMMER

The recent distribution and marketing deal between Spain's Gran Via Musical (GVM) and Mexican label Fonovisa will bear fruit before the summer. In February, talks in Miami secured the deal, GVM's umbrella label, MuXXlc, and Fonovisa agreed that Fonovisa's priority artists for Spain this year will be Marco Antonio Solis, Los Temerarios and rock-tinged relative newcomer Noelia. MuXXlc marketing director Domingo García has announced that these artists will be making promotional trips to Spain before the summer. GVM is part of media empire Grupo Prisa, which owns Spain's biggest music radio group (Cadena SER), a 24-hour music-TV channel (40TV), and holds a controlling stake in pay-TV network Canal Plus, so a lot of cross-promotion can be expected. As part of the deal, MuXXlc's Spanish pop duo Dos Amigos will have their debut album released by Fonovisa in the U.S. and Mexico.

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SYNDICATED BOOGEYMAN

Renán Almendárez Coello, “El Cucuy De La Mañana,” is still the No. 1 morning DJ in Los Angeles. According to the Arbitron’s latest survey, released in February, “The Morning Boozeeyman” was listened to by an average of 229,100 listeners from 5 a.m. to 11 a.m., Monday through Friday, on regional Mexican station KSCA-FM—the No. 1 station in L.A. Its immense popularity established in L.A., “El Cucuy De La Mañana” has been syndicated by KSCA owner Hispanic Broadcasting Corp. to stations in nine other cities, including Chicago, Dallas, Houston, San Antonio and San Francisco.

Almendárez, who began working in radio as a teenager in his native Honduras, has been one of the top morning personalities in Los Angeles upon joining the station in 1997.

SPANISH-LANGUAGE RADIO CONTINUES CLIMB

The latest Billboard and Airplay Monitor’s national Arbitron numbers for fall ’99 shows Spanish-language radio continuing to ratchet up. In fall, it was up from 6.9 to 7.1, putting it a share ahead of where it was last year. Spanish-language radio remains the sixth most popular format in the U.S.

CHICANO RAP THUMPS SATURDAY NIGHTS

“Thumpin’ Chicano Rap Hour,” Thump Records’ rap program, is picking up steam. The show has moved to the prime-time Saturday night slot at KGGI-FM in Stockton, Calif. The program, hosted by ODM, who is a member of rap act Lighter Shade Of Brown, has now been picked up in Los Angeles.
WEA Latina warmly welcomes incomparable legends TITO NIEVES and LUIS ENRIQUE to its incredible roster.
Ramírez has helmed virtually all of Vicente Fernández’s hit discs, as well as the ranchera discs by Vicente’s son, Alejandro.

Ramírez notches his first Producer Of The Year trophy on the strength of two hit singles: “Me Voy A Quitar De En Medio,” the smash single by Vicente that set the record for longevity on Hot Latin Tracks at 52 weeks, and “Loco,” the hit single by Alejandro that also logged on Hot Latin Tracks.

So Pra Contrariar

In the past, Só Pra Contrariar had charted on both Hot Latin Tracks and The Billboard Latin 50.

But Brazil’s famed samba-pagode band had never won a Latin Music Award until this year—and the trophy is being given for a track that became a dance hit.


“Santo, Santo” was not only a hit dance track, but it also rose to No. 2 on Hot Latin Tracks.

MARCO ANTONIO SOLIS

It should come as no surprise that Marco Antonio Solís has been named Songwriter Of The Year.

After all, he has won the award four of the past five years.

In 1999, Solís came through another stellar year by scoring three top ten singles, including his 10th chart topper, “Si Te Pudiera Mentir.”

Solís’ success at radio translated well to his retail prospects as his CD, “Trozos De Mi Alma,” ended up being his best chart performer since he became a solo act in the mid-'90s.

Solís, who led all others with six finalist entries for the Latin Music Awards, is set to begin recording his new disc in May. He is also slated to kick off his U.S. tour in May.

WARNER-TAMERLANE

Armed with two chart topping songs on Hot Latin Tracks by Ricky Martin—“Livin’ La Vida Loca” and “Bella”—Warner-Tamerlane lands its first Publisher Of The Year trophy.

Other huge hits bearing the Warner-Tamerlane name were “No Me Ames” from Marc Anthony and Jennifer Lopez and “Sol, Arena Y Mar” by Luis Miguel.

WARNER/CHAPPELL

The venerable publishing corporation, based in Los Angeles, earns its first Publishing Corporation Of The Year Award, courtesy of hit singles from its affiliate publishing companies Warner-Tamerlane and WB Music.

Warner-Chappell was formed in 1987 when Warner Bros. Music acquired Chappell Music. The recent merger of Warner and EMI has left many in the publishing business speculating about the future of one of the biggest publishing corporations in the world.

In the next edition of Latin Music 6 Pack:

- A Focus on the Latin E-Music Business
- An Updated Look at the Year-to-Date Latin Charts
- Ongoing Columns: Artists & Music, Merchants & Marketing, Programming and the Export Report

Issue Date: JUNE 17
Ad Close: MAY 22
warm applause several years ago at the conference during his performance at a Songwriters In The Round event, sponsored by his publishing company Warner-Chappell.

FRANCISCO PAX

Sony Discos’ veteran pop pianist is also a TV personality who, last year, was MC at Sony Discos’ showcase at Billboard’s Latin Music Conference. In April, Pax dropped an album of instrumental covers of movie themes titled “Hollywood Goes Latino.”

PAULITO F.G.

Cuba’s renowned sonero and his hard-swinging backing group, La Elite, have garnered much praise from state-side critics owing to his band’s kinetic performances. Paulito F.G. has put out two well-received discs on Nueva Fama: “Paulito F.G: Y Su Elite” and “Con La Conciencia Trujanilla.”

MILLY QUEZADA

The Dominican Republic’s “First Lady Of Merengue” enjoyed a nice career resurgence in 1998, thanks to a hit duet single with Sony Discos’ labelmate Elvis Crespo, titled “Para Darle Mi Vida.” Quezada is currently doing promotion for her latest disc, “Tesoros De Mi Tierra,” a cover album of hits by Dominican artists that includes a duet with Fernando Villalona.

SONORA CARRUSELES

Together since 1996, this Colombian salsa ensemble has just released its latest Miami Records release titled “Salsa Brava...Con Todos Los Hijos.” After its showcase set, the band will resume its tour of the U.S.

MELINA LEON

Leon’s sexy, sizzling performance was a highlight during Sony Discos’ showcase at last year’s conference. She returns to this year’s event with a preview of tracks from her forthcoming disc.

SON BY FOUR

This multi-talented Puerto Rican quartet wowed attendees at last year’s conference with its R&B harmonies and hip-hop-laced-salsa style. Son By Four has now released a chart-topping hit on Hot Latin Tracks: “A Fuero Dolor,” which has sent its Sony Discos debut toward the apex of The Billboard Latin 50.

TOMMY TORRES

Torres, who co-authored Jaki Velazquez’s No. 1 smash “Llegar A Ti,” makes his performance premiere at the Sony Discos showcase on Tuesday (25). Torres’ label debut is expected in the next several weeks.

PATRICK SHANNON

Patrick Shannon is an Irish-American who first got interested in Latin sounds when he started hanging out at tropical music clubs in New York. Shannon later learned Spanish and the galloping tempos of merengue music. His recently released eponymous debut on Universal Latino demonstrates that he learned his linguistic and musical lessons well. The first single from the disc, “Estas Enamorada,” is now gaining steam at Latin radio.

CONFERENCE

One of those outlets may be the Internet, a topic that will be covered in one of the industry panels to be presented at the conference.

Three other panels will focus on the changing face of concert promotion in the Latin market, the increased use of Hispanic artists in Spanish TV programming and the U.S. Hispanic music industry.

TALK TO A STAR

Agassi sent formally kick off the conference panels on Wednesday with his interview, which will be followed by a question-and-answer session with conferees.

Warner Music International will sponsor a luncheon on Wednesday that will sport showcase performances by Chilean rock act La Ley and Venezuelan singer/songwriter Fernando Oso-

On Wednesday evening, a multi-artist showcase, headlined by Grammy-winning rock act Los Lobos, is slated to take place at the Level nightclub in Miami Beach. Other scheduled performers are Irish-American singer Patrick Shannon, who recently released his first album, Nava, a singer/songwriter better known as Rololito Bar- reras; Colombian salsa act Sonora Carruseles; Cuban sonero Paulito F.G., and pop singer Charlie Bravo, host of Univision’s TV show “Caliente.”

At the Latin Music Awards presentation, three special awards will be given to industry standouts. “El Premio Billboard,” a lifetime achievement award, will be handed out to prominent booking agent Jorge Ros. Fonovisa icon Marco Antonio Solis will be inducted into Billboard’s Latin Music Hall Of Fame, while WEA Latina’s megagroup Mana will be given The Spirit Of Hope award for the band’s contributions to humanitarian and civic projects.

The busy schedule at this year’s Billboard International Latin Music Conference confirms the continent’s significance to the ever-burgeoning U.S. Latin music industry.

The conference also underscores the importance of Latin business to Billboard, as well. May we continue to grow together. ■
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Minister Of Publishing Appointed

RISIN’ TO THE TOP: Mike Sefton has been appointed director of A&R and strategy at Ministry of Sound Music Publishing, a division of Ministry of Sound Recordings U.K.

In his new position, Sefton will work closely with Guy Moot, director of A&R at EMI Music Publishing, which has a co-publishing/ad ministrative deal with Ministry of Sound Publishing.

“I must admit it’s a bit of an unbeatable combination,” says Matt Jagger, managing director of Ministry of Sound Publishing. “To have an executive of Mike’s calibre at the helm of our publishing division is exciting enough, but to be able to work with Guy Moot and the EMI team is sensational.”

For EMI, explains Sefton, aligning itself with Ministry of Sound “will help us to explore and exploit a new market in the world, especially with the youth culture. Conversely, EMI’s clout in film and TV will surely benefit Ministry of Sound.”

In his new position, Sefton says, he will be responsible for “building a diverse publishing catalog that will encompass the creation of its own catalog, as well as the purchasing of existing catalogs. I’m currently pursuing important labels from the ’70s and ’80s that specialized in disco, funk, soul, and R&B.”

Additionally, he says, he will pick up the publishing of some of the one-offs from the many dance music compilations issued by Ministry of Sound Recordings.

“It’s pretty much a three-pronged approach,” Sefton explains, who adds that the plan will be good. “We have a strong cross-media situation here with everything under one roof. There’s the record label and the compilations, the magazine, and the club. Ministry of Sound has one of the largest databases and a high profile on the Internet.”

Jagger concurs and notes, “Publishing is an absolute priority for us. Our brand and our cross-media activities make the exploitation of our copyrights so much easier.”

According to Sefton, “everybody wants a piece of the Ministry brand. But now, if they want something from us—say our logo, for example—then we’ll want them to use our catalog first and foremost.”

A priority for Sefton will be getting songs from the catalog in films, on TV, in commercials and other forms of advertising. “It’s all about exploiting the catalog,” he notes.

While Ministry of Sound Music Publishing has kept a low profile—least, when compared with its recording division—it did acquire 50% of the publishing of ATB’s international hit “9PM (Till I Come)” last year. Recent signings include songwriters Ferry Corsten and Dylan Barnes (who also records under the guise of Profits Of Sound) and Bent, a Nottingham, England-based DJ and producer.

Prior to joining Ministry of Sound Music Publishing, Sefton was the managing director of Decoration Songs. Before that, he worked at BMG Music Publishing.

A 16-year veteran of the dance music industry, Sefton has signed such influential artists as Todd Terry, Death In Vegas, Rollo, Frankie Knuckles, and Steve Anderson (production outfit Brothers In Rhythm) to publishing deals.

“I’ve always prided myself on connecting the right people to work together,” explains Sefton. “That’s the creative part of my position.”

Naked Music Label Gains Crossover Success

BY JUNE JOSEPH

NEW YORK—The West Coast’s burgeoning deep house movement has been making much headway on global dancefloors. Labels like Imperial Dub, Panhandle, Seasons, and Cis Kells imprint Diesel & Dust have given Califor- nia the much-needed credibility within the underground club community it has long craved.

One of the more prominent labels to emerge in Naked Music is With bicoastal head- quarters—San Francisco and New York—the independent label has scored cross-cultural success with artists like Blue Six in numerous markets, including Europe, Japan, South Africa, and the U.S.

“With the first-class artists we’ve released, we’ve been able to get a lot of people to notice us,” says Deene, who gained major points with releases by Deen’s alter egos, Blue Six and Lovetronic. The label has also been a hotbed of talent with such relative newcomers as producer/remixers Miguel Migs and Attaboy.

The label’s signature sound is vocal-driven, placing emphasis on mellower, jazz-infused, soulful melodies. “It’s a song-based label,” says Ybarra. “Naked Music’s San Francisco-based label manager says, “Everything we strive to do is urban, sexy—not the usual house tempo. We do get pigeonholed in house, but I think what we do falls into a future- leant, dance-music format.”

With each release, Naked Music effortlessly bridges the gap between clubland and the mainstream without compromising its allegiance to quality.

The label is a brand new imprint that does everything, from promoting itself to handling the business end. “We’re proud of the sales we’ve done,” says Deene, pointing to 12-inch singles like Petal pusher’s “Breaking It Down,” Blue Six’s, “Music & Wine,” and Lovetronic’s “You Are Love.”

And that’s only sales of vinyl singles, Deene adds. “That doesn’t include compilation CDs with these tracks on them. That said, each single is selling much more than 10,000 copies.

For example, the first volume in our ‘New Dimensions’ series has sold a lot,” Deenes continues. “I don’t want to give exact numbers, but with no promotion, we sold a lot! We were shocked at how much we sold.”

According to Deene, the label is “getting love in certain places. So we’ll go where people show interest, where they want to see a video and have it played in stores.”

In South Africa, Deenes says, video/music company House Africa made an animated video of Blue Six’s “Sweetener Love.”

“House Africa, which travels through the EMI network, also licenses our music for that territory,” notes Deenes, who adds that House Africa is confirmed to make the video for Blue Six’s new single, “Pure,” which was released April 14 in the U.S.

As the label expands, it is looking to increase its artist roster. Naked Music recently signed vocalist Lisa Shaw, who first gained notice on Lovetronics’ “You Are Love.”

“We’re currently negotiating with new artists for the label,” acknowledges Ybarra. “One of our latest signings, Lisa Shaw, has a single, ‘Al- ways,’ as well as an album slated for release in the near future.”

Ybarra says that Blue Six and Petalpusher are also working on album projects. “Midnight Snack,” which Ybar- ra describes as a ‘chill-out compi- lation,’ slated for release April 18. Two other Naked Music compilations, “Carte Blanche” and “New Dimen- sions 2,” are scheduled to be released in the summer and fall, respectively.
son Limerick,” continues Sefton. “The result was ‘Make It On My Own’, which was a top 20 hit for Alice in the U.K. I also put Steve in touch with Kylie Minogue; they collaborated on Kylie's ‘Confide In Me’. After 10 great years in the BMG building, I now have the opportunity and the resources to make Ministry of Sound Music Publishing a major player in world publishing. With its unique brand and range of cross-media interests, Ministry of Sound is the most exciting place on the planet to be.”

In related Ministry of Sound news, Tim McGee has been appointed to the new position of Managing director of Ministry of Sound Recordings Australia. He replaces Barney Glover, who is returning to London to head the company’s international division.

O NE MOMENT IN TIME: On May 16 Arista is scheduled to issue Whitney Houston’s two-disc set, “Whitney: The Greatest Hits” (for a complete track listing, see Newslink, Billboard, April 22). The collection will be preceded, on Tuesday (25), by the Whitney: The Unreleased Mixes.”

“Comprising four 12-inchers, for a total of eight remixes (in all their extended glory!), the special collectors’ box set prominently shines the spotlight on one of clubland’s reigning divas.

Highlights include such commercially unavailable (and much sought-after) re-workings as Jellybean & David Morales’ 1987 Classic Underground mix of “Love Will Save The Day” (the Droneye’s Club mix of “I’m Your Baby Tonight,” David Morales’ Emotional Club mix of “So Emotional,” and Junior Vasquez’s Club mixes of “How Will I Know” and “Greatest Love Of All”.

Making its debut is the Club 69 mix of “Greatest Love Of All,” which was done specifically for this boxed set and which is not included on the two-disc greatest-hits collection.

ROSSING OVER: At 12 a.m. EST on Saturday (29), the Volvo-sponsored “World Beat,” the weekly global music show broadcast on CNN, will devote a 30-minute episode to the electronic movement.

Co-hosted by Serena Yang and Bruno del Granado, “World Beat” electronic special includes commentaries from DJs, producers, and remixers, including William Orbit, Moby, Roni Size, Josh Wink, and Paul Van Dyk. Also spotlighted is an exclusive interview with Fatboy Slim.
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An international assembly of dance music's savviest players participating in panels encompassing the Internet, marketing, promotion, publicity, distribution, producers/remixers/DJs, legal issues, licensing, radio, pioneers of clubland, merchandising, artist/DJ bookings & management, and sponsorships, among other topics.

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Cancellations must be received in writing. Cancellations received before June 16 are subject to a $150 administrative fee. No refunds will be issued after June 16.
Has There Been ‘Murder On Music Row’? Key Players Speak Out

BY DEBORAH EVANS PRICE
NASHVILLE—The longstanding debate over traditional country music vs. pop seems to be reaching a crescendo these days, as George Strait and Alan Jackson clink to billboard’s Hot Country Singles & Tracks chart with the controversial album cut “I’ll Be All Over You.”

The song was penned by Larry Cordile, leader of the venerable bluegrass outfit Lonesome Standard.

Time, and writer/producer Larry Shell. Cordile’s version of the song surfaced last year in Nashville when an anonymous copy of the tune was provided to KDFD (Music City 108) in Nashville. Lonnie Napier, executive producer of Carl B. Mayfield’s morning show, played the song and getting immediate response. “Larry thought it had merit and deserved to be played,” he says. “People were blown away when they heard it.”

In the weeks that followed, Napier says, the song drew “thousands” of comments on the station’s Web site and request lines. Mayfield proceeded to appoint Waylon Jennings a detective to investigate the “murder.”

Later recorded by superstars Strait and Jackson for Strait’s “Latest Greatest, Straitest Hits” album (MCA Nashville), the song, although never released as a single, has been generating both airplay and controversy, thanks to lyrics about how Music Row killed country music in favor of pop. The song even aims a few direct shots at radio.

Everyone seems to have strong opinions on the case. Billboard talked to key players on and off Music Row and posed these questions: Has traditional country music been murdered, and if so, who’s to blame?

Brad Paisley: “I don’t think it’s been murdered. I think somebody had stuck it away in a closet or locked it in a cell somehow, and it’s awaiting execution at this point [laughs]. That’s how I see it. And it’s up to us to get it up.”

Joe Galante, chairman, ICA Label Group: “In each decade, the definition of ‘traditional’ would change. I believe I still have singers and songs that are traditional for this decade. If you compare our music to what is really pop, you will hear and feel the difference. Our songs are still about adults and their joys, hopes, dreams, and sorrows. The heart and soul are still in the music. It hasn’t been murdered, but it has changed with the audience.”

MusicCountry.com to Sponsor Dixie Chicks Tour: ACM Announces Awards

Millsap Makes Virgin Debut With A Two-Disc Set Of 40 No. 1 Hits

BY JIM BESSMAN
NEW YORK—Ronnie Millsap’s Virgin Records debut, “No. 1 Hits,” is largely self-explanatory.

The two-disc set, due June 6, contains the guitarist’s versions of Millsap’s 40 chart-toppers, spanning 1973’s “Pure Love” to 1990’s “Since I Don’t Have You.” It also includes two new tracks, “Love On Lock” and the first single, “Time, Love And Money,” both produced by Virgin’s president/CEO Scott Hendrick.

“I’ve known Scott since I first came to town in Nashville in 1972, when he worked on my big string sessions,” says Millsap, who’s been away from the recording scene since releasing “I’m Gonna Sing His Best Hits For Capitol Records,” a 1996 collection of his hits. “I tried some new things with other folks around town since I’ve been away, but the chemistry that I have with Scott.”

Millsap realized, though, that he was going to have to return to his glory days—most of which came during his lengthy stint with RCA.

“Everyone’s competing with you if you want to be able to come up with anything different that still has some identification with who you are,” he says. “People say, ‘Why don’t you do classic country or R&B or anything you want to do instead of everything else, it really comes down to being marketable. You’ve got to make something that connects with people that they want to follow and buy.”

According to Virgin Records Nashville executive VP/GM Van Fletcher, when the label started up, one goal was to sign a “musical artist” who was “under-served” at retail.

“He’s very distinctive and had a tremendous amount of success—and I’ve personally seen him in concert several times, and he was awesome,” says Fletcher. “He won all the awards you could win. So we talked about putting together a package and realized he had 40 No. 1 hits—more than many other great artists.”

Indeed, as Virgin’s “No. 1 Hits” CD advance package proclaims, Millsap beats out everyone from Marie Haggard to Vince Gill in the chart-topping department. “I went out and bought an earlier [hits] package to see if they stood the test of time, and I bought a No. 1 player for a month,” says Fletcher.

“I save the pole job, Mercury Nashville told with the Hank Williams catalog, he adds, “so we decided to do it right—remastering the songs, getting extensive liner notes, and pricing it right [$24.98 suggested retail].”

But Fletcher and Hendrick also wanted to preserve the track list—of first-choice songs. “It was fine with Millsap. “The new songs satisfy a need,” Millsap says. “They go in a new direction, but folks still know it’s me. I haven’t been on radio for a while—and understand that. So I wanted to try to reinvent myself and bring myself into the new millenium.”

That the venerable artist succeed-

ed is affirmed by “huge fan” Mandy McCormick, former assistant PD and music director of KLAC-FM, Los Angeles. He says that “Time, Love And Money” sounds real fresh and progressive. “She adds, ‘You’ve really changed but I’m a big fan. ‘

Millsap, who in the mid-’60s recorded as a soul-styled artist for Scepter Records, notes that the new single “is country-flavored and pretty friendly” compared with the more R&B-tinged “Livin’ On Love.” Although he enjoyed some pop crossover in the late ’70s with hits like “It Was Almost Like A Song,” he is happy now to “work within the country format, where I’ve had most of my success.”

To this end, Virgin is starting a “secondary rural radio push” for the single the second week of May and is going to mainstream country in the middle of June, says Fletcher, calling the promotional approach a “grassroots working-from-the-bottom-type push.” Millsap will do a satellite radio tour and appear on TV and radio pro-

gram that will run on TNN and other outlets in May. The label is also working on Web site promotions.

Millsap, whose marriage to Gold Mountain’s Bart Stoll and locked by Duddy Love Attractions, will return to the Fan Fair and Grand Ole Opry stages in Nashville in June.

MusicCountry.com is a service site providing music to fans and artists.

Has There Been ‘Murder On Music Row’? Key Players Speak Out

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Millsap Makes Virgin Debut With A Two-Disc Set Of 40 No. 1 Hits

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HAS THERE BEEN ‘MURDER ON MUSIC ROW’? KEY PLAYERS SPEAK OUT
(Continued from page 58)

L E T T H E R E E BE COUNTRY: Regardless of which side of the fence you’re on, evidence of the "Muder On Music Row" issue (see story, page 58), it’s a cold hard fact that the George Strait and Alan Jackson duel is now officially the charting-charting-nosecounting album cut (not available in any retail single configuration or released as a promotional single to radio during a chart run) to appear on Hot Country Singles & Tracks in the Broadcast Data Systems era, which began with the Jan. 20, 1990, issue. That benchmark was previously held by Garth Brooks’ "Belleau Wool," which rose to No. 41 in the Jan. 10, 1998, Billboard.

"Murder" clings stubbornly to its top 40 status and rises 39-38 despite a decline of 75 detections.

Industry debate aside, the most compelling aspect of the "Muder On Music Row" situation is how truly out of character it is for country programmers to show support for a song that isn’t anywhere to be found on a promotion department’s agenda. MCA Nashville promotion VP David Huley tells Country Corner that the track will definitely not be issued as a radio single. Although it would seem that the ultra-traditional country theme would make "Murder" a likely candidate for the dance format, another linked source says that "no decision has been made" on that matter. Unfortunately, it looks as though the buck-roads-juke joints and singles collectors might have to sit this dance out.

Much of the history of "Muder On Music Row" will undoubtedly be written following the May 3 Academy of Country Music Awards show, where Strait and Jackson are expected to perform the song to open the CBS telecast. The "morning after" audience demand for the song could spark a resurgence of radio play, and programmers who have opted to sit on the sidelines could be compelled to reconsider. One way or another, traditional country sentiments will be running wide open on the show, which will also feature George Jones performing the Grammy-winning "Chesney" in its entirety. It may recall that Jones didn’t attend the Country Music Asn. Awards last fall because the organization refused to allow a full-length performance of the song.

As the country music industry and the radio programmers who help shape its future public destiny struggle to redefine the music and keep it commercially viable, "Muder On Music Row" has already been tagged as the modern anthem for Nashville’s struggle over style. As one veteran performer once quipped to a big-city reporter: "I don’t know how to tell you country music is, but I know it when I hear it."

L E A D H O R S E: On Top Country Albums, Hot Shot-Del honors are handed to Clay Davidson’s "Unconditional" (Virgin), which opens at No. 32 with more than 5,000 units. The lead single and title track from "Unconditional" is out at No. 18 on Hot Country Singles & Tracks, with airplay at 155 monitored signals.

On Top Country Singles Sales, "Unconditional" scans 3,000 units to finish at No. 9.
### Billboard Hot Country Singles & Tracks

**April 29, 2000**

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>The Best Day</td>
<td>George Strait</td>
<td>MCA Nashville (12147)</td>
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<tr>
<td>2</td>
<td>How Do You Like Me Now?</td>
<td>Toby Keith</td>
<td>DreamWorks SKG (12148)</td>
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<td>Phil Vassar</td>
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<td>Yes</td>
<td>Lyle Lovett</td>
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<td>Curb Album CUT 0007 (Trace Adkins &amp; Faith Hill)</td>
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<td>Me Neither</td>
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<td>I'll Be</td>
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<td>Loretta Lynn</td>
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<td>I Hope You Dance</td>
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<td>30</td>
<td>Some Things Never Change</td>
<td>Tim McGraw</td>
<td>Curb Album CUT 0010 (MCA Nashville &amp; German Records)</td>
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<td>Stuck in Love</td>
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<td>Your Everything</td>
<td>Keith Urban</td>
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<td>You'll Always Be Loved by Me</td>
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<td>Faith in You</td>
<td>Steve Wariner</td>
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<td>Just Because She Lives There</td>
<td>Charlie Daniels</td>
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<td>When You Need My Love</td>
<td>Darryl Worley</td>
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<td>38</td>
<td>Murder on Music Row</td>
<td>George Strait</td>
<td>MCA Nashville Album CUT 0012 (Clay Walker, Craig Morgan)</td>
<td>38</td>
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</table>

**New**

- **1** I Must Be Love (Kenny Chesney)
- **3** My Thirty Seven Years (Gary Allan)
- **7** When You Love Me (Erik Church)
- **9** A Little Left of Center (Travis Tritt)
- **12** You Ain't Hurtin' Yet (Joe Nichols)
- **15** Breathless (Alan Jackson)
- **17** Right Where I Need to Be (Erin Lane)

**Top 10 Singles Sales**

- **1** I Don't Want to Be Like You (Lynyrd Skynyrd)
- **2** Do I Need to Say It Again (Alan Jackson)
- **3** The Basketball Principle (Tim McGraw)
- **4** It's Your Time (George Strait)
- **5** I Don't Want to Be Like You (Lynyrd Skynyrd)
- **6** Do I Need to Say It Again (Alan Jackson)
- **7** The Basketball Principle (Tim McGraw)
- **8** It's Your Time (George Strait)
- **9** I Don't Want to Be Like You (Lynyrd Skynyrd)
- **10** Do I Need to Say It Again (Alan Jackson)
Artists & Music

**Classical Keeping Score**

*by Bradley Bambarger*

**FRENCH CONNECTIONS:** In their individual ways, two singers of greatly divergent voices, tempiquets, backrounds, and nationalities underline the enduring attraction of song both French and Francophone.

Texas-bred mezzo-soprano Susan Graham stands on the international operatic stage and has two accomplished Sony vocal sets to her credit, one revolving around Berlioz’s “Les Nuits d’Eté” and the other around the fin-de-siècle melodies of Reynaldo Hahn. Her new album—the first in a multi-disc deal with Paris-based Atlantic label Erato—showcases the all-too-rarely heard songs of senior American composer Ned Rorem, renowned connoisseur of the Galactic sound and sensibility. Graham is in the midst of her most extensive recital tour, an 11-city, seven-country trek with pianist Malcolm Martineau that features Rorem’s songs along with a mixture of French and other American songs.

Graham—tall, beautiful, and vivacious, in archetypal American style—is quick with a quip, pointing out that voice combines of instrumentation, technique and even temper makes him an ideal travel companion. "Ninety-nine percent of what makes a successful touring relationship is whether or not you and your accompanist enjoy going out to dinner together—night after night," she says.

The singer is also forthright, explaining that she parted ways with Sony due to a tussle over "artistic direction." She says, "I want to do what I’m good at and what I love—lifelong friends and family are the most important things in my life."

Graham first fell for Rorem’s music when she was a teenager learning his most famous song, the bitter-sweet “Early In The Morning.” His album’s songs portray "the world as it is very well, and they are very well written but not personal or specific to it."

Graham has recorded a number of works by Rorem, both operatic and concert, including "La Fille Mal Gardée" and "La Bohème," and has recorded a number of works by other American composers, such as "The Ballade for Piano and Orchestra" by Charles Ives.

Together with Martinez’s apt accompaniment, "Songs Of Ned Rorem" features the strings of Ensemble Orfeo. The package includes excellent notes by pianist Brian Zeger, plus some vintage photos of Rorem in Paris and New York from the composer’s own collection. Aiming beyond record buyers, Graham hopes the disc has "library value," helping to spread the word among aspiring artesians of vocal music.

"American classical singers always have to work hard to sing in Italian, French, German," she says. "They should know that there are also wonderful songs to sing in their own language."

In other Rorem news: Following up his famous Paris début in 2002, the poet laureate of France, only a year earlier to his first solo recital in the capital, is a recital tour in the five years’ time of his first concert tour in Paris, she has an penchant for his music. Tellingly, her admiration for a grand dame like Kiri Te Kanawa stems from the fact that "you can hear her heart beat when she sings." As a person is ever so delicate, the concert program under Daniel Hardin in her next recording will feature Berlioz’s "Les Nuits d’Eté" and "La Mort D’Éole". Beyond more Mozart, her stage work includes a bien-aimé recital of "Gems" in New York’s Lincoln Center and the "Eugene Onegin" for a full Netherlands Opera tour. As her expanding repertory indicates, Graham is keen to become "a complete singer," while she is careful to spend plenty of time at home, and is an infatuated at home. Tellingly, her admiration for a grand dame like Kiri Te Kanawa stems from the fact that "you can hear her heart beat when she sings." As a person is ever so delicate, the concert program under Daniel Hardin in her next recording will feature Berlioz’s "Les Nuits d’Eté" and "La Mort D’Éole". Beyond more Mozart, her stage work includes a bien-aimé recital of "Gems" in New York’s Lincoln Center and the "Eugene Onegin" for a full Netherlands Opera tour. As her expanding repertory indicates, Graham is keen to become "a complete singer," while she is careful to spend plenty of time at home, and is an infatuated at home. Tellingly, her admiration for a grand dame like Kiri Te Kanawa stems from the fact that "you can hear her heart beat when she sings." As a person is ever so delicate, the concert program under Daniel Hardin in her next recording will feature Berlioz’s "Les Nuits d’Eté" and "La Mort D’Éole". Beyond more Mozart, her stage work includes a bien-aimé recital of "Gems" in New York’s Lincoln Center and the "Eugene Onegin" for a full Netherlands Opera tour. As her expanding repertory indicates, Graham is keen to become "a complete singer," while she is careful to spend plenty of time at home, and is an infatuated at home. Tellingly, her admiration for a grand dame like Kiri Te Kanawa stems from the fact that "you can hear her heart beat when she sings."
Billboard Magazine

**Jazz Artists & Music**

**Top Jazz Albums**

**NEW**

1. **No. 1**

   DIANA KARR
   - *Someday* (when I look in your eye)

2. **3**

   JOSHUA REDMAN
   - *Sfumato Fields*

3. **3**

   JOHN SCOFIELD
   - *Hot Rods & Petticoats*

4. **NEW**

   MILES DAVIS & JOHN COLTRANE
   - *The Complete Columbia Recordings 1955-1961*

5. **3**

   PAT METHENY
   - *Wobbler*

6. **2**

   JOHN COLTRANE
   - *The Very Best of John Coltrane*

7. **2**

   VARIOUS ARTISTS
   - *Jazz for Those Peaceful Moments*

8. **2**

   KATHY JARRETT
   - *The Melody at Night, With You*

9. **5**

   KEELEY SMITH
   - *Sing Swing Swing*

10. **9**

    HARRY CONNICK, JR.
    - *Your Cheatin' Heart*

11. **9**

    JOHN COLTRANE
    - *The Best of John Coltrane*

12. **5**

    VARIOUS ARTISTS
    - *Blue Note 60* (The Complete Blue Note Recordings 1939-1945)

13. **12**

    MILES DAVIS
    - *Someday* (when I look in your eye)

14. **12**

    VARIOUS ARTISTS
    - *Someday* (when I look in your eye)

15. **16**

    DIANA KARR
    - *Someday* (when I look in your eye)

16. **18**

    STEVE TYRELL
    - *A New Standard*

17. **18**

    LAURIE SMITH & HER RED HOT SKILLICK LICKERS
    - *Everybody's Talkin'*

18. **18**

    VARIOUS ARTISTS
    - *Someday* (when I look in your eye)

19. **NEW**

    CHUCHO VALDES
    - *Live at the Village Vanguard*

20. **24**

    VARIOUS ARTISTS
    - *Someday* (when I look in your eye)

21. **24**

    VARIOUS ARTISTS
    - *Jazz for a Lazy Day*

22. **24**

    VARIOUS ARTISTS
    - *Jazz for the Quiet Times*

23. **24**

    MILES DAVIS
    - *Someday* (when I look in your eye)

24. **24**

    VARIOUS ARTISTS
    - *Someday* (when I look in your eye)

25. **40**

    DAVE HOLLAND QUARTET
    - *Prime Directive*

**TOP CONTEMPORARY JAZZ ALBUMS**

1. **No. 1**

   AL JARREAU
   - *Goin' B 4 the Day*

2. **3**

   DAVE KÖPPEL
   - *Cycles of the Mind*

3. **3**

   KENNY G
   - *Blues for the Super Stars*

4. **5**

   PHIL PERRY
   - *Godfather of Soul (Soul Music II)*

5. **5**

   URBAN KNIGHTS
   - *The Native American* (Verve)

6. **6**

   LARRY CARLTON
   - *Fingerprints*

7. **6**

   BONEY JAMES
   - *Body Language*

8. **8**

   ROSS JORDAN
   - *Body Language*

9. **9**

   GALECIC
   - *Someday* (when I look in your eye)

10. **10**

    BRIAN CULBERTSON
   - *Someday* (when I look in your eye)

11. **11**

    MAYA
   - *Someday* (when I look in your eye)

12. **12**

    PAUL TAYLOR
   - *Someday* (when I look in your eye)

13. **12**

    NORMAN CONNORS
   - *Lover's Suite* (Columbia)

14. **12**

    KIRK WHALUM
   - *Someday* (when I look in your eye)

15. **12**

    ALEX BUGNO
   - *Someday* (when I look in your eye)

16. **12**

    MARC ANTOINE
   - *Someday* (when I look in your eye)

17. **12**

    JOE SAMPLE FEATURING LALAH HAWKAWAY
   - *The Song Lives On*

18. **12**

    BOB JAMES
   - *Someday* (when I look in your eye)

19. **12**

    NORMAN BROWN
   - *Someday* (when I look in your eye)

20. **12**

    PAUL HARDCASTLE
   - *Someday* (when I look in your eye)

**NEW**

21. **19**

    GROVER WASHINGTON, JR.
   - *Prime Cuts: The Columbia Years 1987-1999*

22. **23**

    LIQUID SOUL
   - *Here's the Deal*

23. **23**

    GROVER WASHINGTON, JR.
   - *Modern Jazz Phases* (Mack/Atlantic)

24. **RE ENTRY**

    KIM WATERS
   - *One Special Moment*

25. **12**

    VARIOUS ARTISTS
   - *Someday* (when I look in your eye)

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**Billboard**

April 29, 2000

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DOLBY LABORATORIES has launched a licensing program in support of Advanced Audio Coding (AAC) compression technology, developed by a consortium of companies that comprises AT&T, Dolby, Fraunhofer Institute for Integrated Circuits, and Sony Corp.

The latest audio code standard—popularly known as MPEG-4—was developed more than 10 years ago. In a statement, Dolby says, "AAC provides better-quality music reproduction at lower bit rates [than MP3] and in addition can accommodate up to 48 audio channels."

In its effort to promote licensing of the fledgling format, Dolby has hired two new employees who will be devoted to the AAC program: AAC licensing manager John Arthur, who was most recently an acoustic research physicist at Quantum Corp., and AAC business development manager Andrew Fischer, who was lead product manager and marketing chief at Hercules Computer Technology and Jon Peddie Associates.

"We believe that AAC will make better progress with a significant technical marketing effort," says Dolby technical/business strategist Ramzi Haidamus. "With over 400 customers worldwide, spanning a broad range of audio markets, Dolby is in a unique position to reach both hardware manufacturers and content developers to present the advantages of AAC to competing formats."

Dolby's licensing program will include appearances at trade shows and participation in standardization efforts with such bodies as the record industry's Secure Digital Music Initiative, and competitive testing with other technologies.

Dolby director of engineering/licensing Charles Seagrave says, "The grass-roots phenomenon of AAC is feeding back to us in the marketplace as engineers are ready to license this technology."

"I wanted to move more into the business side of the music industry while still maintaining contact with the artists and engineers," says Yankovsky.

On the pop side of Classic Sound, Hull has recently worked on projects by Steely Dan, Indigo Girls, Garbage, and the Offspring. Meanwhile, classical and jazz specialist Lazarus has kept busy with location recordings for such clients as Renée Fleming, André Previn, and Michael Tilson Thomas.
EMI Music Pub. Re-Signs Jerkins

Writer/Producer Had Hand In Houston, Blige, Monica Hits

BY IRV LICHTMAN

NEW YORK—Following through on a long-held philosophy that its interests are well-served by bringing into the corporate fold writers/ producers who have artistic stature, EMI Music Publishing has renewed hitmaker Rodney Jerkins to a multi-year songwriting agreement, reports Martin Bandier, chairman/CEO of the company.

At 22, the Pomona, N.J.-based Jerkins, first signed to a publishing deal with EMI Music at the age of 17—two years after his discovery by producer Teddy Riley—has written and produced hit recordings by Michael Jackson, Whitney Houston, Brandy, Toni Braxton, Brian McKnight, Mary J. Blige, Jennifer Lopez, Destiny’s Child, Joe, and Monica.

“Rodney is an all-star,” says Bandier. “He’s one of the most creative guys I’ve run into in a long time. He fits in with our philosophy that writers/artists are the backbone of the business. At EMI Music, he is part of a writer/producer roster that also includes Jimmy Jam and Terry Lewis, Dallas Austin, and Jermaine Dupri.

“We look at talents like Jerkins and others we’ve signed as if they’re artists, as opposed to those who write songs only,” Bandier continues. “Writer/producers, to me, are no different than the director of a motion picture. They are, like directors, responsible for the creative aspects of their projects. Sure, you always get input from the artist, but at the end of the day the producer’s input is crucial.”

Bandier says that Jerkins’ role as a producer does not bring any direct monetary benefit to EMI Music under their co-publishing arrangement. He adds, however, that when signing writer/producers who have yet to produce a strong track record, a deal might include publisher participation in producer fees.

Commenting to Billboard on his re-signing, Jerkins says, “When you’re dealing with publishing, you don’t need to be with a big organization. You need to be with a team. I chose to be with EMI again because they are the best team.

As a teenager, Jerkins signed his first production deal with Mercury Records, where he enjoyed his first chart success with Gina Thompson. Since then, he has produced four No. 1 Billboard Hot 100 singles. Three of those he co-wrote: “The Boy Is Mine” (Brandy & Monica), “Say My Name” (Destiny’s Child), and “If You Had My Love” (Jennifer Lopez). He

\[Continued on page 163\]

**Story Behind Billie Holiday And ‘Strange Fruit’ Shared In New Book**

TELLING IT LIKE IT WAS: Had it not been for a stark headline—“Unknown Negro Lynched By Frenzied Mob”—that served as a backdrop onstage, the message of Irving Berlin’s “Strange Fruit” in the 1936 Broadway revue “As Thousands Cheer” would have been lost: that a mother, portrayed by Ethel Waters, is telling her children that their father would not be sitting at the dinner table because he had been lynched. In 1936 some 42 lynchings took place in the South.

Six years later, the same song was re-recorded that didn’t pull any punches. Its painful drama can be detected at once in its title, “Strange Fruit,” and the words make it plain that it is a lynching that is the subject at hand (e.g., “Black body swinging in the Southern breeze”).

The song was introduced by Billie Holiday, and in more ways than one it became a signature song for her. Of the more than three dozen versions of the song, there have been several contemporary versions, including renditions by Tori Amos, Sting, Cassandra Wilson, Snöwë, and the B'Noises, and B'40.

But the Holiday recording is the measure of the song. So strong is this association that a new book handles both the history of the song and Holiday’s relationship to it. Written by former New York Times reporter David Margulick, “Strange Fruit: Billie Holiday, Cafe Society, And An Early Cry For Civil Rights” (Running Press, 100 pages, $16.95) sets the record straight with some fascinating background to go along with it.

Although Holiday herself would, incorrectly, claim a part in its authorship, the words and music were written by a New York schoolteacher/poet/lyricist by the name of Abel Meeropol, whose pen name was Lewis Allan. For many, the name Meeropol should strike a chillingly familiar chord. He and his wife, known for their decided leftist political bent, adopted the two sons of Ethel and Julius Rosenberg, who were executed in 1953 for delivering atom bomb secrets to the Soviet Union. As a fighter against racism, “Lewis Allan” is also the lyricist of “The House I Live In,” a plea for tolerance sung by Frank Sinatra in a 1945 Oscar-winning short subject. Sinatra, however, was among all the other major pop singers of the day, black and white, male and female, who stayed away from “Strange Fruit.”

Although it would have escalated its price—and required a physically larger size—a book like this cries out for an included CD that contains a survey of performances of “Strange Fruit,” whose publisher is Music Sales Corp. (ASCAP). Still, it is a quick read of a story that has to be told.

**Words & Music**

by Irv Lichtman

**THEY'RE PLAYING MY SONG**

by DEBORAH ROSS

**OH THE GLORY DID ROLL**

Written by G.T. Speer
Published by Stamp-Baxter Music (BMI) (administered by Brentwood-Henson Music Publishing)

Southern gospel music is a genre whose participants are quick to honor the legacy of its pioneers. For generations the Speer Family was the most acclaimed family act in Southern gospel music. G.T. and Lena Speer founded the group in the early 1960s and initially traveled by horse and buggy before moving up to a Model T Ford and later a bus. Several generations of Spears performed for more than 75 years until the group officially retired in 1998 in an emotional tribute during the National Quartet Convention. The Spears paved the way for the singing families that are such a vital part of the Southern gospel music community today. The Perrys are among the family acts currently traveling the road paved by the Speer Family. On its current album, “Absolutely Positively Live,” the DaySpring recording group pays homage to the Speers by serving up a rendition of their classic “Oh The Glory Did Roll.”

“We wanted to pay tribute to them,” says Perrys’ member Tracy Stuart, who is married to Libbi Perry. “Oh The Glory Did Roll” is a song we felt like everybody would recognize, yet one we didn’t think people would be tired of.”

“With us doing a live album, it’s one of those songs we felt like everybody would be involved in,” including older people who automatically knew the song and people who might not be totally familiar with the song,” Stuart says. “We felt like it was something everybody would enjoy. Every time you hear that song, it’s one of those you can’t help but put your foot to or sing along with it.” It’s one of those standards that still does something for you.”

The Perrys have been performing Southern gospel music for more than 30 years and do more than 250 concerts annually. They recorded “Absolutely Positively Live” in Douglas, Ga. In the liner notes of their album, they thank the Speer Family for paving the way. “They were true to what they did,” says Stuart, who sings bass and also manages the Perrys. “They were always who they were and stuck to what they did.”

“They brought the family groups to the forefront, especially being a mixed family group like we are,” Stuart continues. “They got family groups a lot of recognition in those days, and they were up against the heavy hitters—the Blackwoods, the Statesmen, and those kind of groups. They opened it up for the family groups and mixed groups to continue that kind of legacy.”

**The Hot 100**

MARIA MARIA / Wynter Juns, Jerry Duplessis, Carlos Santos, K. Perazzo, R. Rekkow / Sony/ATV, The Hello Goodbye / EMI Music Publishing

**HOT COUNTRY SINGLES & TRACKS**

The Best Of... / Carson Chamberlain, Dean Pillott / Universal-Song Of Polygram Int/EMI, EMI West Coast

**HOT R&B SINGLES**

HUNGRY MAN / Ron W. Davis, Ron K. Davis / Ron Davis/ASCAP

**HOT R&B SINGLES**

RWB WOBBLE / Master P, Slick The Shockker, Mac, Mogni, Mykelitik, Kravy / Big Boy

**HOT LATIN TRACKS**

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Print on Print: The following are the best-selling folios from Cherry Lane Music.

- "The Mattews and Tim Reynolds, "Live At Luther College.
- "Pokémon 2H A Master Recorder Fun Pack.
- Linda Eder, "It’s No Secret To Anyone.
- Mary Chapman Carpenter, "Party Doll And Other Favorites.
- Adrian Legg, "Pokin’ And Squatin’"
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Warner/EMI Hopes To Reinvigorate Flat German Market

This is the 16th in a series of reports about the Warner and EMI companies in various world markets, small and large, and the impact of their proposed merger.

BY WOLFGANG SPAHR

HAMBURG—If any of the 250-plus staff members at EMI Electrola in Cologne expected that major changes at their company would wait until after completion of the proposed union with Warner Music, they received a rude awakening April 17.

On that day, EMI Music Germany/Switzerland/Austria (GSA) president Heinz Canibol announced an extensive reorganization at EMI Electrola, including the layoff of 70 employees (Billboard Bulletin, April 18). Coming just months after the complete shutdown of EMI’s Interrecord label in Stuttgart, the move showed how seriously Canibol—who joined EMI in January 1999, after eight years at Universal—took his mandate to assess and re-energize every aspect of the major’s operations in Germany.

In addition to the staff cutbacks, which will take effect during the course of this year, Canibol acted to:

- merge EMI Electrola’s national and international marketing departments.
- switch its TV-advertised product activities into a new, Munich-based company called EMI Music Media.
- rationalize the record company’s sales, logistics, and information technology departments.
- confirm the sale of EMI’s distribution center in Butzweilerhof, Cologne, to a management group including EMI GSA executive VP Paul Albertini and VP of logistics Dr. Christian Fenerling.

“The changing market situation and the expected shifts in influence of A&R, marketing, promotion, and distribution due to the increasing importance of the Internet in our business called for a radical approach to structuring EMI in Germany for the future,” explains Canibol.

The forthcoming Warner/EMI merger would probably be radical enough for most of Canibol’s staff, but he has had to make decisions in the face of more immediate pressure: a German music market that trade sources of both companies with a downturn.

Trade shipments of albums last year were no better than in 1998, according to the Bundesverband der Phonogrammverleihung (BVPA) and Universal as the leader with 25% or more, followed by BMG (18%), Sony (16%), Warner (13%), and EMI (11%). Independents edel and Zomba are thought to have 5% and 3% respectively.

Canibol’s predecessor, former EMI GSA president Helmut Fest, may not have anticipated the company’s April 17 cutbacks, but he does expect significant job losses upon completion of the merger. “The resulting disquiet and lack of concentration on the creative and artists’ community will certainly take some time to heal,” he says. But Fest also notes, “This new beginning... also holds a certain opportunity.”

One opportunity that EMI is keen to grasp more firmly is its local repertoire, and Canibol says the company will increase its activities and emphasis in this sector. It’s a view he shares with his future partner Gerd Gebhardt, the Hamburg-based president of Warner Music Central and Northern Europe:

“Our goal has to be first, final, and break local acts in the German market,” Gebhardt told Billboard after hosting a companywide “Get together at Warner Music” meeting March 51 in Timmendorf on the Baltic coast. He also said the conclave—the first time all employees from East-West Records, WEA Records, and Warner Special Marketing (WSM) had been brought together—marked an important step toward creating a unified atmosphere

(Continued on page 75)

Montfort Takes Over At Sony France

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—Evolution, rather than revolution, is on the agenda at Sony Music Entertainment France, following the promotion of Olivier Montfort to the post of president and CEO (Billboard Bulletin, April 11).

Montfort, previously managing director of Columbia and GM of Sony Music France, has replaced Paul Benet, Albertini, appointed executive VP of Sony Music Entertainment Europe in London last November (Billboard, Nov. 20, 1999).

Montfort’s promotion had been in the pipeline for several months; he has been working alongside Albertini on the day-to-day management of the company for some time. He also took on more responsibilities during 1999, directly overseeing the marketing and strategic advertising activities for Sony France.

According to Sony Music Entertainment Europe chairman Paul Russell, Albertini’s move was “the first step in a clearly devised plan that now results in Olivier becoming his successor in leading our French company.”

He adds that he expects Montfort and his management team will be able to grow the company in France “despite very tough market conditions right now and for the foreseeable future.” During Albertini’s five-year tenure at Sony Music France, its market share grew from 23% in 1995 to 30.2% in 1999, second only to market leader Universal.

Commenting upon his appointment, Montfort says, “When Paul-Benet was appointed in 1995, we quickly reached an understanding and started to work together for the benefit of the whole company. Gradually, I took on more responsibilities, and now a symbol of this continues—it’s a good thing for the artists and for the team.”

Albertini adds that he’s “delighted” that Montfort is taking over the reins of Sony Music France. “He is an integral part of our company. His management skills and perfect knowledge of the market make him the right person to take the company further.”

For his part, Montfort says he will initially focus on reshaping the Sony France management team. That will include finding his successor at Columbia—sources suggest he favors promotion from within—and a re-placement for Philippe Desinde, managing director of Sony Music Associated and Licensed Labels (SMALL), the company’s umbrella division for “left-field” labels. Desinde is leaving SMALL to become chief executive of Warner Music France (Billboard, April 2).

Montfort says he will not radically change the structure of Sony France, which will rely on four sources of repertoire: Columbia, Epic, SMALL, and Sony Music Media (special marketing and catalog exploitation).

Montfort, 43, joined Sony Music France as Columbia managing director in 1993. According to Sony Music France, Columbia has been France’s No. 1 label in market and chart share for the past six years. Montfort was closely involved with the development of Celine Dion’s career in France while managing various local acts, including Francis Cabrel, Jean-Jacques Goldman, and Patricia Kaas.

Prior to joining Sony Music, Montfort had worked in retail and was heavily involved in developing the Virgin Megastores chain in France.

S. Korea Loosens Ban Will Open Market To Japanese Music

BY ELISA KIM

SEOUL, South Korea—South Korea is planning to end restrictions on sales of Japanese music, animated films, and computer games as it further eases its longstanding ban on Japanese popular culture.

Culture and Tourism Minister Park Jie-won says the third stage in the ongoing liberalization process will begin no later than June. During a recent visit to Japan, in a meeting with his Japanese counterpart, Toshihiro Nikai, Park expressed his intention to expand the scope of Japanese pop culture products available to Koreans.

The latest stage in the liberalization process would open the South Korean market to Japanese music, animated films, and computer games and to Japanese television broadcasters. These areas had been excluded from previous relaxations of the regulations due to potential negative effects on South Korea’s domestic industries.

According to Park, there have been no significant negative effects on Korean society in the course of the two previous stages, so there is no reason to delay the policy’s further liberalization. The minister says it will announce details of the latest round of liberalization measures in May.

Opening the local market to Japanese pop music and video games has been the most contentious issue. Opinions are still divided on what impact the latest move will have. Korea’s Culture and Tourism Ministry estimates that current sales of domestic and international animation, music videos, and computer games total 2.21 trillion won ($2 billion). It predicts that the entry of Japanese products into the Korean market could take some 880 billion won ($884 million) won from that total.

Industry sources paint a brighter picture. “We are expecting damage to a certain degree at first—domestic
Europe Welcomes Return Of A-ha

BY PAUL SEXTON

LONDON—The Scandinavian pop wave breaking internationally is not limited to ingenue acts tasting fame for the first time. It includes a comeback for Norway's biggest chart export of all: A-ha.

The trio of Morten Harket, Pal Waaktaar, and Magne Furuholmen, who earned an entry in global pop history with such smash hits in the 80s as “Take On Me,” “The Sun Always Shines On TV,” and “The Living Daylights,” have renewed themselves as 21st-century men. “Minor Earth Major Sky,” their first album collaboration since 1995, was released across Europe by WEA on April 17.

If anticipation was already high among fans of a-ha's sophisticated songcraft, it has only been heightened by the opening single, “Summer Moved On,” which stood at No. 5 on Music & Media's European Radio Top 50 chart for the April 22 issue.

The album, the band's first with pop-alt. programmer at pop-alt. alternative outlet Orbis/Fritz in Potsdam, Germany, typifies the renewed welcome that radio is extending to the trio. “It still goes,” says a “Summer Moved On.” “They've matured, but we have a very young audience, and it's popular with them.” Ressler says that the station is airing the track in its highest rotation, between seven and 12 times per week.

“We're all determined to enjoy it a bit more this time, be less uptight about what we haven't achieved, and focus more on what we have,” says keyboard player Furuholmen. “There seems to be a really good sentiment around the band, and that's something we haven't really worked to create.”

A-ha is now signed directly to WEA Germany, whose managing director, Berred Dopp, says he is delighted to renew his ties with an act he has known since “Take On Me” made it a worldwide star in 1985. Like the group itself, he is particularly excited that the reunion has come about for all the right reasons—it was asked to perform at the Nobel Peace Prize Ceremony late in 1998.

“They’re national superheroes in Norway,” says Dopp. “They did one old and one new song for that occasion, and it caused such a stir in Norway and the guys enjoyed it so much, they decided to extend the idea and work on a full album.” He adds with a smile, “They don't need the money, believe me!”

Furuholmen is well aware of the stigma surrounding reunion projects. “The only thing that can save a comeback is a great record, because they are by definition really boring,” he says candidly. “We spent many years trying to forget about a-ha, trying to get some distance. I never said never, but I just said, I'm out, but I always felt we had our best record ahead of us, and that's why we never closed the door.”

Since a-ha’s last album, “Memorial Beach,” seven years ago. Furuholmen has become a successful artist with his work exhibited internationally; Waaktaar has had huge success with his band, Savoy; and Harket has released the solo album “Wild Seed.”

The band is actively promoting “Minor Earth Major Sky,” which will be released in the U.K. on May 25—somewhat later than in most other European territories—with “Summer Moved On” in stores two weeks earlier. “The U.K. company are really biting their teeth into the project; I couldn't be more thrilled,” says Dopp. “You cannot believe the demand for [the band] right now. They’re getting stellar offers to tour [especially in South America], and I'm sure they will, probably in the fall.”

Ressler adds that “Take On Me” was recorded in only five days and is a “must-have” in A&R’s eyes—after it proved popular during an “80s Week” program on the station.

Furuholmen says that song may or may not resurface as part of a-a-ha’s show. He must also try to shed the tendency to use popularly, in a way this is the competition we’re up against now,” he continues. “When you’re pushing 40 and your hair’s falling out, you have to hide a grin when you get up onstage. But at the same time, our main ambition was to make the best record we could. We have done, and really now it’s up to everybody else to decide.”

Sony Music Holland
Re-Integrates Epic, Columbia Labels

BY ROBBERT TILLI

HILVERSUM, the Netherlands—Four years after splitting its Epic and Columbia labels into separate operations, Sony Music Holland is to remerge the two companies.

In the revised setup, Columbia GM Wally van Middendorp will take up a new position as GM at Sony Music Holland. His counterpart at Epic, Gerard Rutte, will leave the company. Daan van Rijswegen becomes the head of A&R at Sony’s in-house record label, S.M.A.R.T. His responsibilities in the Epic-based subsidiary—home of chart act Acta & De Munnik. Van Rijswegen also has been appointed head of A&R at Sony Music Holland.

Wilbert Mutsaers, currently A&R manager at Epic, will extend his responsibilities to cover all Sony labels.

Eddie Traverso, his equivalent at Columbia, has left the company, as has Columbia TV promotions manager Ben Stuurman.

The remerger is based on the mere fact that we have to do something to counter the decreasing market,” says Patrick Decam, managing director at Sony Music Holland.

He compares the move toward one A&R department for all Sony labels (Continued on page 11)

India Turns On FM Radio
Despite Viability Concerns

BY NYAY BHUSHAN

NEW DELHI—India is gearing up for an FM radio boom following the conclusion of an government license auction in which private companies placed bids for 108 frequencies in about 40 locations nationwide.

But the FM radio industry feels it is still not clear how the industry will grow, as the frenzy surrounding the auction pushed license fees sky high. For a major metropolitan center like Delhi, the government's reserve price for 11 frequencies totaled $3 million, but at auction's close, the frequencies went for a sum of $17 million.

Sajeev Singh, CEO of New Delhi-based Digital Broadening, which provides equipment and consulting services to FM stations, "The government has yielded a total fee of $124 million, with an incremental clause of 15% per year for the next 10 years. The estimated worth of the radio industry is about $70 million, with a projected growth rate of 28%. I am sure half of the new FM broadcasters will be on a sticky wicket in trouble."

Singh was expected to give India's fast-growing music industry a further boost. Notea Sony Music India managing director Ressler, "We are getting requests from FM radio, 'Radio is what sells music worldwide, and it's great that FM is coming at a stage when we have become over-focused on visual appeal instead of audio."

For the first time there will be an opportunity for regional artists [to be heard on a wider basis], and I think FM will be most beneficial for international repertoire," Singh says. "We have been looking for an international as one big box, but there are so many genres bubbling under."

As for playlists, FM stations at first be expected to replicate the motions of music on MTV and Channel V, whose Indian strands are dominated by film-based music. But, as Singh explains, "If 11 stations in Delhi have the same film-based content, they face a big challenge in being distinct."

FM radio used to be a government monopoly, notably in the state-run All India Radio (AIR); then in 1983 a handful of private operators in Delhi and Mumbai were awarded "time licenses" by AIR for music to broadcast when FM pioneers Times FM (part of the Times of India newspaper group) and Radio Mid-Day (owned by the liquor-based Times group) started to become profitable in 1997-98, the government discontinued their time licenses in mid-1999.

Apparently, this was because the Indian government felt it was not getting a big enough slice of an estimated total of $20 million in ad revenue the stations were pulling in. After intense lobbying by the industry, the Information and Broadcast Casting Ministry last October announced a plan to auction FM licenses, in order to kick-start privatization of radio, which was modeled on the telecommunications license fee auction held in March by the Information and Broadcasting Ministry, which also led to outrageous prices.

Still, the opportunities in an era of convergence are there to be exploited for such companies as multimedia conglomerate Zee Telefilms, promoter of the popular Zee group of satellite channels, which led the FM-license bidding by winning 28 frequencies. The Times of India group, which came in second with 12 frequencies, can also be expected to build on the synergy with its strong presence in the print and Internet media to generate new revenue streams.

Virgin Music India managing director Mohan Mahapatra says FM radio will lead to new opportunities in A&R. "Radio is a non-intrusive medium, so it will directly contribute in boosting the profile of artists," he says.

Sony's Singh, noting that Indi-pop must cope with high video-production costs, says FM will help labels develop acts more effectively. "The indication is, music on FM radio, but can radio be a catalyst in that," he says.

Meanwhile, Indian advertising agencies are waiting to see whether the fledging FM stations can survive the heavy license fee payments.

"I feel that the high license fees are going to lead to some of the FM stations facing a severe cash crunch," says Sukh Seth, CEO of Equus Advertising. "As for advertising potential, I am not sure how much potential there is but I am not sure how the ad pie, which is largely dominated by television, will accommodate radio. We have yet to see how much potential there is."

But my view is that radio may offer quality and not quantity when it comes to advertising opportunities."

Though foreign-capital participation is being kept in check, Indian FM operators will be allowed to syndicate foreign programming, a task that will be left to the government, which curtailed the time licenses system in 1998.
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music mixes time
World-Beat Artist Kwesi Selassie Aims To Win Crossover Success In Canada

BY LARRY LEBLANC
TOBAGO—Like a growing number of world-beat recording artists in such large Canadian multicultural centers as Toronto, Montreal, and Vancouver, Ghana-born Kwesi Selassie is earnestly seeking the path that will allow him to cross over to the mainstream.

Last month, Selassie completed recording his self-produced fifth album, "2000 Years Of Love," in Toronto; it will be released by his own Lion-of-Africa label in Ghana next month and in Canada—where the label is self-distributed—in September. Selassie will tour Ghana and Nigeria for two months before beginning work on a six-piece band, or full, performing with a six-piece piece.

Since the late ’80s, Ghanaians have planted deep roots in Canada, particularly in Toronto, which now is a Ghanaian population estimated to be more than 50,000. Among the first acts attracted to the city were the Afro-funk band T’Nort and the highlife vocalists A.B. Crentsil, Jeyet Akah, and Pat Thomas. “Canada is the best place in the world for multicultural people,” says Selassie, who has returned to his homeland five years ago.

“Canada is the only thing not good is the music scene. World-beat African-Canadian artists like Selassie rarely receive mainsteam media coverage in Canada and get no airplay outside of community and college radio. They instead work on a grassroots level, gaining attention through spring and summer of folk and jazz festivals that feature international styles. ‘I don’t play much in Toronto,’ says Selassie.

“With an existing infrastructure for rock and country musicians in Canada, there’s more radio, television, and concert opportunities for those artists than world-beat performers,” points out Philip Vassell, publisher/editor of Word, Toronto’s R&B cultural magazine.

Adds Derek Andrews, music programmer at Toronto’s Harbourfront arts complex, which books Canadian world-beat artists throughout the year: “Canadian African artists are making a go of it, but they tend to support themselves by teaching music or other means. I can’t imagine Selassie is making a living from performing. You’d also think he would have crossed over more than he has to the Jamaican community because he plays reggae music.”

“I am not doing pure reggae music,” counters Selassie, who confirms that he does have a day job. “I have my own style. I work with musicians from Ghana, Jamaica, Japan, wherever, so as to make my music different.”

Selassie, however, was the first African to perform at the annual Canadian Reggae Music Awards in 1995 in Toronto. In 1996 and 1998, he was voted reggae musician at the Ghanaian-Canadian Community Heritage and Music Awards in Toronto, and he was honored for top reggae album (“Judgement Day”) and top reggae band at Canada’s 18th Caribbean Awards in Toronto. The following year, he was named top producer.

Despite its dominant reggae character, Selassie’s music is rooted in the upbeat, horn-influenced popular highlife music that originated in Ghana in the 1920s. It has been seen Spanish guitar and two primary strands: dance band highlife, and publish-

SGAE Has Active 1st Qtr.
Latino Web Portal, Dictionary Among Projects

BY HOWELL LLEWELLYN
MADRID—The first quarter of 2000 has been a busy one for Spanish music rights body SGAE, which launched four separate initiatives aimed at confirming its position as a key motor driving the promotion of Latin music worldwide.

Those initiatives have consisted of:

• the launch of the world’s only Internet portal specializing in Latin culture, Portal Latino (portalatino.com), which had 1.7 million hits between Jan. 1 and March 10; and
• the publication of a 10-volume "Dictionary of Spanish and Latin American Music," completed after 10 years of research in 20 countries

However, rather than pursue a music career, Selassie went to London to study criminal law at the College of Law. Then, much to the consternation of his family, he moved to Ghana to join his father, who is a lawyer himself—he abandoned his studies after three years and returned to Ghana.

Selassie infused the playing bass or drums in a number of bands in West Africa—from Ghana and Guinea to Senegal—before moving to France in 1990, where he briefly played with the Compur Band. When he returned to Africa, Selassie met Mario Gauthier in Burkina Faso. Gauthier, a French-Canadian, became Selassie’s manager and encouraged him to move to Canada.

In 1990 Selassie moved to Quebec, staying there for four years before moving to Montreal for three years, of which time paid to Gauthier, his father, 1992, Selassie co-produced, with Gauthier, his debut album, “Mr. And Mrs. Kontonkony!” (Mr. And Mrs. Hypocrite). In 1995, Selassie recorded his second album, “False Prophet,” and 1995, Selassie released his third album, “Empire Of Judgement.” The album, released in Canada only on the Lion-of-Africa label, has sold 10,000 units to date.

Later that year, Selassie released his fourth album, "Homma Me So Mo." Selassie’s music is on the rise.

WNSMITH PLC has blamed poor sales of entertainment product for a fall in profits during the first six months of its financial year. In the six-month period that ended Feb. 29, pretax profits were 101 million pounds ($169 million), down from 105 million pounds ($166.5 million) during the same period last year. Sales also declined; from 893 million pounds ($1.27 billion) to 1.35 billion pounds ($2.1 billion). Pretax profits at its core retailing businesses were down from 80 million pounds ($128.5 million) to 79 million pounds ($128 million), or 20.7%. According to SGAE executive president Teddy Bautista, who presented the society’s annual report, between 7 billion and 8 billion pesetas ($40.5 million-$46.2 million) was lost through piracy in 1999. Bautista says Spain’s own music market grew least year, with 69 million sound carriers sold, generating 8.2 billion pesetas ($47.5 million) in rights, up 11% on 1998.

SPANISH AUTHORS AND PUBLISHERS’ society SGAE collected 35.8 billion pesetas (207.1 million) in authors’ rights in 1999, an increase of 8.9% over the previous year. SGAE membership is now more than 57,000. Of the total collected, 17.3 billion pesetas ($100 million) was paid to public establishments operating radio and television, a 5% increase. Collections from abroad totalled 3.9 billion pesetas ($22.8 million), up 20.7%. According to SGAE executive president Teddy Bautista, who presented the society’s annual report, between 7 billion and 8 billion pesetas (40.5 million-$46.2 million) was lost through piracy in 1999. Bautista says Spain’s own music market grew least year, with 69 million sound carriers sold, generating 8.2 billion pesetas ($47.5 million) in rights, up 11% on 1998.

SINGAPORE-BASED digital rights management (DRM) provider MER- CURY, a subsidiary of local company National Computer Systems, is claiming to be the first company in Asia to offer a DRM service based on technology developed by California-based InterTrust Technologies. Newly launched MERCURY has announced strategic partnerships with regional and international companies, including France’s Cambio Technology, IBM Entertain- ment (Asia-Pacific), and Thailand’s Grammy Entertainment. The company has also announced plans to operate a pilot trial on secure music distribution over a three-month period with BMG, Grammy, digital music distribution site Soundbuzz.com, LycosAsia, and ellyi (an Internet company representing Hong Kong’s Emperor Entertainment Group).

CHANNELFLY.COM, a London-based music, media, and Internet group, has appointed Simon Grant Lowry as its CFO. He previously held the position of finance director at V2 Music from 1998, encompassing V2 Records and V2 Music Publishing. Prior to that, Lowry was financial controller of Hit and Run Music Group for four years. Lowry replaces Tim Bowen, who is leaving channelfly to pursue other business interests.

JOHNSON SJOEDSTROM, former president/CEO of Stockholm-based MNW Records Group, has been named CEO of the new Hong Kong-based Inter- net division of Joint Media Network (CMC/Media). He has been given additional duties as director of parent company HNH International and deputy chairman of HNH International Group. He will report to HNH International chairman and owner Klaus Heymann.

INCREASING PIRACY cost the German music industry 240 million deutsche marks ($120 million) in 1999, according to Dr. Heinz Streh, managing director of trade body the German Music Publishers’ Assn. Speaking April 14 at the International Music Fair in Frankfurt, Streh said an estimated 10 million CDs were illegally copied and sold last year in the country. He also warned that the number of CD burners is on the rise.

MICHAEL CHENG has been appointed VP/GM of MTV Networks Asia’s Taiwan operation, effective April 17. Cheng was previously chief director of Hong Kong-based CTN Entertainment Channel. In his new role with MTV Taiwan, he is responsible for managing the Taipei-based MTV office, overseeing advertising sales, network development, and marketing, as well as local creative production and programming in Taiwan. Cheng reports to Harry Hui, managing director of MTV Mandarin, who has been covering Taiwan since previous GM Rose Tsou left MTV in February to become GM of Yahoo Taiwan (BillboardAsia, Feb. 22).

EDEL RECORDS SWEDEN’s Helena Lantz has been promoted to the position of head of marketing and promotion, effective immediately. She was previously product manager/pop (Walt Disney Records and Mega Records). She joined Edel last September following stints at Bhana Vista Home Entertainment and Microsoft in Sweden, Lantz reports to Edel Records Sweden GM Jonas Thulin.
U.K. Government Publishes Online Study

BY LARS BRANDLE
LONDON—A music industry report commissioned by the British government has highlighted the need for greater online and land-based directives to cope with the online trading revolution. Unveiling the report “Consumers Call Tune-Up”—commissioned by the New Technology Group—U.K. Culture Secretary Chris Smith highlights the importance of quitting, more secure, easier, and cheaper ways of buying music online. Failure to address these concerns, Smith warns, will result in an increase in music piracy and foreign competition, damaging the U.K.’s 3.2 billion pound ($5.09 billion) music industry.

And with home Internet access doubling to almost one in four Britons in 1999, the timing of the report’s release is essential.

Music Publishers Assn. chief executive David Shuker emphasizes the importance of a legal and financial framework for the new technologies. “The report highlights the need for music to be available legitimately, creating a framework in which consumers are satisfied and publishers and writers actually get paid. This is the only way that music can be nourished at the grass roots,” she says.

Martin Mills, chairman of the New Technology Group, which is a subgroup of the Music Industry Forum, urges the government and the U.K. music industry to embrace legislative recommendations and, in particular, copyright-focused recommendations made by the Intellectual Property Group of the Creative Industries Task Force.

“Now is the time to move on from the current position,” Mills says. “The report shows that it is possible to make music available online in a way that is both secure and fair. The technology is there, but we need the right laws to make it happen.”

Music Publishers Assn. officials say the report highlights the need for new, more secure ways of buying music online. “The report shows that we have a chance to make sure that music is available online in a way that is both secure and fair,” said Martin Mills, chairman of the New Technology Group. “We need to make sure that the right laws are in place to make this happen.”

The report also calls for a new, more secure way of buying music online. “The report shows that we have a chance to make sure that music is available online in a way that is both secure and fair,” said Martin Mills, chairman of the New Technology Group. “We need to make sure that the right laws are in place to make this happen.”

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### Hits of the World

**Japan**

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**U.K.**

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**France**

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<td>Beauty Behind the Madness</td>
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<td>2</td>
<td>Drake</td>
<td>More Life</td>
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<tr>
<td>3</td>
<td>Justin Bieber</td>
<td>Purpose</td>
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<td>4</td>
<td>The Chainsmokers</td>
<td>Something Just Like This feat. Coldplay</td>
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<tr>
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<td>Marshmello &amp; Kane Brown</td>
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<td>DJ Koze</td>
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<td>A$AP Rocky</td>
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<td>The Neptunes</td>
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<td>Major Lazer</td>
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<tr>
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<td>MAP OF THE Soul: PERSONA</td>
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<td>2</td>
<td>Dua Lipa</td>
<td>Future Nostalgia</td>
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<td>3</td>
<td>The Weeknd</td>
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<td>Coldplay</td>
<td>Everyday Life</td>
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<td>5</td>
<td>Lewis Capaldi</td>
<td>Divinely Uninspired To A Common Man</td>
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**Italy**

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<td>J-Ax</td>
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**Music (in France)**

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### Additional Notes

- **New Entries:** New artists or albums entered the charts.
- **Re-Entries:** Artists or albums re-entered the charts.
- **Chart Positions:** Positions of the artists or albums in the charts.

This list is compiled by Billboard, London by Evelyn Emers and Menne Visser, Copyright (C) 2007, www.americanradiohistory.com.
THIRTY YEARS after the band released its first album, Beatles record is officially on sale in China for the first time. "We've been trying to get permission to sell Beatles works for the past eight years," says Cindi Dai, managing director of EMI (China), which shipped 50,000 copies of the remastered version of "Yellow Submarine" on March 28 in Beijing. Meanwhile, U.K. band James and Afro-beat star Femi Kuti will head the bill over local acts at the Heineken Beat 2000 festival to be held at the wonderful Allianz of the Sun May 15-14 in Beijing.

DAVANA MOB and NIGEL WILLIAMSON

FUNKSTAR DE LUXE seems to be a sun worshipper. Denmark's premier DJ hit the Euro charts with Bob Marley's "Sun Is Shining" (edel), and now he's back with a revamped version of the 1982 hit "Sunny Reggae" (EMI-Medley). The song was originally performed by the duo Laid Back, which was the biggest pop success to come out of Denmark. Released March 29 in Denmark, the single will be out in European territories, New Zealand, and South Africa in early May. It is the first release in an ambitious Emi-Medley project that will see a string of Danish DJs offering year 2000 remixes of catalog material. CHARLES FERRO

"POISON," THE DEBUT SINGLE by five-piece female pop act Bardot on Warner Music, made chart history April 17 in Australia. The group is the first domestic act to have its debut single enter the Australian Recording Industry Assoc. (ARIA) chart at No. 1. The only other domestic acts to achieve a chart-toppy entry are Midnight Oil, Silverchair, and Kasey Chambers. And only 13 acts, local or international, have entered at No. 1 in the ARIA charts' 17-year-old existence. Bardot, created from a 12-part TV series on the Seven Network on the making of a pop act, had a ready-made audience. The series was a ratings winner in Australia (2.5 million viewers each Sunday) and New Zealand, and it has attracted interest from U.K. networks. Bardot, signed to the EastWest imprint, will release its album in May.

CHRISTIE ELIZABETH

GERMAN ROCKER Peter Maffay has returned to the charts at No. 2 with "X" (EMI). The pop/rock album represents a resumption of the rock format with which he made his name, selling 30 million records in a three-decade career. His last record, "Encounters," was an excursion into world music. The new set's first single, "Bis An Ende Der Welt" (The End Of Time), written by bass player Ken Taylor, was released in Germany in conjunction with an eight-city teaser club tour. The album, produced at the Monat Studios in Dillingen, showcases Maffay's rock roots but also features rap elements on such tracks as "Rette Michele" (Rescue Me), a duet with 27-year-old Lukas Hilbert, who penned most of the lyrics. The song is slated for single release in early May. A 30-city German tour is scheduled before the end of the year.

ELLIJE WEINERT

DESPITE BEING RELEASED as the same week as the solo debut of ex. Verge frontman Richard Ashcroft and the latest chart regular in any love Steps, Craig David's "Ffill Me In" (Wildside) is topping the U.K. singles chart on April 9. A prime example of the burgeoning garage or "two-step" sound. The album, which contains 165,000 copies in its first week. Just 18, David was vocalist on Artful Dodger's turn-of-the-year garage anthem, "Be-Underground - The Song Say Bye See You" (Selecta). Hailing from Southampton on England's south coast, David has his own garage band, London top 40 station. 95.8 Capital FM, and his first album will be released this summer. "It's got the urban, U.K. garage thing moving through it," he says. But there's other influences, like the Spanish guitar/Latino vibe and a rocky number that's going to surprise people.

PAUL SEXTON

THE GLITZY SPIRIT of Sister Sledge is back on Swedish dancefloors. In the week ending April 15, the Nile Rodgers/Bernard Edwards-penned disco anthem "Thinking Of You," remade by Swedish &B collective Blacknuss, hit the No. 1 spot on the dance chart. The band's third album, "..." featuring guest vocalists Kemina and Swahili, has just been released in Sweden. Diesel Music has issued all three albums, but whereas the first two were distributed through BMG, "..." goes through Sony Music. But international plans are in doubt because of the diverging solo projects of the studio's eight members. "We're having problems because there are so many of them," says Diesel Music international manager Nutta Hultman.

KAI R. LOFTY
Universal To Unveil New Extranet
Long-Awaited Business-To-Business Site Builds On Predecessors

BY STEVE TRAUMAN
NEW YORK—Universal Music Group (UMG) is rolling out its new Universal Business Tools Extranet site the first week in May. The last of the big five music companies to establish a dedicated business-to-business site for retailers, media, and internal staff, UMG has had the advantage of building on data available on other Extranets.

Universal Music and Video Distribution (UMVD) president Jim Urie says, “Universal Business Tools is yet another piece in the building of the new UVMDS. We set out with only one goal in mind—to have the best possible site to aid our retail partners, and in this we feel we have succeeded.”

Urie used his own E-mail list of key retailers to tap into their opinions of existing Extranets. This input provided the basis for key elements of the Universal site and helped fine-tune the beta test stage over the past several months.

The secure-password-protected site, umvd.com, launches with digitized assets (liner notes, graphics) of more than 3,100 of the 14,000-plus UMG catalog of albums, according to Bob Cavallaro, MCA Records VP of information technology (IT) and a key member of the site-development steering committee.

With incorporation of the PolyGram and RCA catalogs, the digitized assets include DreamWorks, Interscope, Geffen A&M, Island/Def Jam, Universal Latin, MCA Nashville, Mercury Nashville, Universal/Motown, Universal Classics, and Verve.

Universal welcomes visitors to its “fully functional business-to-business site” with the slogan “We stand for artistry and artist development.” The user menu includes artist news and features; new-release information by artist, title, UPC, label, catalog number, release date, and music type; catalog information; publicity assets; tour information; point-of-purchase inventory, including downloadable ad slicks; and sales communications.

For dual music and video sites, there’s a direct link to the password-protected Universal Studio Home Video Extratools.

At the launch, all artist tour information will be provided with a direct link to Pollstar; UVMDS will take over this function in phase two—launching the third and fourth quarters. Audioclip clips also will be available later this year, along with personalized content, other service assets, and more robust publicity assets with direct links to each label.

Digital catalog titles will be phased in on a continuing basis.

Universal had the forethought to want to fully understand the big picture before going off-site, he adds. “Given where the Internet is going, and it’s dramatic impact on how the industry must do business in the future, the site had to have a lot of functionality and, most important, be user-friendly.”

Urie’s job was to help the steering committee build a solid business case for servicing UMVD’s retail partners with a cost-effective Extratool site.

Eisner Warns Online Piracy Will Stifle Artists’ Creativity

BY DON JEFFREY
NEW YORK—Illustrating the threat to the entertainment industry of Internet piracy, Michael Eisner, chairman/CEO of the Walt Disney Co., has warned that the growth of entertainment on the Web will “stall” if the creators of the content cannot enjoy the full rights of ownership of that content.

In a speech to media and investment executives April 4, Eisner outlined a five-pronged strategy Disney is undertaking to combat piracy of intellectual property such as music and film.

Eisner urged Congress to refrain from mandating compulsory licenses for the redistribution of content on the Internet; working with world governments to stop overseas piracy; creating an “aggressive campaign” with the Motion Picture Assn. of America to educate consumers about intellectual property rights on the Web, building cooperation among the music, broadcasting, film, and technology industries to develop effective encryption systems; and developing business strategies to make content available on the Net at “reasonable cost.”

Eisner said that in the music business “we have already seen that people will gladly pay fair prices for legally produced product even when it can be easily reproduced and uncopyrighted copies can be easily obtained.”

During his presentation at a conference sponsored by Schroders bank and Variety magazine, Eisner previewed the opening scenes of a Disney animated film coming out in May, “Dinosaur.” He said that the 80-minute movie—which required four years and 45 million megabytes of data to make—were “the first time in the wrong hands, could be compressed on a single DVD disc in a matter of hours and be instantaneously put on the Internet while the film is still in the theaters.”

If piracy diminishes revenues for creators, Eisner said, “we will be examples of the aggressive risk-takers will put their energies elsewhere, and the Internet will become a wonderful delivery system with nothing wonderful to deliver.”

In remarks that would not cheer video retailers, however, Eisner noted that consumers might find it easier to download a movie for $2.50 than pirate it; if that were true, “the Internet would have a profound effect on studios, since unlike home video rentals, the studios would be capturing all of the revenues.”

Eisner cited statistics showing that copyrighted products are among the fastest-growing segments of the U.S. economy and one of the biggest drivers of export sales. In 1997, he said, copyright-related industries contributed $160 billion to the gross domestic product (GDP); in 1997, they amounted to $350 billion, or 6.3% of the GDP.

He also said that from 1991-1997 foreign sales of copyright-related U.S. products rose to $66 billion from $36 billion.

Eisner would not divulge how many of its music card senders, which it claims to be in the millions, also buy CDs. The company says its in the prospects that it has changed its business model from deriving revenue by charging customers for digital greeting cards to obtaining revenue from advertising, sponsorships, and products sold through its Web site. For the nine months that ended Sept. 30, egreetings reports a net loss of $22 million on $1.3 million in revenue, compared with a net loss of $5.21 million on $182,000 in revenue in the year before.

Though egreetings has not commented on how many records are being sold through its site, Nancy Levin, president of egreetings’ entertainment division, says, “We know that we’re helping to sell records [based on our data]. We can also help with the transition from a first single to the second.”

In the future, Levin hopes to use egreetings to fine-tune records prior to their release. She believes that “this could be a unique and powerful setup,” though a deal of this kind has yet to be signed.

San Francisco-based egreetings features music clips of more than 30 mainly pop or rock acts, such as Christina Aguilera, Vertical Horizon, Chris Isaak, and Brian McKnight. Most of the artists are affiliated with BMI or Universal, with whom egreetings has struck tailored deals. Levin, who would not give details on the specific pacts, says the site is in negotiations with other labels as well.

“We discuss with the labels or the artist which songs and what artwork will be used on the site,” says Levin. “Then we work it through our business and design department. It’s a real back-and-forth process.”

Typically, three separate clips are created for each artist. Levin says that one clip is usually a past hit and at least one showcase a new song. A clip stays on the site as long as it’s still hot.

“This is an effective way of marketing at the moment,” says Martin Kirkup, Counting Crows’ manager: “A high percentage of the band’s fans are active on the Internet, although that giving them a choice of egreetings messages was a fun thing to do. It’s not spamming anyone. It’s attractive to the eye and the ear. I don’t see any conceivably downside to any of it.”

(Continued on page 77)
at Warner Music Germany.

Gebhardt, a 15-year Warner veteran, at the end of August from its current site in Maastricht to a building in Cologne's new Mediapark center. Meanwhile, the Warner chief is prepping for the relocation of his companies from several Hamburg sites into one new headquarters in 2002.

Gebhardt says the move, which he calls an "independent repositioning," is designed to "get rid of the old company's overhead and improve morale." He also notes that it will help Warner Music Germany "become more efficient and competitive in the future." Gebhardt says that the move will create "more space for the company's growing creative team, and will allow us to better utilize our resources." He also notes that the new headquarters will be "more modern and functional," and will have "better technology and facilities." The move will be completed in time for the new year, and is expected to cost about $5 million.

The move is part of a broader strategy to "strengthen our presence in the German market and improve our competitiveness against our competitors," Gebhardt says.

The move will also bring about some changes in the company's management. Gebhardt will remain as CEO, but a new executive vice president of sales and marketing, Ruediger Fleige, will be appointed. The new executive vice president of sales and marketing will be responsible for overseeing the company's sales and marketing efforts in Germany, and will report directly to Gebhardt.

The move is also expected to bring about some changes in the company's marketing strategy. Gebhardt says that the company will focus more on "innovation and creativity," and will "embrace new technologies and formats." He also notes that the company will "adapt our marketing strategies to the changing needs of our customers." The move is expected to be completed by the end of the year, and is expected to cost about $5 million.
New West, Doolittle Labels Merge; Dreese To Give AFIM Keynote Speech

by Chris Morris

INDIE MINI-MEGA-MERGER: Label entrepreneurs being what they are, it isn’t too often that one encounters a pair of indie labels throwing in their hands together. However, that’s precisely what Los Angeles-based New West Records and Austin, Texas-based Doolittle Records have done.

The two companies have merged their assets to form what New West president Cameron Strang calls “a new entity, a new New West.” Both firms will now operate under the New West rubric; the company will maintain an Austin office (Doolittle’s old headquarters) staffed by seven people and a three-person L.A. office, where Strang and VP of licensing and A&R Peter Jesper are based. (Jesper, a key member of Minneapolis’ Twin/Tone Records during the 80s heyday of the Replacements and Soul Asylum, joined New West in January.)

The new alignment may come not a moment too soon for Doolittle. In January, label founder Jeff Cole exited; Strang says, “I think there was a difference in philosophy between him and some of the other owners.”

At the same time, Doolittle’s distribution deal with Ship/Def/Mercury came to an end. Fortunately, for all concerned, Jay Woods, Doolittle’s VP of operations and a former sales and marketing staffer at Justice Records in Dallas, had met Strang, then an attorney, when Justice was putting together its celebrated Willie Nelson tribute, “Twisted Willie,” a few years ago.

Strang says, “We had remained friends and helped each other do various things . . . Jay Woods was really the catalyst for [the deal].”

George Fontaine, the majority owner of Doolittle, “was interested in New West,” Strang says. “We put our heads together, and he is now owner of New West as well. I had to give up a little bit of my baby.”

With the addition of Doolittle’s staff, Strang says, “now we’re really a full-service label.” The company’s existing rosters, which both emphasize roots-music talent, also make a neat fit. Doolittle’s signers included Texas al-country band Stobberbone, Austin singer-songwriter Trish Murphy, and Missouri roots-rockers the Bottle Rockets, while New West’s acts include such Texas-bred acts as Jon Dee Graham, Shaver, and Stephen Bruton.

The new New West’s upcoming 2000 releases—which will continue to be distributed through RED—will include new albums by Stobberbone, Graham, and Shaver and a debut from Ohio singer-songwriter Tim Easton, former front man of the Haynes Boys.

HES BAAACK: Mike Dreese, the plain-speaking and always provocative CEO of Boston-based Newbury Comics, will make a return appearance as the keynote speaker for the Assn. for Independent Music (AFIM) Convention May 4 at the Renaissance Cleveland Hotel in Cleveland.

Four years ago in Baltimore, when AFIM was still known as the National Assn. of Independent Record Distributors & Manufacturers, Dreese gave a startling keynote address that focused on the prevailing darkness in the business (Billboard, June 8, 1996). At that juncture, indie distributors were wool in returns, as record distributors flattened like a pancake. Dreese took a tough stance, and, using a mix of well-chosen statistics and common sense, he advised the Indies to get their houses in order.

We can expect more of the same this year. While we hesitate to suggest what territory Dreese might cover in his speech, we might anticipate a blast or two at home CD burning, which the executive and Newman are currently crusading against. No matter what they tell us, you can bet Dreese will bring his prickly intelligence and biting humor to bear.

QUICK HITS: In the course of announcing its unaudited fourth-quarter and year-end figures on April 12, Navarre Corp. in New hope, Minn., said it had broken off auction negotiations with the Ripple Plain. Minneapolis-based music and video firm Simular Entertainment (Billboard, March 3). Navarre said the deal was “because of the parties’ failure to agree on an appropriate valuation” . . . Gary Tanenbaum, VP of operations for Del-Fi Records in L.A., has exited the company. According to a Del-Fi spokesman, Tanenbaum left to work on a “secret Internet project.” Tanenbaum revitalized the label with a classic series of catalog releases that included two Bobby Fuller collec-

(Continued on next page)
DECLARATIONS OF INDEPENDENTS
(Continued from preceding page)

Notions and a Ritchie Valens boxed set.

FLAG WAVING: Unless you're a faithful reader of skateboard mags like Thrasher or Transworld, you may not be familiar with Tommy Guerrero, who makes Mo Wax/Beggars Banquet box "A Little Bit Of Somethin'" hit the streets June 20.

But the skating faithful know Guerrero well: A pro skateboarder from 1985 to 1994, he today operates his own company, REAL Skateboards, in the San Francisco Bay Area. The firm deals in everything from board decks, trucks, and bearings to clothing and backpacks.

However, Guerrero has also been a musician for the past 20 years. "I've been playing music since I was 13," he says. "Me and my brother played in punk bands...I was playing on bills with bands like Fear, Bad Brains, D.O.A., Social Distortion."

Given his background in punk and the fact that skateboarders tend to gravitate toward a particularly aggressive type of music, it's surprising that Guerrero's album is an extremely mellow, melodic, and soulful all-instrumental project. In the liner notes for the album, Guerrero—who plays everything on the record—names such influences as John Coltrane, Bill Withers, Tortoise, Latin Playboys, Stevie Wonder, and Santana.

"I grew up listening to a lot of old soul and funk and jazz," he explains.

Guerrero has been recording on his own for the past seven or eight years and has his own 4-truck and A-lab setup at home. He released an album, "Loose Grooves And Bastard Blues," on the San Francisco indie Galaxia two years ago (two tracks are included on "Somethin'" ).

But the skate connection brought him to Mo Wax, the London-based home of such cutting-edge electronic acts as DJ Shadow, UNKLE, and Money Mark.

"I made this skate video, and I did all the music as well," Guerrero says. "Andy Holmes at Mo Wax, who is also a skater, saw the video and asked to release the music."

The trip-hopping sounds on the album aren't the end of Guerrero's musical endeavors. He also plays bass in Jet Black Crayon, an instro unit that toured the West Coast last year with Chicago's Isotope-217.

"I'd like to get something together to go out and play some of this stuff [from this album]," he says, "but it's difficult. The style I play is different, so when I've tried to have people play it, it didn't come out right."

UNIVERSAL TO UNVEIL NEW EXTRANET
(Continued from page 72)

would meet all their needs.

"We wanted to have a secure site that would provide new release and catalog information and artist/album/ artwork/publishing information," Cavallaro recalls. "We wanted primarily to improve our marketing efforts to showcase all our label and artist data by providing immediate 24-hour-a-day, seven-day-a-week coverage to our sales, media, and trade partners. We also wanted to ease the internal demands on each of the labels to individually gather these assets and information by streamlining delivery to our retail and trade partners," he adds.

To register, a prospective user simply logs on to the site, fills in all relevant company information, and then checks off his or her affiliation with Universal: retailer, distributor, press/publicity, Universal employee, buyer, or creative/graphic designer.

"We are focused on making it very simple and very easy for any user to search and find any needed information," Cavallaro says.

A specialized search function lets a user streamline the selection process—for example, by typing an artist name and clicking on the "go" button. Any records in the database will be displayed, and another click takes the visitor to a specific page with all currently available information on that artist or title, with subsequent clicks to reach available artwork, for example.

UMVD and UMG will leverage this initial Extranet technology to provide future links not only to individual label sites but also to each label's respective artist sites.

"Our new Extranet is seen as both a strategic and significant cost-saving effort," Cavallaro says. "We'll be constantly refining the information to meet the changing needs of this dynamic new music marketplace."

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NRM May Have Missed The Trend With MP3 Deal

Lately, I AM frequently asked, “What is Bill Teitelbaum, National Record Mart (NRM) chairman, up to?” Since my response has been, “Unclear,” I thought I should suss out the situation.

Teitelbaum has been busy over the past month, first buffeting the industry by announcing on March 24 that the publicly traded NRM had agreed in principle to acquire MP3Board.com, an MP3 search engine that also offers an online store where one can buy CDs. That move puzzled many in the industry, mainly because MP3 is considered a curse word by most label and retail executives.

A week later, he announced that he is seeking authorization for another 11 million shares of NRM stock, which could be used to make corporate acquisitions. With about 5 million shares outstanding—and the authorization for another 4 million shares already given at the time when NRM went public in 1993—the additional 11 million, if approved at the company shareholder meeting in August, would give Teitelbaum a war chest of 15 million shares for further acquisitions.

You see, Teitelbaum wants to convert his company from being a retail-based chain into an incubator of Internet companies that focus on entertainment content. Such a strategy would allow him to focus on his strength as a deal-maker, as opposed to his current role of heading up a 185-unit chain.

However, since he made those announcements, it appears that the stock market has made the strategy moot.

Over the past few weeks, a long-overdue day of reckoning has finally taken place on Wall Street for Internet companies, and now many of those companies have seen their share prices significantly devalued.

Consequently, it looks like Teitelbaum—a smart financial executive whom you can always count on to come off-kilter, yet insightful, view of the music industry—is suffering from a serious case of bad timing and bad luck.

Since the deal was announced, the NRM stock price has been almost cut in half, falling from the $5.22 close it had on the day before the deal was announced to $2.69 at the end of trading on April 18.

While Teitelbaum was very willing to talk about the MP3Board deal, he wouldn’t provide me with any information about where the company is located, what its phone number is, or the names of senior management for the company.

So after contacting the Webmaster for the MP3Board.com site, I was able to get a little information about the company through an e-mail interview with Eli Mapstead, president of MP3Board. He said that his company is half owned by something called Peacekeeper Enterprises LLC and that the other half is owned by another party, which he said he couldn’t disclose. The company is based in California, he said.

In addition to acting as a search engine, Mapstead said, his site allows artists and Webmasters to post their MP3 files and link back to their Web sites.

Teitelbaum told Retail Track that he may merge NRM’s online store with MP3Board’s store. Combined, the two E-stores will have about $800,000 in revenue this year, he says. For his part, Mapstead wrote that one of the plans when the merger is completed is for MP3Board to expand into the “E-commerce arena in an unconventional way.”

The deal with MP3Board calls for the company to go public through the back door, so to speak. In a rights offering, existing NRM shareholders would receive shares amounting to 25% of a newly created company, which would be an NRM subsidiary containing MP3Board that then would trade on Nasdaq.

Other details of that transaction weren’t announced, but Teitelbaum says that the MP3Board owners were going to get a couple of million dollars in cash. Other sources further reveal that the MP3Board owners would retain about 30% of the new company, with NRM owning the remaining portion, or about 15%, of that company.

However, with the recent events in the stock market, Wall Street executives contacted by Retail Track believe that Teitelbaum will pull out of the MP3 Board deal.

Says one, “Bill recognizes that the market is not properly valuing music retailers, and he is very aware of market trends concerning incubators, so he tried to graft his company to what the market wants. But he has missed this market trend.”

Teitelbaum, however, begs to differ. He says that in moving into the incubator role, NRM is going to take a contrarian view to other incubator players, looking for entertainment content companies.

In fact, he says he wants to invest in Internet entertainment companies that “create content.” And, “we would rather be a material part of developing a group than selling a caboose and selling the CDs,” he says.

It will be interesting to see how this one plays out.
music would lose] no more than 6% of its market share—but it will soon recover,” says Choi Sung-jong, director of Syn-mara Records, a leading Korean label. “Rather than looking at this liberalization more negatively, we are taking an active approach by talking with four Japanese labels about licensing their albums in Korea. Right now, we are in the final stage of negotiations with them.”

Sony Music Korea is expected to be in the vanguard of labels introducing Japanese product into South Korea. “We have over 100 Japanese music titles ready to be released as soon as the announcement is made, and most of them have been big hits in Japan,” says Moon-seon Park, assistant manager at Sony Music Korea. Because of the ban on Japanese pop music, sales of pirated and illegally imported “J-pop” titles are huge in South Korea, although precise data are unavailable.

“This is a necessary step to take for the Korean music industry. In the long run, it will not only broaden the market base but also increase competition and heighten the quality of Korean domestic music,” says Hwang In-suh, executive director at another prominent indie label, Doremi Records.

A report released by the Samsung Economic Research Institute in 1998 suggested that the adverse effects of liberalization on the home entertainment industry would be much less dramatic if the South Korean government opened up the broadcasting industry at a later date than the music industry. The logic behind this argument is that any negative impact upon the Korean music industry would be slowed, if not thwarted, by Japan’s initial inability to promote product through TV and satellite broadcasting.

While relations between the two countries were normalized in 1965, a ban on Japanese pop-culture products remained in place as a reaction to Japan’s attempts to eliminate Korean language and culture during the 1910-1945 colonial period. Following a joint declaration in October 1968 by President Kim Dae-jung and then Japanese Prime Minister Keizo Obuchi, South Korea’s 35-year-old ban on Japanese pop-culture products ended with the first imports of international award-winning Japanese movies, magazines, and comic books.

The second phase of liberalization, beginning in September 1969, allowed Japanese pop singers and entertainers to perform at indoor venues with 2,000 seats or less (Billboard, Oct. 9, 1999). The second phase also vastly loosened the ban on Japanese films in South Korea to include those fit for “family viewing.”

A key aspect of the government’s liberalization strategy is attempting to end the enmity between Koreans and Japanese. According to Sun-chul Lee, president of Palmecca, a leading Korean concert promoter, “The ministry’s attempt to lift the ban on a gradual basis has certainly helped to ease the hostility toward Japanese culture.”

EGREETINGS (Continued from page 74)

Such was Tucker’s thinking when he first presented the concept of the cards to BMG last October. An agreement to try a test run with a few select artists, such as Windham Hill’s George Winston, proved successful, and in December, after the company went public, artist selection was expanded.

BMG director of online marketing Evan Harrison says, “Egreetings has proven to be a tremendous strategic marketing partner. They provide an innovative way to connect our music to our fans. This helps link the name of the band with the song people are hearing on the radio. This type of viral marketing will end in a sale eventually, even though the percentage of overall Internet sales is still pretty low. It’s a boost for all involved.”

The music portion of egreetings has become the third most popular section on the site and helped account for the 21 million hits the overall site received last December, Tucker believes.

The site’s growth has also come at a very small price. Tucker claims that while some sites can spend up to $90 to attract one customer, egreetings’ customer acquisition cost is less than $1. “Our basic revenue model is to support the site with advertising and selling product. Our partners include Paul Allen of Vulcan Ventures and NBC, who invested $14.1 million in egreetings in early October.”

Cards with clips from such NBC shows as “Will & Grace,” “Providence,” “The 70s,” and “Late Night With Conan O’Brien” are available as a result of the NBC deal, and links enable senders to click to the shows’ Web sites. Additional entertainment clips include animation from such feature films as “Austin Powers: The Spy Who Shagged Me” and “Stuart Little.”
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**Adult Vid. Co. Tries a DVD Game**

**Vivid Targets Mainstream Market With ‘Mind Teazzer’**

**BY JIM BESSMAN**

**NEW YORK—**With the release of the “nursery-rated” “Interactive Mind Teazzer” DVD, the adult video supplier Vivid Video is looking to expand its presence into the mainstream home entertainment marketplace.

Recently released under the company’s Vivid Interactive line, the puzzle game was directed by actress Dyna Lauren and is priced at $34.95. It utilizes Vivid’s state-of-the-art interactive technological platform, via the instructions of Vivid’s Superstar Kira Keren, to construct “the perfect woman” by assembling the desired clothed body parts.

“If you do it correctly, you reward yourself with a strip tease,” says Vivid co-owner James Gamat, noting that the mature-rated program offers a tame version compared with its adult-rated version released last month as “Interactive Body Parts.”

More significant, Kemen notes that the game can be played on DVD and DVD-ROM players and, especially, on such new video game machines as Play-Station 2.

“Obviously, the larger market is the non-adult business,” says James, looking forward to the summer rollout of Sony’s PlayStation 2 and new video game hardware from Sega, Nintendo, and Microsoft. “They’ll all be able to play our discs, and you can imagine how big the market is constantly becoming as soon as these game consoles come out.”

James says the company has high expectations for the game because it appeals to the video game market’s 18-34 age demo, which matches Vivid’s customer base. In addition, video retailers are beginning to stock games in their stores.

“Music isn’t a big seller, and laser is dead, so they need something to fill space,” James says. “Tosel, Hollywood Video, Musicland, Trans World—all the major chains are having game sections, and even smaller ones like Movie Gallery carry them.”

But in order for retailers to accept Vivid product, it had to refine its triple-X product.

“ ‘We’d never have a chance to get in except by producing a mature-type title—for lack of a better word,’ says James. ‘But when you compete with Playboy, you have to do something extra, so we’re taking the technology from the adult side, updating it, and applying it to mature titles.’

As an example, the four-hour, fully interactive “Mind Teazzer” offers multiple viewing angles and moving menus, full-motion choices, and interactive “bathroom” rooms, plus trailers for the latest Vivid videos.

With the disc’s multiple angles and multiple-level navigation, James notes that the production costs are far greater than a regular linear transfer of a Vivid video to DVD.

“ ‘It’s a quite complex program, and it makes money back since we’re the only ones doing it,’ James says. ‘We’re finding that a lot of people are buying adults titles just to play with the angle button, and I’m happy to spend the production money to give the customer something they can’t get anywhere else.’

With more studios bypassing video distributors in favor of direct shipping, Vivid’s mature product is getting more attention and placement, James says. “ ‘They’re having a hard time finding replacement product, which for us is a godsend, because they’re coming to us to buy our product for their pipeline.’

James also cites an “immediate response” from Play-Station 2 game distributors who saw a preview of the product at the last Consumer Electronics Show.

Both Lauren and Keren are set to play the game in stores May 11 at New York’s Virgin Megastore in Times Square, with the action being projected onto the huge Times Square Jumbotron outdoor screen nearby.

Vivid is also conducting a “Mind Teazzer” competition at the 52 Tower outlets that carry Vivid interactive product. Winners of the contest will be awarded trips to Hong Kong, Paris, London, Tahiti, or Bangkok, Thailand.

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**When you compete with Playboy, you have to do something extra**

- David James -

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**DVD Hardware, Software Shipments Rise; CustomDisc.com To Sell Movie, TV Titles**

**D**VD ON A ROLL: The DVD Entertainment Group is reporting a 188% increase in DVD hardware shipments during the first quarter. The group says 1.8 million players were shipped and that the two-disc player market will ship 1.1 million during this year. The installed player base has grown to nearly 6.5 million in North America since the launch of the format in 1997. Penetration is expected to reach 11 million homes by year’s end, according to the organization.

With player prices sinking below the $300 level in many cases, the estimate might be conservative. More than 70 different format player models from 30 different companies are currently available.

On the software side, the news is even better, with a 200% increase in shipments over last year’s first-quarter figures.

During the first quarter of 2000, the DVD Entertainment Group estimates that nearly 30 million movies and music videos were shipped just in North America.

“When you add that to the 50 million during the fourth quarter, that’s 80 million in two quarters,” says a 2002 Entertainment Group spokesman Amy Jo Donner, “and we’re on mark to hit 200 million this year.”

The group says that since the introduction of DVD, 160 million software units have shipped to dealers.

In terms of revenue, DVD is rapidly taking a bigger chunk out of VHS sales. The group estimates that DVD sales will generate approximately $4 billion in retail revenue this year, which is about half of the sell-through video market.

Another prediction from the group is that title availability will rise from 6,000 to 8,000 by year’s end.

**CUSTOM VIDEO: Online custom CD Web site CustomDisc.com wants to offer movies and television programs in addition to music.**

**Chairman/CEO David Gould says the company should begin offering its first batch of films in six to eight weeks.**

**Technicolor’s new entertainment division has negotiated deals with executives in Hollywood.**

**“The company must invest in the product that will keep the best-JP’s of all those out,” Gould says.**

**Rock the Vote: Seven candidates have been selected to run for the Video Software Dealers Assn. (VSDA) board of directors.**

**Candidates are Karimka Kay Adams, Monica Minter in Topanga, Kan.; Rick Blanken, SuperHit Movie & Games, Delaware, Ohio; Jo Gianni, Video Villa, Lisle, Ill.; John Heim, Video City, Lakewood, Colo.; Harald Rosenbaum, Video Video, Morristown, N.J.; Tom Warren, Video Hut Inc., Fayetteville, N.C.; and Richard Woodroof, Go-Video, Southbury, Conn.**

Ballots go out to members on May 24 and must be returned by June 23. Winners will be announced prior to the VSDA convention July 8-10 in Las Vegas. Elected board members serve three-year terms.
Barney, Spot, Teletubbies Product Due

PRE-K PARTY: A trio of big-name preschool properties—Barney the Dinosaur, Teletubbies, and Spot—is hitting retail shelves with new products in the next two months.

First up is Lyric Studios’ “Barney’s Super Singing Circus,” which arrives in stores May 16 on DVD ($24.99) and VHS ($14.95). The video features the purple dinosaur, his new giant reptile friends Topo and BJ, and his human friends romping through 14 kid tunes, including “Animal Fair,” “The Squirrel On The Flying Trapeze,” “Yankee Doodle,” and “When The Circus Comes To Town.” The 50-minute program reinforces pre-K fundamentals like colors, counts, and concepts.

The DVD version offers several features and bonus elements that make the $25 price point a Barney bargain. It has English and Spanish audio tracks; eight interactive DVD-ROM games, including “Balloon Pop,” “Circus Dot-To-Dot,” and “Super Circus Puzzles”; a 20-page electronic read-along called “A Tent Too Tall,” featuring character voices, music, and sound effects; a sing-along with onscreen lyrics from the program’s 14 songs; and “More Barney Circus Fun,” with 45 minutes of circus scenes from three other Barney videos.

The DVD also has Web links to Lyric sites, a behind-the-scenes look at Barney and his circus performers, previews from 19 other Barney videos, a three-minute sampler of 12 songs, and four video clips from Australian preschool entertainment star the Wiggles, among other features.

Next is Warner Home Video/PBS Home Video’s limited-time two-pack featuring the first two Teletubbies videos, “Here Come The Teletubbies” and “Favorite Things.” The videos are paired in a two-disc set available at retail June 6 for $29.98.

The brightly colored, collapsible case features two see-through windows with images of Tinky Winky, Dipsy, Lala-Laa, and Po on the sides. As an added incentive to buy now, both titles will go on moratorium Oct. 1.

The remaining Teletubbies titles—“Nursery Rhymes,” “Dance With The Teletubbies,” “Big Hug,” and “Funky Day”—will remain available at retail.

“Here Come The Teletubbies” introduces tots to the quartet of TV-totmed characters as they frolic through Teletubbylvania. In “Favorite Things,” kids observe the Tubbies with their most cherished possessions: Dipsy’s harp, Lala-Laa’s ball, Po’s scooter, and Tinky Winky’s infamous magic bag.

Finally, Walt Disney Home Video is carrying on June 13 the first full-length feature in its line of Spot titles, featuring children’s author Eric Hill’s beloved puppet. Titled “Discover Spot,” the video has the added distinction of featuring Academy Award nominee Haley Joel Osment, the impressive child actor from “The Sixth Sense,” as the voice of the tiny canine.

Priced at $19.98, with a running time of 70 minutes, “Discover Spot” includes a free Spot puzzle in every video and features 13 songs highlighting Spot’s everyday adventures.

The live-action program (another first, as the video series has thus far been animated) has the endearing pup playing hide-and-seek with his pal, making his own breakfast, and running out with his grandfather.

Hard to believe, but this year marks Spot’s 20th “birthday.” To celebrate, Disney has a yearlong marketing campaign highlighted by the character’s first-ever national TV ads.

The Penguin Group, which publishes the Spot books, will be broadening the Spot product line with toys, interactive product, and tie-ins with retailers and nonprofit organizations.

Hasbro will release the first Spot CD-ROM, “Spot And His Friends,” this summer. The cute lil’ critter is also this spring’s “poster puppy” for literacy, utilized by the American Library Assn., to promote reading for kids.


The title is part of the fourth and final wave of Warner Home Video’s Family Entertainment Century 2000 collection, which also includes a re-priced “Space Jam,” the live-action and animated film that stars Michael Jordan. The title has been price-reduced to $14.95 for the promotion.

Warner is also releasing the (Continued on next page)
DVD version of “Space Jam,” for $24.98. Its extra features include behind-the-scenes documentaries “Jammin’ With Bugs Bunny And Michael Jordan”; commentary by director Joe Pyka, Bugs, and Daffy Duck; three music videos, including Seals’s “Fly Like An Eagle,” R. Kelly’s “I Believe I Can Fly,” and “Monsters Anthems”; and the original theatrical trailer.

Other titles from Warner’s “Looney Tunes Presents” will be re-priced and include “Home Tweet Home,” “Tweet and Lovely,” “Marvin the Martian Space Tunes,” and “The Bugs Bunny Roadrunner Movie.”

“Taz’s Jungle Jams” carries a $14.98 tag and is packaged in a “Taz brown” clamshell. The program contains six Taz cartoons, plus four Looney Tunes jungle toons. Order date is June 27.

Each Family Entertainment Century 2000 video comes packaged with coupons worth $250, good toward purchases of products from Act II Popcorn, Princess Cruises, Zenith, Fuji Film, and Kid Rhino.

Plus, customers who buy any three of these titles can receive a fourth free. The Buy Three Get One Free offer is being advertised on television, in print media with traditional radio and print ads, and targets kids and families.
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**LIFELINES**

**BIRTHS**

Boy, Felix Bradley to Daulet Brady and Max Bulwa, April 12 in Los Angeles. Father is the associate director of special issues for Billboard. Mother is a systems administrator for Warner Bros.

Girl, Abigail Elizabeth, to Jim and Lisa Ginsburg, March 1 in Chicago. Father is president and founder of Cedille Records.

Boy, Aidan Francis, to David and Edith Shea, March 6 in Los Angeles. Father is VP of DCA/GoZa Records and an attorney for Fox Family Worldwide.

Girl, Lauren Rose, to Paul and Kristina Farberman, March 24 in Los Angeles. Father works for the management company Feeling Productions.

**MARRIAGES**

Ed Stusiam to Amy Hartman, March 20 in Maui, Hawaii. Groom is a music producer.

Vicki Greenleaf to Bruce Faulk, March 25 in Ocho Rios, Jamaica. Bride is president of Greenleaf & Associates. Groom is a TV and film writer/producer.

**DEATHS**

Alan Betrock, 49, of cancer, April 9 in New York. Betrock produced Blondie's first demos and albums by Richard Hell, the Smithereens, and Marshall Crenshaw among others. He compiled Pye Records' retrospectives on the Kinks, the Troggs, the Searchers, and other British Invasion bands. He served as editor of the seminal late-70s punk/new-wave magazine New York Rocker and went on to operate his own company, Shake Doaks, devoted to rock'n'roll and counterculture publications. His definitive book “Girl Groups: The Story Of A Sound” was published by Delilah Books in 1982. Bet rock is survived by his mother and a brother.

Jo Lope, 37, of an undisclosed cause, April 14 while vacationing in Jenner, Calif. Lope served as the Latin music coordinator for Tower Records since 1998. He began his career at Valley Record Distributors in 1989 and later worked on Sony Discos and Disco Azteca. Lope is survived by his father, two brothers, and four sisters. Services were held April 18 in Woodland, Calif.

**WORDS AND DEEDS**

(thing can happen. It's a big rush, and when I land it's like, 'Ah, they caught me.'"

Redman's next solo effort is still being envisioned. "I'm supposed to come out this summer," he notes, "and I have about two tracks done. But [Def Jam] may make it this fall because the 'Blackout' album is still bumminger." "Blackout" has sold 1.2 million units, according to SoundScan.

He recently inked an imprint deal with the label for his Funky Noble solo project, which will center on "The Jamie Foxx Show" (Universal Latino) bows at No. 39. Shannon is an Irish-American from Brooklyn, N.Y., who is a construction worker by day and a budding messing around by night. Shannon is slated to play a showcase Wednesday night (26) during Billboard's International Latin Music Conference.

**MTV IS THREE:** MTV Latin America has created a third feed that serves the Central American and Ecuador (Billboard Bulletin, April 18). The new Central Service has a distribution of nearly 1 million households, of which Chile contributes 70% of that number.

The Central Service represents yet another step in furthering MTV Latin America’s regionalization strategy that began in 1996 with the creation of two differentiated services for the North and South regions of Latin America.

**CHARTS/RADIO: Another week, another 20 million audience impressions for Son By Four's "Champion smash 'A Puro Dolor" (Son Dysco)."

Actually, “A Puro Dolor” scores 20.7 million impressions, up 500,000 from year ago.

For the fourth week running, “A Puro Dolor” rules the pop and tropical/salsa chart genres.

That has notched 11.6 million impressions on the pop genre chart, up 1.4 million.

On the tropical/salsa chart genre, “A Puro Dolor” earned 13 million impressions, down 500,000 from last issue.

After one-week absence, Con- junto Primavera’s “Morrir De Amor” (Son Dysco) regains first place on theropical/salsa genre chart with 9 million impressions, unchanged from last issue.

New to Hot Latin Tracks this issue is Patrick Shannon, whose recent single “En El Merengue” (Universal Latino) bows at No. 39. Shannon is an Irish-American...
LPFM Debate Overshadows Confab
Fritts, Kennard Trade Barbs Over Initiative's Necessity

BY CHUCK TAYLOR
LAS VEGAS—While the annual National Assn. of Broadcasters (NAB) convention was teeming with talk of convergence between media, the year's hottest radio issue—the creation of a new low-power FM (LPFM)—kept fists swinging between its driving force, Federal Communications Commission (FCC) Chairman William Kennard, and the aggressively opposed NAB.

In his opening speech at the show, held here April 8-13, NAB president Chief Eddie Fritts started the sparring with a pointed comment: "I don't know what's fuzzier; the static from low-power FM or the FCC's thinking on the issue."

NAB: Stations Gave $8.1 Bil. In Public Service Advertising

Local radio and television stations contributed $8.1 billion in public service advertising in 1998, according to the annual "Public Service Report," released last week by the National Association of Broadcasters (NAB).

The report shows that broadcast stations donated nearly $8.2 billion in public service advertising in 1998, a 1.9% increase over the previous year. The total includes $8.1 billion in on-air advertising, $35 million in on-air promotion, and $239 million in promotion on other media.

NAB President Chief Eddie Fritts said the report "provides evidence of the important role that broadcast stations play in meeting the needs of local communities." He added that the report "also demonstrates the impact that broadcast stations have on the nation's economy."
that, despite imminent threats, radio has the tools to maintain its dominance.

"The future for broadcasting is quite promising. Radio is very trendy," he said. "Consumation is occurring at a breathtaking pace. Wall Street has noticed, because their banks have noticed. Life is good."

But he balanced that statement with a warning that the industry must remain alert in a time when technology is fostering marketplace evolution on a constant basis.

"Broadcasting does have battles it must win, and the are fierce, competitive battles. New technologies are going to happen, and the question is whether radio and TV broadcasting will adapt to this new day," Fritts stated. "In 2001, the industry will face the challenge of satellite radio, which means every radio station in the country will soon have 200 new competitors," referring to Sirius Satellite Radio and XM Satellite Radio, the two companies launching 190-channel, commercial-free subscription services within a year.

In a separate keynote, Greg Rohde, administrator for the National Telecommunications and Information Agency (NTIA), cautioned the industry that it "will have to awaken from the dogmatic slumber of time and realize the enormous opportunities ahead." Those junctures involve expanding the breadth of radio's conventional reach and learning to stream additional services, as well as discovering ways to interact with listeners through the Internet.

"Traditional broadcasting will go through a major revolution in the next few years," said Peggy Miles, an Internet book author and expert on both the Web and radio, at one panel. "Broadcasters who embrace convergence will find plenty of new revenue streams and business models to help them realize the enormous opportunities ahead."

Those junctures involve expanding the breadth of radio's conventional reach and learning to stream additional services, as well as discovering ways to interact with listeners through the Internet.

"Traditional broadcasting will go through a major revolution in the next few years," said Peggy Miles, an Internet book author and expert on both the Web and radio, at one panel. "Broadcasters who embrace convergence will find plenty of new revenue streams and business models to help them realize the enormous opportunities ahead."

But at the same time, Rohde noted, "Internet companies have to realize what the broadcasters have to offer. In addition to the obvious content, they have name recognition and a certain amount of brand loyalty."

"Differences in outlook can be overcome if everyone, from broadcaster to Webcaster, is willing to look at the issue of how the two businesses can join to create something greater than its parts," he said.

DEBATE OVER DAB

In this new landscape, the continued development of Digital Audio Broadcasting (DAB)—which has endured more than a decade of advance stops and also a past primary topic of the NAB show, perhaps more so in the past several years.

The National Radio Systems Committee (NRSC), which has served as a platform to test various DAB systems through the years, announced during the show that it had completed a Phase I evaluation of the two systems vying to set a standard for the technology: USA Digital Radio (USADR) and Lucent Digital Radio.

But the NRSC’s announcement was tepidly optimistic at best, stating that both submissions “demonstrate a reasonable probability of substantial improvement for broadcast listening compared to current analog performance in the AM and FM broadcasting bands.”

In a separate forum, USADR president Bob Hildreth contended, “I have absolutely no doubt in my mind that our system absolutely represents a significant improvement over current analog transmission.”

The NRSC will now begin Phase 2 testing, in which the two proponents will submit their systems for independent testing. Then, according to subcommittee chairman Charles Morgan, the group “will be in a better position to determine which system performs significantly better than analog and which one it does best.”

USADR and Lucent have until May 8 to agree to the test results, still leaving the time-consuming tasks of field testing and approval of a standard and system viability. Thus, it will take several more years before a digital radio system becomes available to consumers.

But, however much it may have a new Alto's sanguine attitude, noting that he expects AAB standards to be in place by year-end and reminding him that the company’s system has received support from 15 of the nation’s top 20 broadcasting groups, including all in the top 10. He also said that chip and receiver manufacturers are talking with the companies for the process to be complete.

"The last bit in the chain is regulation," he stressed.

SATELLITE READY FOR TAKEOFF

No doubt, the sudden urgency to move to DAB is in the face of AM/FM’s radio’s first serious threat ever—digital-quality satellite radio.

The satellite companies have already launched the first of three satellites in June, with service expected to begin at year-end 2000. XM Satellite hopes to follow in May 2001 with its roll-out. Both will at first focus on vehicle usage, charging consumers $9.95 a month for 50 channels of commercial-free music and 50 talk stations.

Despite obvious that traditional broadcasters, Sirius director of production and creative Linda Bahr maintained at one session that there is no reason why current services and satellite radio can’t enjoy a complementary relationship.

"I think they will co-exist nicely," Bahr said. "FM didn’t destroy AM, cable didn’t ruin network television. We are not going to lose AM cars, since we’re commercial-free."

That, however, did not stop a number of traditional broadcasters—and the satellite radio companies—in one panel from jokingly referring to the new services as "Deathstar."
When it comes to pen songs, Nine Days' vocalist/guitarist John Hampson follows the adage "Write what you know," he says, "when you're done with a song, it's the only way you feel personally like you did it right."

Hampson's personal attachment to Nine Days' single "Absolutely (Story Of A Girl)," No. 17 on this issue's Modern Rock Tracks chart, stemmed from a pre-show realization about his girlfriend. The pair, "I was playing a gig and got there early to do a sound check. My girlfriend had come with me. We were aggravating each other, and so she walked away to the other side of the room. I was thinking, 'She just drives me nuts.' I saw her talking to someone across the room, and she started laughing. I realized that as much as she aggravated me, I absolutely love her when she smiles."

"I came up with a chorus to a song, and when I started singing it, it was bouncing around in my head," Hampson continues. "I started figuring out the chords and filled up the lyrics later that night. It's happened only a few times for me that a song comes out like that and just works. Sometimes you can spend months fine-tuning a song, and I will never say that I crafted this pop gem. What really happened was, I don't know where it came from, but everything was about a true feeling."

This honesty also permeates the group's debut 55-tracks/gर "Epic" album, "The Making Of," a reference to Thomas Hardy's book "Far From The Madding Crowd." Hampson says, "I read it when I was about 20, a time in my life that I was looking for something important. The book asks how the distractions in life can pull you away from the things that truly matter. You can waste a lot of time with things that don't matter. The matically, this title made a statement that was strong enough to support all the songs."

-Sites + Sounds (Continued from page 80)

and Nokia Ventures among its financial backers, is hoping to put its service to work in everything from Internet music appliances and online radio to Internet retailers and Web portals.

It already has its own streaming service known as RadioMongo, which will be featured in the free streaming Internet music appliance called Sonic, but is now being marketed by Kerbango Inc. set to roll out later this year. Under terms of the agreement, Kerbango will offer Mongo a type of personalized music service. Consumers will select a song, and Mongo will then fill out a playlist based on the musical qualities of the initial song.

Marc Auerbach, VP of marketing at Kerbango, says the partnership will "showcase the advantages of interactive listening over traditional one-way broadcasting."

Because radio rules prevent consumers from compiling their own playlists, anything that helps consumers get something closer to what they want is going to be a valuable tool, Auerbach says.

Personalized on-air radio is nothing new, but Internet stations normally channel their listeners by collaborative filtering and genre. Listeners also get to rate artists on an ongoing basis, which affects the number of times an artist gets inserted into the playlist.

However, Auerbach maintains that that kind of personalized system not only worked in radio. You have to sit there and train it, and most users don't want to keep rating songs all day to tell a computer what they want to hear," he says.

Registered Mongo users will have their playlists altered on an ongoing basis based on preferences.

Despite the radio function and its own Web site, Mongo does not consider itself a content destination site. The company is also positioning itself as a business-to-business player in the competitive music information/search engine space. It currently has relationships with Muze Inc. and Amazon.com and is negotiating with retailers and Web portals on a co-branded basis. Instead of editorial recommendations, consumers will automatically be offered sampling items from Mongo-determined like-artists.

"If you have a search engine, this is an essential component of your search: the ability to find more music," says Kaiser.

Analysts say recommendation engines are very effective not only the volume of online retail sales but also the amount of money an individual purchases.

Mongo, which licenses content from all the major labels, sees its technology as purely effective in helping labels promote other back-catalog material and, perhaps more important, in breaking new artists.

"It works for an artist that has never been heard before. It doesn't matter if he or she has been purchased yet," Kaiser says.

It remains to be seen if consumers actually like the suggestions being made by Mongo, but Kaiser insists, "The difference is that we are able to get you to know what you want. Whereas with other people you have to settle for something someone else programmed."
Radio Programming

THE HEAT IS ON: When I attended my first spring National Assn. of Broadcasters (NAB) technology conference 12 years ago, one could pretty much count on finding the largest collection of engineering geeks in the free world.

On the radio side, pocket protectors would quiver to the pulse of elevated heartbeats over such topics as the first digital transmission equipment, the politically charged failure of AM stereo, and the early development of digital audio broadcasting (DAB). In fact, seldom did you hear an animated conversation that didn't include the words "exciting" or "encoder."

Today, about the only thing one might recognize about this world-renowned broadcasting congregation is that we're still waiting for a DAB standard.

Those pocket protectors have been replaced by smart phones and a corporate mentality, while the sophistication and prominence of the new millennium's version of NAB has tinged the topic of technology a great mass and urgency that could never have been fathomed a decade ago.

This year's convention, held April 8-13 at the marmot Las Vegas Convention Center, Gathering, will people learn that this disarray is not an isolated, self-servicing practice is not appropriate in public forums such as this? There's a reason why voice mail was invented.

Wednesday, 3:20 p.m. On the East Coast, this freaky "spring" has brought snow, but here in paradise, Tuesday, 11:35 a.m. My return to New York is one of the more disheartening excursions of the new decade. Within a day, it's raining back at home, with temps down in the 40s. Give me those crowded aisles; let me hear Eddie and Bill go starstruck!
**FOR WEEK ENDING APRIL 17, 2000**

**THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

**NEW NOS**

**THE CLIP LIST**

**NEW MUSIC NETWORK**

**VH1’s ‘Men Strike Back’ Is Worthy Of Another Installment**

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**FOR BILLBOARD APRIL 29, 2000**

**www.americanradiohistory.com**
BY CARLA HAY

Chemical Bros. Video Wins 3 MVPA Awards

Los Angeles—The Chemical Brothers’ “Let Forever Be” video emerged the big winner at the November Music Video Production Assn. (MVPA) Awards ceremony, held April 7 at the Directors Guild here.

The special-effects-driven clip, which stars a woman morphing into different personas, was honored with three awards: video of the year, best art direction, and electronic video of the year.

Other multiple winners were Madonna’s “Beautiful Stranger,” Foo Fighters’ “Learn To Fly,” and Ricky Martin’s “Livin’ La Vida Loca,” with two awards each.

Eligible videos were those that were produced in 1999; the nominations and awards are voted on by MVPA members. The awards are given to the winning videos’ production companies, except for categories that honor a specific behind-the-scenes job.

Following is a select list of the winners:


Rap video of the year: Q-Tip, “Vivant Thing,” Production company: HBO.


Director of the year: Hammer & Tongs.

MVPA Hall of Fame Award: Herbie Hancock, Rockit.

Lifetime achievement award: The founders of Propaganda Films: Dickie Dickinson, Greg Gold, Steve Golin, Dominic Sena, and Jon Sighvatsson.


Best video made for under $25,000: “I Changed My Mind,” Production company: Oil Factory.

Best direction of a male artist: D’Angelo, “Untitled (How Does It Feel),” Director: Paul Hunter.


Best special effects: Blur, “Coffee & TV,” Special effects: Wos/VTM.


Golden And Popular. Rhino Records recording act KC & The Sunshine Band recently received a gold plaque to commemorate the success of their album “The Best Of KC & The Sunshine Band,” pictures by Garson Fox.

Rhino senior VP of marketing: Bill Sammet, Bill Sammett Organization, KC; Mike Irvin, Bill Sammett Organization; and Quincy Newell, director of product management at Rhino Records.

Ricky’s Blues. Ricky Martin recently kicked off his Canadian tour with a performance at the House of Blues in Vancouver. Martin’s entire Canadian tour sold out. Shown after a recent performance, from left, are Kevin Donnelly, VP of western Canada operations for House of Blues Concerts; Martin; and Paul Haagen, director of marketing for western Canada for House of Blues Concerts.
formance of Joel’s hits that he may ever give.

Coming May 2 in the U.S. and May 9 in the rest of the world, the 25-track set features Joel at his feistiest best.

“There’s a lot of edge to the show,” says Joel, who, he attributes in part, to his decision to quit touring. “I never said I’m never going to play again. I may do a gig here and there, but I’m not going to tour anymore. There was a certain weight to the show because of that . . . I love to play. I love rock’n’roll. I love the band. I’ve loved my job all my life.”

“In a way, it was bittersweet,” he says. “It was letting it go. Here I was opening my hands and letting it fly away. Maybe it added a certai...
Newsmakers

Berklee Brunch. The Berklee College of Music recently held its annual alumni brunch in Los Angeles to honor three music leaders for their contributions to the industry. The presentations were made by Gary Burton, executive VP at Berklee and five-time Grammy Award winner. Pictured, from left, are Burton; Rich Gibbs, film composer and 1977 alumnus; Mike Kovins, president of Korg USA; and Tom Snow, songwriter and 1969 alumnus.

Party 'Cause It's Y2K. Hip-hop act Screwball recently celebrated the release of its debut album, "Y2K," on Tommy Boy Records. Shown, from left, are Martin Davies, head of marketing at Tommy Boy Music; KL of Screwball; Tom Silverman, president of Tommy Boy Music; Screwball's Kyron and Poet; and, in front, Screwball's Hostyle.

Friendly Gesture. Rhino recording artist and former MC5 member Wayne Kramer recently celebrated the release of "The Big Bang! The Best Of The MC5" at Spaceland in Los Angeles. An unexpected performance came from Kramer's friend Henry Rollins, who is currently on tour in support of his Rollins Band's "Get Some, Go Again." Shown backstage, from left, are Rollins and Kramer.

All For A 'Smile.' American/Columbia recording act the Jayhawks are in the process of mixing their second album, "Smile." The album was recorded in Minneapolis, the band's hometown. Shown, from left, are the Jayhawks' Jay Healy and Gary Louris, producer Bob Ezrin, and the Jayhawks' Marc Perlman.

All Together Now. As the Irish Tenors readied for their performance on "Live With Regis & Kathie Lee," actor Martin Sheen, who was taping an interview nearby, asked if he could join them. Pictured singing "Danny Boy," from left, are Finbar Wright, Sheen, Anthony Kearns, and Ronan Tynan. (Photo: Steve Friedman)

Finding 'Fault.' MCA recording act Fenixtx recently shot a video of its upcoming debut single, "All My Fault," featuring Mark Hoppus of Blink-182. The song is on the soundtrack to the MTV movie "Talladega." Shown, from left, are Fenixtx's Adam Lewis and Donnie Reyes, video director Jeff Gordon, Damon Delapaz of Fenixtx, Hoppus, and Wilie Salazar of Fenixtx.
Transparent Music Aims for Adult Demo

TRANSPARENT MUSIC
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Hancock will release an album he is working on with producer Bill Laswell. The two previously worked together in the mid-80s on three albums, and the collaboration yielded the huge hit single "Rock it. Hancock, who remains signed to Verve for jazz albums, will explore musical territories for Transparent, says Mitchell.

Mitchell says Transparent's first three offerings "send a signal that this will be a very diverse, evened-out label, keeping a demo-


graphic focus."

When creating the label, the principals realized they "still need the record store," so they signed with RED Distribution (see story, page 12). They plan to use the Internet, but only for target-marketing, not direct-selling, says Mitchell.

"We are going to be on the Web, just before the first two records are released in June, with transparent.com," a promotional site that will focus on not only the label's music but also recordings from other labels that will appeal to the target audience, he adds.

The final ingredient for a suc-
cessful label, he says, "is you need to see how artists can be exposed in other media, specifically TV and longform video."

For example, for Soul Conversation, the label set up a one-hour special for BET on Jazz.

Palace says that the consolid-
tion taking place at the major music companies and the opportun-
ities developing on the Internet have led the owners to "believe we could build something that would have value."

SACEM PAYMENTS

(Continued from page 10)

The commission based its conclusions on documents and archives sup-
plied by Sacem. The commission draws a damning portrait of Sacem during the Occupation years and before, noting that Sacem was ruled since the early 1930s by "members who target foreigners because they think there are too many of them in the society," and who attempted to implement measures that were dis-

criminatory.

The commission adds that some of Sacem's management has been "unlawful," and heard members in the 1930s and 1940s were "particularity attracted to Germany's model of rights societies, set up in 1933. The relations between Sacem and German rights society STAGMA are not only courtious-

they were friendly."

The commission points out that, after 1941, regulations from French authorities in charge of "Jew-

ish questions" allowed rights societies to pay royalties to all members, "Au-

thors rights have been freely paid to all members who were in a situation
to come and collect them," writes the commission. However, it notes that considering the archives available, it is impossible to bring the absolute proof that all the rights owed to Sacem members were paid in their entirety after the Liberation.

The commission says that it didn't find any evidence to suggest that Jew-

ish authors didn't receive their royalties both during and after the war.

Sacem's attitude during the war came into public scrutiny last year after one of its members, Daniel Vangarde, released several documents that questioned the policy of the society during the troubled period with regard to Jewish authors.

Vangarde tells Billboard that he is not convinced that the Commission Mattéoli has "done its homework properly with regard to a series of sources that will show that the attitude of Sacem was not as described by the commission."

In a written statement, Vangarde says that "for unknown reasons, the Commission Mattéoli . . . has not wished to meet with me nor look at the findings of nine years of research on Sacem.

Sacem says it welcomes the com-
mission's conclusions and says it is ready to help find solutions for the "very rare" cases of unpaid sums that still need to be cleared.

ANTI-PIRACY LAW IN JEOPARDY

(Continued from page 10)

Anticipating further delays in pass-
ing the bill, which has been stalled since it was first proposed by the gov-

erment of Romano Prodi in 1996, the International Federation of the Phonog-

raphic Industry (IFPI) issuing possible sanctions against Italy.

IFPI, acting with its U.S. sister organization the Recording Industry Assn. of America (RIAA), has joined the International Intellectual Proper-

ty Alliance in urging the U.S. govern-

gment to designate Italy a "priority for-

eign country" when the government publishes its "special list" for May 1. That would open a six-month pro-


cessure that could lead to trade sanctions against Italy. Special 301 is a provision of the Trade Act of 1974 that gives U.S. trade representatives to identify coun-

dies that deny adequate protection of intellec-
tual property with respect to stand-
ards and enforcement.

IFPI chairman/CEO Jay Berman comments, "We are extremely disap-

ointed. Italy has one of the highest

piracy rates in western Europe. This (proposed) law is designed to provide the necessary legal frame-

work for effective enforcement.

The decision to postpone consid-

eration is troublesome in particular because of the positive message that was conveyed to recording industry executives by government officials only 10 days ago," he continues. "In the light of this long history of delays, we fully support the petition to des-

ignate Italy as a priority foreign country."

The IFPI says that Italy is in breach of world trade rules under which it is obliged to provide adequate copyright enforcement and that it in particular has failed to impose deter-

rent criminal penalties against piracy.

Italy's music piracy rate is cur-

rently estimated at 25% of the offi-
cial market value, compared with less than 10% in other European Union countries except Greece. The Italian pirate market is estimated to be worth $150 million.

Italy's Anti-Piracy Bill was first drafted in 1994 and then proposed by the government in October 1996, following concerted pressure by the music industry both domestically and internationally. The bill was passed in Italy's Senate last year but was withdrawn at the last minute despite repeated assur-

ances that it would go forward.

The bill would have increased criminal penalties and jail terms for all forms of piracy. For commercial piracy, present fines of 5 million lira ($2,000) and jail terms of between 3 months and 3 years would rise to 30 million lira ($15,000) and jail terms of between 1 and 4 years.

The bill also provides adminis-

trative sanctions. These include powers to revoke business licenses from retailers involved in piracy and the formation of a new govern-

ment Anti-Piracy Committee to coordi-

nate state anti-piracy efforts.

BILDBOARD APRIL 30, 2000 www.billboard.com 99

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**PERSONALIZED RADIO SERVICE** ClickRadio has signed a content deal with Universal Music Group. Set to launch next month, ClickRadio software enables consumers to create personal radio stations on their computer hard drives. The software offers CD-quality play- 
backs, it delivers the ability to create and edit unlimited stations, or songs. Once personal preferences are selected, ClickRadio automatically delivers new songs based on customers' likes. Consumers can't, however, copy or share songs on their radio stations. A "buy- 
channel" will be incorporated into future generations of the soft-
ware, according to ClickRadio. The software is expected to be 
installed on more than 5 million PCs as well as Internet-enabled 
stereo components hitting the market during the fourth 
quarter. 

**THE LIBRARY OF CONGRESS** will honor S3 American “Living Leg-
end” as part of its Visitors’ Audio Gallery on Monday (24). 

**BRIDE’S MAID:** In each of the past three issues, the Hot Shot Debut on 
The Billboard 200 had respectable opening weeks, Ice Cube achieved 
185,000 units in the April 1 issue, the “Romeo Must Die” soundtrack 
totaling 203,000 units in the April 15 issue, and the late Big 
Punisher fetched 170,000 last issue. However, with “No Strings” 
said to be the similarly honored Backstreet Boys’ had moved 236,000 
units last year in its first four weeks—less than “No Strings” sold in 
its first week. In 1998 Garth Brooks’ “Double Live” rolled up 2,610,000 
in the first week, a side of Christmas selling season, 
little more than half of “No Strings” is due to 

One last fun fact, before we move on mere mortal numbers, that illu-
strates the dimensions of this album’s success. Consider that the 1.6 
million units demonstrate “No Strings” experienced in its second 
week is larger 
than any one-week sales sum by any album—other than the history 
opened rung by “No Strings”—since The Billboard 200 began using 
SoundScan data in May 1991.

**SAN JOSE:** Calif.-based digital audio company RioPort Inc. has 
named James E. Long president/CEO and Mark Thompson chairman 
of the board. Long founded streaming firm Starlight Networks 
and has held posts at Verizon, TCI and Hewlett-Packard. He 
replaces David Watkins, who exited late last year. Thompson is 
chairman of wireless Internet technology company Integration. 

**REALNETWORKS INC.** has reported a 120% increase in first-
quarter revenue and says that, when excluding acquisition costs, it turned 
a profit over the period. The Seattle-based company, which 
was founded in the three months that ended March 31, net revenue increased 
to $53.3 million from $24.4 million the same time a year ago. Includ-
ing goodwill and charges related to its purchase of Netstop Inc., the 
company posted a first-quarter net loss of $18.8 million, or 12 cents 
per share, compared with a net loss of $1.1 million, or 1 cent, last 
year. However, pro forma net earnings, which ignore acquisition 
costs, were $8.8 million, or 5 cents per diluted share—up from a 
pro forma net loss of $500,000, or break-even on a per-share basis in 
the first quarter of 1999. Reals stock closed April 18 up 21.51% 
to $41.31.
Poor market conditions figure to even hold at bay the pending initial public offering (IPO) from Viacom's MTV Group until the general ongoing volatility settles down, market watchers say. But the MTV online business isn’t the one with the problems. The real pain and suffering, say online watchers, is going to be experienced by most of the other Internet music companies in need of a cash fix or hoping to be acquired by a larger company suddenly caught in the midst of this overall effect.

Certainly, it’s not good news for the likes of CDnow, which is looking for a buyer in the wake of its abrupt merger with Sony Music. Musician's Columbia House record club, CDnow claims to have enough money on hand to keep its doors open only through September. Nor is it good for private companies now on the hunt for funding. David Goldberg, CEO of publicly held Launch Media, says, “As a private company in this industry, you can do one of three things: You can go public to raise capital; you can sell the company; or you can raise more capital in the private market. I think all of those things are going to be a lot more difficult to do.”

But as CDnow chief executive Jaron Olin points out, the dip in stock values coincides with a radical rewriting of the rules for E-commerce companies in general.

“The market is now saying, ‘Stop spending on [market] share, and start making me some profit,'” he says.

That’s a far cry from when new companies were punished for not aggressively spending, he notes, but it means shifting focuses quickly—and with as little capital as possible.

As a result, the most tangible impact of all this for online players figures to be a pared down approach to landing new customers, whether that be through merger deals, promotions, or marketing alliances.

And with good reason, according to the Boston Consulting Group, which just completed a study on the state of E-tailing for the online retail trade group Shop.org, customer acquisition is getting more expensive.

James Vogt, director of E-commerce research at Boston Consulting, says that, on average, customer acquisition costs rose 15% in 1999 to $84. But for pure-play companies, that number was closer to $80.

“What it means for the pure online players is that they need to really focus on being efficient in their customer acquisition because of the disadvantage that they have without having an established brand to leverage,” Vogt says.

Olin, who says CDnow has halved its customer acquisition cost to $34 over the last two years, acknowledges he's got a lot that he'd like to do.

Online retailers aren’t the only ones who must start tightening their belts, however. Venture capitalists look to do the same. Vogt says that while there is still money out there for companies with new ideas, the bar for accessing capital is rising and is only going to get higher.

“We’re in the recession.” With current music stocks trading so poorly, the public market will not accept new entrants. (Venture investors make money only on a small fraction of companies in which they invest.)

Certainly, many one-hit wonders aren’t inspiring enthusiasm: "Emusic, which traded as high as $35 on June 6 of last year, dipped as low as $1.93 on April 17. The stock is now off more than 80% over the past 52 weeks. For Example: Myspace is down more than 90% in the last year. It, too, scraped the $1.93 mark in trading on April 17, off its 52-week high of $6.12 on July 7."

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Horwitz Named As Billboard's News Editor

Carolyn Horwitz has been named news editor of Billboard. Horwitz, who was formerly news editor of Billboard Bulletin, replaces Marilyn A. Gilben, who was recently promoted to the new position of executive editor-new media. In her new post, effective May 22, Horwitz will report to managing editor Don Jeffrey.

In announcing the promotion of Horwitz, Billboard editor-in-chief Timothy White called her "an excellent editor with keen news instincts, a broad grasp of the industry, and a fine ability to sense the deeper impact of events as they unfold. Carolyn's experiences at Billboard Bulletin has been priceless preparation for Billboard, and she will be an invaluable asset to our executive editorial team as we move into the 2000s."

Horwitz joined Billboard in May 1966 as a copy editor. In January 1967, she was named associate editor of Billboard Bulletin, working closely with Bulletin managing editor Michael Amicone and Bulletin editorial director Ken Schlager to develop the format and editorial guidelines of the new publication. In January 1988, she was promoted to news editor of Billboard Bulletin.

Prior to joining Billboard, Horwitz was assistant editor of Sports Communications, a trade publication in Denver, Colorado. Before that, she lived in the Dominican Republic, where she co-founded a tourist magazine; she also spent a year teaching English in Prague. Horwitz holds a B.A. in English literature from Brandeis University.

Top Stars To Appear At Latin Awards

Marc Anthony, the top-selling tropical-salsa artist in the world and a multiple Billboard Latin Music Award winner, and Maná, the multi-platinum rock quartet, are scheduled to perform at the seventh annual Billboard Latin Music Awards Show taking place at Miami Beach Jackie Gleason Theater on April 27.

Edición Especial's Alex Gambert and songwriting sensation Natalia Oreiro are set to co-host this year's show. Paying homage to the remarkable year in Latin music, the star-studded affair will feature performances by Jaci Velázquez, Noelia, Sia By Four, and Conjunto Primitivo.

Scheduled to present awards in 27 categories is an all-star lineup that includes Celia Cruz, Arlenis Muñoz; Cesar; Fernando Villalona; cast members of Margarita, including Brendan Coego, Emilio Diez, Yeni Alvarez, and Demetrios Navarro from Telemedio's hit comedy "Los Beltran;" Luis Fonse, Victor Manuel; and Oscar de la Roca. Other celebrity presenters include Telemedio's successful talk show hosts Padre Alberto and Monica Zetabiles, Victor Wagner from the hit novella "Xica," Jocelyne Katz, Mauricio Zellie, Meina Leo, Millie Corretjer, Nilda Rosinsky; Milly Quezada, Nydia Rojas, Paucho, Yolanda Monge, and the Departamento Telemedio team of Rene Giraldo, Jorge Ramos, Jessi Losada, Norberto Longo, and Ricardo Marzogga. The Spanish-language Telemedio Network will air the event as a 1/2-hour special at 8 p.m. April 30 ET/PT.

The awards show is the culmination of the Billboard Latin Music Conference, taking place April 25-27 at the Sheraton Biscayne Bay, Miami. It's not too late to register for the conference; visit www.billboard.com/events/latin or contact Michele Quigley at 212-336-5602.
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PLUG. IN

THE FUTURE OF MUSIC
5TH ANNUAL JUPITER ONLINE MUSIC FORUM

The continuing momentum of MP3 and digital distribution technologies has spurred the entire music industry into a relentless transformation. Where is the future of music headed? Jupiter’s fifth annual Plug.in focuses on the critical issues that are transforming the music industry.

TOPICS INCLUDE:

Defining The New Music Economy
Artist/Management/Label Relationships: The Next Generation
Retail And Distribution: Driving Sales In A Digital Market
The Big Event: Leveraging The Power Of Webcasts
Beyond Downloads: New Models for Music Distribution
Back to Square One: Networked Music Sharing and MP3 Programming, Media & Radio
Out Of The Box: Online Music Off The PC

PAST ATTENDEES SAY:

"Congratulations for your professionalism, credibility and organization overall"

ENRIQUE VIGIL H., Director, New Product Development, CIE

"I was overwhelmed and educated in a way that empowered me to begin the process for our company to become internet savvy in the world of music."

DEBBIE PRIDDY, Jazzercise Records

To register and for more information visit jup.com/events/plugin
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