Industry Sees Huge Growth Ahead On Web

BY MICHAEL PAOLETTA
MIAMI—Technology—specifically the Internet and its potential impact on the world of Latin music—was very much on everybody’s mind during the 11th annual Billboard International Latin Music Conference and Awards, held April 25-27 at the Sheraton Biscayne Bay here. Though some countries in Latin America have been the last to get wired for the future, that hasn’t prevented many of the region’s leaders from creating alternative online outlets through which Latin music can be enjoyed. (Continued on page 122)

Festival Tours Enjoy Revival

BY RAY WADDELL
NASHVILLE—Nearly a decade after Lollapalooza first hit the road—spawning a trend that made multi-act touring music packages common on the summer landscape before their number divided dramatically—the festival concept is now making a comeback, and it appears that niche marketing is the way to go.

While more than a dozen touring festivals were out midway through the ’90s, last year only a few narrow-market fest tours survived: Vans Warped, Lilith Fair, Ozzfest, and the George Strait Country Music Festival. While festival tours had once thrived in broadening their demographics, (Continued on page 121)

arily Sees Huge Growth Ahead On Web

BY DEBORAH EVANS PRICE
NASHVILLE—Christian and Latin music have become two of the fastest-growing genres on today’s sonic landscape. Christian gospel music sales were up 11.5% last year, totaling 49.8 million units, making it the fifth largest-selling genre, according to the Gospel Music Assn. (GMA). The U.S. Latin recording industry, meanwhile, notched a record sales year in 1999, with 22.2 million units sold, according to SoundScan—putting the sector a pulse-racing 41% ahead of 1998’s already strong figures. (Continued on page 121)

Latin/Christian Crossover Poised To Expand Genres

Nipper: The Long-Lived Trademark

‘His Master’s Voice’ Is Celebrating Its 100th Birthday

BY IRY LICHMAN
NEW YORK—As a trademark, it has been a symbol of quality and great achievement within the worldwide markets of music and general commerce.

Instantly recognizable in its heyday, more than 1,000 images of this trademark—often fondly referred to simply as “Nipper”—have appeared over the years on countless items, including shirts, glassware, traps, belt buckles, salt and pepper shakers, jackets, ceramic dogs, papier-mâché, and jewelry.

It is a trademark—officially known as “His Master’s Voice”—that has a long life of use as it celebrates its 100th year in July.

Though sadly diminished in usage, its accompanying image—showing Nipper the dog with his ears raised as it sits close to the speaker horn—(Continued on page 122)

Artists, Retailers Savor Billboard Latin Awards

A Billboard staff report.

MIAMI—Winners of trophies at Billboard magazine’s seventh annual Latin Music Awards, held April 27 at the Jackie Gleason Theatre of the Performing Arts here, are looking forward to a complimentary victory in sales and exposure when the extravaganza airs on cable television’s Telemundo network on Sunday (30).

Retailers agree that, with any major awards show, they expect to see sales spikes for featured artists in the coming weeks. Among the artists honored with (Continued on page 122)

Wilson Live Set Due Via Web Site

BY MELINDA NEWMAN
LOS ANGELES—Declaring that he “never ever ever goes on the Internet,” Brian Wilson has nonetheless joined the world of the Web.

Wilson has launched his own Web site, brianwilson.com, which will put out his first live solo record, “Live At The Roxy Theater,” later this month.

“You make the money,” says Wilson, in explaining the self-release route. He adds that it was the idea of his wife, Melinda Wilson, and his co-manager Jean Sievers to use the (Continued on page 126)
mad season

BY

matchbox TWENTY

the masterful follow-up
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Mixed by David Thoener
"Nobody but a few geeks will download music from the web."

— ONE-TIME MUSIC EXECUTIVE
No matter how softly it blows, the wind is always cruel, since it touches everything but feels nothing. On the night of Dec. 2, 1984, in a working-class precinct of Bhopal, the capital of Madhya Pradesh in India, evil came as casually as a sigh, the Angel of Death exhaled and created the worst industrial disaster in history.

Due to corroded pipes and valves monitored by an understaffed safety crew, 40 tons of lethal gas began leaking from overloaded storage tanks at the aged Union Carbide pesticide plant in Bhopal. A refrigeration unit that could have deterred or postponed the tragedy was turned off one month before the catastrophe, and the factory's manual alarm for personnel had been shut off. The leak was first discovered by management circa 11 p.m., but it wasn't until 12:15 a.m. that a frightened worker succeeded in switching on the alarm. Management silenced that sole alarm days before and delayed sounding the plant's public sirens until 2 a.m. The poisonous vapor soon engulfed the city. An estimated 80,000 people, many of whom fell dead shortly after being exposed to the toxic emissions. Some 16,000 people have persisted thus far from the effects of the era's airborne currents of methyl isocyanate (MIC), hydrogen cyanide, and other chemicals.

"I knew at least about the subject as anybody else," says Mahesh Mathai, an award-winning director of Indian commercials (Cadbury's Dairy Milk, Eveready batteries) and music videos (clips for Indian artists like Lucky Ali have earned him honors at the Channel V Music Awards). Mathai traveled to Bhopal at the suggestion of producer Deepak Nayyar ("Heat And Dust"). "The Millions Dollar Hotel." In April 1986, researchers were already being turned back at what would become his first feature film. "What took actually changed my life," says Mathai—who later realized Union Carbide made the Eveready batteries for which he'd shot TV commercials (Cadbury's "Heat and Dust")—"is probably being there, suffering. I thought I'd be there as a spectator, but I realized I had to do it.

The key to Napster's power and its threat is it enables consumers to quickly and easily search a virtual library and to download and play songs on their computers. But this also applies to you. What if the industry could build a music library of half a billion songs that didn't give the listener the whole experience but only the feel of the experience? What if the industry went so far as to turn these mini-songs into little ads that helped the listener locate where on the Internet to purchase the whole album?

This would have the effect of turning Napster into an enormous virtual sampling booth. It would also disarm the Napster user by being able to search for a Santana song and result in a larger number of promotional versions.

A Napster user would either become frustrated and go away or would use the system to listen to music before buying. And check this out: A Napster distributor was recently banned in the UK for selling in racks.

What's more, the cost of such an effort would be dwarfed by increased sales and would be nothing compared to what the industry is now facing in legal fees and public humiliation.

For any executive or musician who desires to pull this move, here are the complete instructions:
1. Buy 50 machines with lots of hard disc space.
2. Put them all on the Net.
3. Load up with Napster and a gazillion songs (be sure to select "publishable").

There is no step four. It's a simple plan that would effectively disarm the threat and either kill the system or turn it into an extraordinary viral marketing program.
### Top Of The News

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### Reviews & Previews

**REVIEW & PREVIEWS**

**REVIEW & PREVIEWS**

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**REVIEW & PREVIEWS**

### Alliances Increase Web Compilation Offerings

**BY MARYLYN A. GILLEN**

NEW YORK — The online content-compilation market continues to evolve.

On April 24, BMG Entertainment announced that it was joining Sony Music as an equity investor in CustomDisc.com, the Stamford, Conn.-based online compilation company.

The next day, Atomie Pop said it would add mix-and-match custom CDs and music videos to its online album and download offerings via a partnership with Internet technology company CDKnet (Billboard Bulletin, April 25).

Under terms of the BMG/CustomDisc pact, BMG agreed to license its catalog for use in the creation of custom CDs and MiniDiscs in exchange for a stake in CustomDisc.

The amount of the BMG holding was not disclosed, but CustomDisc CEO David Gould says that it is on a parity with Sony's stake. Both are described by him as "sizeable."

Radio giant AMFM is the other major shareholder in CustomDisc, which recently closed its latest round of financing — $10 million from Hicks, Muse, Tate & Furst Inc. (Billboard Bulletin, April 18).

Sony's content — which will include more than 10,000 "deep and active catalog" tracks from its labels — will be rolled out on the site this spring (Billboard Bulletin, Feb. 22).

Initial BMG titles will also begin to appear in the next few months, Gould says, with a goal of having "a lot of major-label content online well before the end of the year."

Both pacts allow for the major-label tracks to be ordered as CDs and as MiniDiscs. Acknowledging that the Sony-developed MiniDisc format has not exactly taken off in the U.S., despite its revived popularity overseas, Gould terms the offering "an experiment" but one that he thinks has the potential to succeed.

"We believe one of the reasons why MiniDisc failed to gain acceptance in the U.S. is that there has been just a complete dearth of content that was made available in the format," Gould says. "We are now uniquely positioned to offer a very significant catalog, including major record label catalog from both Sony and BMG, into the MiniDisc world. So we are going to test it, and we think there might just be an interesting niche there."

CustomDisc has much stronger expectations for another new format for its custom warves — DVD. The company plans to soon begin selling films and TV programming on DVD (Billboard, April 29) and is also offering music videos in the format.

In addition, CustomDisc offers downloads from its site. On Monday (1), CustomDisc will announce a new corporate name intended to reflect this widened business scope, Gould says.

Also widening its scope is Atomic Pop, (Continued on page 125)
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**New Labels Enter Christian Market**

**Youth, ‘Gifted Artists’ Targeted In Industry Growth Spurt**

*BY DEBORAH EVANS PRICE*

**NASHVILLE—**The Christian music industry continues its growth spurt as evidenced by the launch of three new labels—two targeting the youth market and a third geared toward supporting the careers of master craftsmen.

Gaylord-owned Word Entertainment has formed Word Artisan, a new label created to develop and market product by unsigned artists whose music might be considered slightly, led by double-digit gains at MTV Networks.

The Word/Christian music industry saw an 11.5% increase in sales last year and is currently the fifth largest musical genre, selling twice what Christian music did last year, according to a new report by industry insiders seeing these new start-up labels as pointing to signs of continued growth.

"Anybody who's been around in our industry for a while has seen the cycles of how rising executive and creative talent needs to be accommodated," says Gospel Music Assn. president Frank Breeden. "I think it's a healthy signal. The environment is there that does allow them to create a presence."

According to Elias Elder, Word Records VP/GM, Word Artisan was created as a vehicle for Keagy and other artists of his caliber: "There's an elite league of artists who will be on this label, a very small list of artists," he says. "Our goal is to sign Phil Keagy as the ultimate Word Artisan, because he's a guy who does everything from Latin to jazz to blues to rock to pop, and CCM [contemporary Christian music]."

"Our community seems to only have an avenue or channel to promote the CCM stuff, and what a tragedy, a waste that this amazing talent is in his studio [being] prolific... producing all this stuff, and we are only hearing 10% of what this man does," she says. Elder says she knew that Windham Hill and other labels were courting Keagy. "I said, 'We can't let this treasure walk out of our community and go elsewhere,' " she says of Keagy whose history in the Christian music community includes deals with Sparrow and, most recently, with Word's Myrrh label.

Word Artisan will release two Keagy projects this fall—a Latin guitar record and a vocal album, "Inseparable," which is currently available in limited release via a Colorado-based label, Canis Major. "We are going to have six cuts on Phil's records, " says Elder. "We want to play Phil's links, you can learn how."

Elder says Word Artisan will have a smaller roster focusing on just two or three artists at most, and initially Keagy, a multiple Dove Award winner, will be the focus. Keagy is said to be understandably pleased with the new label and Elder's commitment.

Word isn't the only label seeking to expand its base by launching a new venture. Pamplin Communications (Continued on page 133)

**Amazon’s Classical Music Restructuring Begins**

*BY BRADLEY BAMBARGER*

**NEW YORK—**Reports of BMG Entertainment’s scaling back of its classical music operations have elicited waves of reaction throughout the company and the classical industry. The purported folding-in of the BMG Classics and Windham Hill labels into the new RCA Records Group was alluded to in an internal memo issued by BMG Entertainment president/CEO Strauss Zelnick following Billboard’s reports of the planned re-structuring (Billboard Bulletin, March 28 and Billboard, April 1).

The consolidations under the RCA Records Group should have been announced by July 1, the start of BMG’s new fiscal year, sources say, although changes are already under way. A number of BMG Classics and Windham Hill employees and reissuers have been canceled or postponed, as part of a stringent bottom-line project-by-project analysis mandated by RCA executives.

With the restructuring set to bring most back-room functions under the aegis of RCA Records pop personnel, the fate of about 100 BMG Classics employees in New York is up in the air. BMG Classics’ 20-person Munich office may be closed altogether, according to sources, since the company’s future will likely involve far fewer European productions.

Zelnick’s internal memo regarding the restructuring—a copy of which was obtained by Billboard—concluded, “It’s time to create the most efficient and effective business organization emphasizing the creative integrity of the individual genres of music.”

And to confirm reports of the re-structuring, a BMG corporate spokesman says, “We are currently evaluating our businesses, which would make our business more competitive in light of the ever-changing landscape. Until a final decision is made, we have no further comment.”

The various classical, jazz, new age, and world music imprints of BMG Classics and Windham Hill represent more than $90 million in annual revenue.

RCA Records president Bob (Continued on page 105)

**Viacom Reports Strong Quarter, Thanks To MTV**

*BY BRIAN GARRITY*

**NEW YORK—**Viacom Inc., parent company of MTV, Paramount, and Blockbuster, reported a 69% increase in earnings for the first quarter, with revenue, earnings and cash flow, all rising slightly, led by double-digit gains at MTV Networks.

Net earnings rose to $76 million, or 15 cents per share, versus $45 million, or 9 cents per share, in the same period a year ago. Wall Street analysts had expected earnings of 6 cents a share.

Cash flow, or ebitda (earnings before interest, taxes, depreciation, and amortization), rose to $348 million from $275 million, or 76%.

Total revenue was up to $3.08 billion from $2.96 billion in the same period.

Excluding investments in its online segment and Blockbuster’s online operations, Viacom’s net earnings increased 115% to $108 million, or 15 cents per diluted share; cash flow increased 9% to $191 million; and operating income rose 10% to $891 million.

MTV Networks was the big winner of the quarter, with cash flow increasing 29% to $222 million. Revenue was up 17% to $500 million. Fuelling that growth was 20% higher (Continued on page 125)
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"Testosterone-stoked" The New York Times

www.americanradiohistory.com
Coalition Files FCC Protest Of AOL/Time Warner Merger

BY BILL HOLLAND

WASHINGTON—A coalition of U.S. consumer groups and media watchdogs filed papers with the Federal Communications Commission (FCC) April 26 arguing against the proposed merger of Time Warner and America Online (AOL). The coalition argues that the merger should be rejected as inconsistent with the public interest unless the merged company is reconfigured to be more competitive.

In the filing, Consumers Union, the Center for Media Education, the Media Access Project, and the Center for Media Education charged that the merged giant would lessen the number of media voices available, dilute, restrict, and open Internet access, and prevent consumers from getting content.

Andrew Schwartzman, president of the Media Access Project, explained that the coalition chose to file the papers at the FCC because “the FCC has a broad view of the industry, where and its position is more predictive—This could cause harm, this is likely to cause harm.’ The traditional antitrust law [used by the Federal Trade Commission (FTC)] is tighter and depends on ‘existence of actual harm.’

Schwartzman believes that the federal government must go beyond the ‘predominantly independent’ test when dealing with media megamergers. ‘We don’t want to wait until there is existence of actual harm and spend years in litigation trying to break it up.’

(Continued on page 122)

Executive Turntable

Executive turnover continued during the first quarter of 2000, with a number of prominent changes at major labels, publishing companies, and performance rights organizations.

RCA Label Group promotes Thecla Borden as director of publicity for Jive Records in New York. She was director of publicity at Jive Records.

Kevin Kramer of BMG Music Publishing moves from Nashville, Tenn., to Los Angeles as senior vice president, Latin, Western Hemisphere, and Indian Subcontinent.

A&R administrator, receptionist, brand manager at Baker and Taylor, and director of creative services for Arista Nashville. They work, respectively, administrator of finance, a temporary employee, and employs the band’s leader Fred Durst as a senior VP, says that tour sponsorship is a decision made between a group and its management. “I don’t get involved in the sponsorship of a tour; whether it’s Napster or Coca-Cola,” says a label spokes-

By Eileen Fitzpatrick

Los Angeles—The music-file-

sharing software company Napster has been sued for copyright infringe-ment by Deacon records Andre Young and his label, Aftermath Entertainment. The site has also signed up as solo sponsor of Limp Bizkit’s free summer tour (Billboard/Online, April 26).

These events follow a high-profile suit filed April 14 against Napster by Metallica and yet another suit filed this past December or behalf of the indus-

try by the Recording Industry Assn. of America (RIAA), claiming copyright infringement (Billboard, Dec. 18, 1999).

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woman.

Yeates Named Director General Of British Phonographic Industry

By Gordon Masson

London—Corporate lawyer Andrew Yeates will succeed John Deacon as the director general of the British Phonographic Industry (BPI). Yeates has been the BPI’s director of legal affairs since July of last year, will assume the new post when Deacon steps down at the organization’s annual general meeting in three months’ time. Deacon will remain at the BPI as a consultant until the end of the year, when he will retire after a 40-year career in the industry.

Yeates joined the BPI from British terrestrial TV broadcaster Channel 4, where he had been corporation secretary and head of rights. He was with Channel 4 for 11 years, during which he held a number of roles, including head of business affairs. Previously he was the company lawyer at Phonogram Music Ltd.

“Andrew’s media background is going to bring a refreshing new dimension to BPI’s work,” says Deacon. “I look forward to continuing to work alongside him in the coming months.”

Deacon joined Philips Records in 1968. He was involved in the establishment of A&M Records’ U.K. affiliate. Deacon was one of the founders of the BPI in 1972, when the organization had just a handful of members. In 1979 he was appointed director general and helped guide the U.K. music industry into the new millennium, supervising a body that now has more than 170 members producing more than 200 million records a year in the U.K.

BPI chairman Bob Dickins says, “Given John’s extraordinary contribution to the industry over his long and distinguished career, Andrew and I will have a hard set to follow. But I am confident that Andrew brings the right skills and thorough determination to help us meet the challenges of the coming difficult years. We wish Andrew well and are delighted that John has agreed to share his wisdom with us through to the end of this year. I know Andrew will find his support invaluable in his new role.”

Yeates was unavailable for comment.

Joint Campaign in Asia Launched for Macy Gray Album

By Davena Mok

Hong Kong—Channel V Sony Mu-

sic, and Tower Records have launched a unique regional joint promotional campaign called Buy It and Try It to boost Asian sales of Macy Gray’s debut album, “On How Life Is.”

During the month of May, music fans who purchase a discounted (by as much as 10%) copy of “On How Life Is” from one of 20 Tower stores across Asia, will get a chance to win the CD or have it exchanged for any other Sony Music title of the same price if they don’t like Gray’s album.

Gray, recently honored as best international newcomer and best rhythm and blues artist by Billboard magazine, appeared on AmericanBandstand in the United States last week, promoting her debut album, “Macy Gray.”

(Continued on page 132)

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(Continued on page 132)
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Strong Singles Fuel Album Sales For DJ Act, Pop Singer

Vitamin C’s Elektra Set Perks Up With ‘Graduation’

BY CARLA HAY
NEW YORK—“Timing is everything,” could be the motto for the revived sales of Vitamin C’s self-titled debut album on Elektra Entertainment. Released in August 1999, the album has since gotten a second wind, with recent sales being fueled by the sentimental single “Graduation (Friends Forever),” industry observers say. The song hitting the charts around graduation time is no coincidence, according to Elektra, and it’s been a part of the record company’s long-term plan for the pop singer.

“Vitamin C” debuted at No. 7 on the Heatseekers chart in the Sept. 18, 1999, issue. The album spent the next several months on and off that chart, and sales began to pick up again when it re-entered the Heatseekers chart in the April 1 issue. The album reached Heatseekers Impact status in the April 28 issue, when it rocketed from No. 119 to No. 91 on The Billboard 200. This issue, it stands at No. 61.

Meanwhile, “Graduation (Friends Forever),” which has not been commercially released, is rising up the Billboard charts and getting exposure on MTV and the Box. For Vitamin C—which whose real name is Colleen Ritzer—and who previously sang with alternative pop band Eve’s Plum—the song’s success has been especially rewarding because, she says, “it’s my favorite song on the album.”

Elektra senior director of marketing Dane Venable says, “Graduation” was our secret weapon. We didn’t want it to be the first single to introduce Vitamin C. We wanted to launch the album with [first single] ‘Smile’ because we wanted it to establish who Vitamin C is and what her music is about: fun, edgy, and pop.”

The upbeat, dancehall-reggae-influenced “Smile” (featuring Lady Saw) was a No. 18 hit last year on The Billboard Hot 100 and a No. 7 hit on the Hot 100 Singles chart.

The next single—the mixtape “Me, Myself And I”—failed to click in the same way, peaking at No. 37 on the Hot 100 Singles chart.

With “Graduation (Friends Forever),” Venable says, “we purposely didn’t want it released as a commercial single. We wanted to steer people to the album.”

Keith Curry, music director of mainstream top 40 station WDBQ Detroit, applauds the strategy. “I think it was smart for the record company not to release the single [commercially], because that’s what’s driving the album sales.”

Eric Hogan, pop/rock buyer for Tower Records in downtown Manhattan, says about the set, “Sales started off pretty good, and then it kind of died down, and it picked back up again... because of the ‘Graduation’ song.”

Vitamin C, who co-wrote most of the songs on the album, says of “Graduation,” “It doesn’t seem to have an age barrier. It transcends the specificity of school because it’s about friendship and growing up.”

Part of Elektra’s marketing plan for Vitamin C involved an intensive media campaign that encompassed radio, print and appearances on shows such as “Beverly Hills, 90210” and the Nickelodeon Kids’ Choice Awards.

Vitamin C—managed by Ron Baldwin of Calumet Management and booked by Mark Cheatham of International Creative Management—also performed on a three-week tour with 98 Degrees. Her songs are published by Warner-Chappell (BMI).

It was perhaps inevitable that “Graduation (Friends Forever)” would be tied in to high school-related contests. Mainstream top 40 station WHQT (Z100) New York recently held a contest on its Web site in which area schools could compete to win a customized version of the song (AirWaves, Billboard, April 15). In addition, teen magazine React held a contest in which the grand prize is a performance by Vitamin C at the winner’s high school prom.

New York-based Vitamin C—who grew up in New Jersey—didn’t go to her own prom because she got a last-minute dancing job. So when she performs June 9 at the prom contest’s winning school—James Caldwell High School in West Caldwell, N.J.—it will “be like making up for missing my prom,” she says. “It’s nice to give back to young people with a song that has a unique message.”

BY CARLA HAY
NEW YORK—European dance/pop music is invading the U.S. mainstream, and Dutch act Alice Deejay is part of the latest wave of DJs-turned-recording-artists to make an impact on the charts.

Alice Deejay—the collective name of DJs and producers led by front woman Judy—is getting increasing attention for its Republic/Universal Records debut album, “Who Needs Guitars Anyway?” Industry observers are crediting the rise in Alice Deejay’s album sales to support at dance clubs and top 40 radio for the first single, “Better Off Alone.”

Released March 28 in the U.S., “Who Needs Guitars Anyway?” entered the Heatseekers chart at No. 1 in the April 15 issue. In the April 29 issue, the album reached Heatseekers Impact status by leaping from No. 108 to No. 97 on The Billboard 200. This issue, the album is No. 109 on that chart, while “Better Off Alone” is at No. 45 on The Billboard Hot 100.

No one in Alice Deejay is named Alice. Judy explains, “We picked the name because we felt like Alice in Wonderland having such a great time making music. And we’re DJs, and that’s where the second half of the name comes from.”

Like labelmates Sonique (Billboard, March 29), Judy began as a DJ in her native country before making the transition to become a recording artist. Alice Deejay’s music, released first in Europe, found an early U.S. home at nightclubs, especially in Florida, according to Republic/Universal.

Republic senior VP Avery Lipman says what attracted the label to Alice Deejay was “that the music was different and already a proven hit internationally before it was released in America. A lot of American club DJs already have European hits as imports, so there was already a buzz on Alice Deejay in the clubs. There’s also a greater acceptance of dance music at radio. The Alice Deejay album isn’t about one hit. I think it’s several hit singles deep.”

Universal VP of marketing and artist development (U.S.) Kim Garner adds, “Radio has been very supportive of the box for Alice Deejay. ‘Better Off Alone’ is a tremendous hit song that crosses several borders. Alice Deejay is definitely part of the new dance/pop movement coming out of Europe.”

Stan “The Man” Priest, music director of mainstream top 40 station WFLL Tampa, Fla., says, “At a time where there’s an abundance of ballads on the radio, this song has what we’re looking for—separate top 40 radio from AC radio. Alice Deejay has that sound of ‘now.’ Also, the concept of Alice Deejay is working internationally.”

Alice Deejay’s music is getting popular because of all the radio airplay it’s getting,” observes Bob Bagla, owner of Los Angeles-based retail store Street Sounds, which specializes in dance music. “The DJ culture is becoming more mainstream, and female DJs are starting to become more in demand. All you need is one hit to be a star in dance music, but I don’t think Alice Deejay is a one-hit wonder.”

In March, Alice Deejay did a series of promotional appearances in Florida. Some of Alice Deejay’s performances were filmed and included in a new version of the video for “Better Off Alone.” The original version of the video has already gotten exposure on the Box.

Expects Garner, “We decided to recut the video to include more of a showcase for Judy and a stronger imaging of Alice Deejay.”

In an unusual promotion, Republic/Universal will be giving the new version of the video exclusively to America Online (AOL) within the next few weeks. According to Garner, AOL will have the video exclusively for about a week, and the video will then be serviced to other outlets.

Alice Deejay’s next U.S. single, “Back In My Life,” is expected to be released sometime this summer. The dance act has already completed the video for its third international single, “Will I Ever.”

Alice Deejay, which is managed by Violent Music, will return to the U.S. for a June promotional tour that will include several appearances at radio station events. A TV ad campaign for Alice Deejay will also launch in June.

BY CARLA HAY

The New America the new album from

BY CARLA HAY

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- The New York Times

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- San Francisco Chronicle

"Elton John turned in a spirited ‘Free Man in Paris.’"
- cdnow.com

"Cyndi Lauper’s swooping, soaring, thrilling rendition of ‘Carey’ and Richard Thompson’s guitarwork on ‘Woodstock’ were standouts."
- Wall Street Journal

"Richard Thompson reels off a killer ‘Woodstock,’ Diana Krall offers a beautiful ‘A Case of You.’"
- The Atlanta Journal Constitution

"All of (Mitchell’s) talents are ably saluted during this show. Mitchell’s presence inspired special awe from the participants."
- New York Daily News

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Duran Duran Turns Avant-Garde On Hollywood’s ‘Pop Trash’

BY CARLA HAY
NEW YORK—With the album “Pop Trash,” pop/rock band Duran Duran is venturing into new territory both artistically and professionally.

“Pop Trash”—set for release May 29 in Japan, June 13 in the U.S. and Canada, and June 5 for the rest of the world—marks a bold departure from Duran Duran’s signature dance-orient- ed pop sound into more avant-garde musical experimentation.

The band, whose recording career spans 20 years, is also beginning a new phase in its professional life: “Pop Trash” is Duran Duran’s first album on a new label since parting ways with Capitol/MCA in 1998.

Duran Duran is now signed to Hollywood Records, which will release “Pop Trash” in the U.S.

The band will release the album in different territories: Universal in Canada, Axi in Japan, edel in Europe, and Festival in Australia and New Zealand. “Pop Trash” features psychedelic tinged numbers such as “Lava Lamp,” “Hallucinating Elvis,” and “Lady Kerosene”; heavy alterna rock tunes like “Last Day On Earth” and “Playing With Uranium”; and pop-oriented ballads like “Pop Trash Message” (a song Duran Duran originally wrote for Blondie’s “No Exit” album), “The Sun Doesn’t Shine Forever,” and “Someone Else Not Me,” the album’s first single.

This is what I like about this album: “It spins,” says lead singer Simon on LeBon. “This is our statement on how it feels to live a little. Our heads are just in a different place. A lot of the album is about falling down and picking yourself back up again.”

“Pop Trash,” Duran Duran’s studio follow-up to 1997’s “Medazzaland,” is the band’s second studio album since parting itself down to a three-piece act: LeBon, fellow Brit and keyboardist Nick Rhodes, and American guitarist Warren Cuccurullo.

Duran Duran, which is now self-managed, also self-produced “Pop Trash” under the names TV Mania (the production company formed by LeHodgins and Cuccurullo) and Syn Productions (LeBon’s production entity).

Duran Duran’s songs are published by Private Parts Music and Skin Trade Music (ASCAP).

In the years between “Medazzaland” and “Pop Trash,” the band stayed in the public eye by touring the U.K. in 1998 and the U.S. in 1999. Duran Duran was also fea tured on VH1’s ”Behind The Music” last year and on the channel’s “Hard Rock Live” in an episode that pre- miered earlier this year.

Rhodes says of the band’s new record deal, “We have a three-album deal with Hollywood, and it’s really a good thing. We needed to move to a new label. We wanted to go with a company that was more intimate but still had the firepower that big corpora tion has behind it, and in this case it’s [Hollywood parent] the Walt Disney Co.”

“We had been looking at Hollywood for a couple of years now,” says Cuccurullo. “We were impressed with what they did with Fastball, and Hollywood has a great management team. That was very attractive to us.”

“We’re so excited to have Duran Duran, and we’re going all out for this record,” says Hollywood director of marketing Deborah Davis-Bonk. “We’re confident about what Duran Duran can do. Reprise Records... Kid Rock is in town, so there’s a great deal of interest and excitement here.”

“Someone Else Not Me” has been serviced to adult top 40/modern AC and hot AC radio on campus. The title is scheduled for a worldwide release.

(Courtesy of USA Today)

‘Sex And The City’ Gets A Soundtrack; ‘Today’ Show Performances Due On Disc

SEX AND THE SOUNDTRACK Look for London/Sire Records to release a soundtrack to the hit HBO series “Sex And The City” June 6 to coincide with the show’s new season.

Tentatively slated to be on the album are Pet Shop Boys, Groove Armada, Lil’ Kim, Aimee Mann, Joan Osborne, Amami Coppola, Moloko, Missy Elliott, Tom Jones, the Dust Brothers (who do a nifty new version of Andrea True Con nection’s 1976 smash “More, More, More”), Groove Armada, Deborah Cox, Diana Krall, and new London signing Ilan Atlas.

Most of the tracks have been previously unreleased in the U.S. A still-to-be-determined single will also be released.

Music from the album will be heavily featured on the show, according to “Sex And The City” creator and album executive producer Darren Star.

“I think the show has, in a sense, suffered from a lack of great popular music,” says Star. “First of all, it’s costly, and it’s very hard to use songs for comedies because it gets in the way of the dialogue.

“So many times we’ve had to use fake music because we can’t afford the whole thing, and I hate that. Now we have this music, but don’t be surprised if you hear these songs on a couple of episodes instead of just one,” Star adds.

In OTHER SOUNDTRACK NEWS: Look for NICO’s “Today” show release an album of performances by acts that have been featured on its very popular Friday morning concert series during the past four summers.

No release date has been set, as NBC is in discussions with a number of labels about putting out the collection.

In the meantime, the morning show, which draws close to 6 million viewers daily, kicks off its fifth annual free summer concert series on Friday (5) with Steely Dan.

Among the other acts performing outside the show’s Rockefeller Center studio in New York will be Mark Anthony, Bon Jovi, Britney Spears, N Sync, Melissa Etheridge, Amy Grant, Santana, Don Henley, Chicago and the Little River Band, Sting, Tom Jones, Gloria Estefan, Diana Krall and Tony Bennett, Styx and REO Speedwagon, the Go-Gos, the Brian Setzer Orchestra, and, in a special Monday appearance, Diana Ross & The Supremes on May 8.

We think you’ll find music that appeals to all different kinds of demographics,” says “Today” show representative Allison Gollust. “You see who’s big and hot right now, and you also see some traditional ‘Today’ show favorites like Chicago or Styx. On the one hand, we’re producing a concert, but we’re also producing a show that appeals to more than 6 million people.”

Noting the lack of rap and heavy metal acts, she adds, “I think you have to think about the type of audience that’s at home [watching] from 7 a.m. to 9 a.m. on weekday mornings. You’re probably not going to find a lot of people following rap at that hour, and heavy metal music at 8:30 in the morning isn’t particularly appealing.”

SHADES OF YESTERDAY: Eight years after breaking up, the members of Wilson Phillips are taking another stab at writing together. The group; Carole King, Donna Summer and Chynna Phillips—plans to meet with Glen Ballard, who produced the trio’s albums for the now-defunct SBK label, the second week of May about working together again.

Additionally, the group’s greatest-hits set is coming out on Capitol May 23. Bonus tracks include live versions of “Hold On” and the Eagles’ Hotel California,” as well as a cover of “Daniel,” which originally appeared on the Elton John tribute “Two Rooms.”

STUFF: Atlantic Records co-chairman/co-CEO Ahmet Ertegun was named a “Living Legend” by the Library of Congress in an April 24 ceremony. He was one of only 78 Americans chosen for the honor. . . . David Katzenelson has left his post as VP of A&R at Reprise Records. . . . Kid Rock will perform on “Saturday Night Live!” May 20 season closer . . . Rolling Rock will throw a major party in its hometown of Latrobe, Pa., Aug. 5. The daylong music festival will feature Red Hot Chili Peppers, Filter, Moby, Fuel, Our Lady Peace, and Marcy Playground. Tickets are $33. We’re hoping there will also be a surprise appearance by Mr. Rogers, who also hails from Latrobe.

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Catherine Wheel Aims To Broaden Fan Base On Its Columbia Debut

BY RAIQIYAH MAYS

NEW YORK—As they prepare for the May 30 release of their Columbia debut, “Wishville,” the members of Catherine Wheel are optimistic that their 8-year-old status as industry underdogs will change.

"Actually, I think 'best-kept secret' has a better ring to it than what 'underdog' sounds like," says Bob Dickinson, the band's primary songwriter and lead singer. "Each time, we try to move the goal posts in every area of making a record. This time we tried to do differently or write differently—I tried to sing differently on purpose. And we felt we were up to a winner."

In the making of "Wishville," Dickinson attributes the group's inspiration to longtime producer Tim Friese-Greene of Talk Talk fame.

"He said it might feel modest and insignificant, but every little thing you do to change things will have a direct result on the final record," says Dickinson, who's worked with Friese-Greene since Catherine Wheel's 1992 Fontana/Mercury debut, "Ferment."

"I think we present guitar music uniquely, and that's what drives us on. The greatest challenge each time we make a record is, 'How can we present it this time?'"

Catherine Wheel hails from Great Yarmouth, England, and it has earned a fair share of critical kudos since the 1992 single "Black Metallic," which was featured on "Ferment." The band traveled the world, honing its sound and promoting an array of Fontana/Mercury releases that include 1993's pop-fueled "Chrome," 1995's evolutionary "Happy Days," and 1997's soulful "Adam & Eve."

"Wishville" represents the band's continued quest to extend its creativity to new heights.

In marketing the album, Columbia started the wheels turning in February when the label did a quarter-million postcard-teaser mailing aimed at industry tastemakers. The series of five cards, issued separately every few weeks, showcased different Catherine Wheel stories and the release date for "Wishville."

"They've had a number of records, all of which have received the kind of acclaim that was deserving at the time," says James Diener, the label's VP of A&R/marketing. "But now, especially with this being the band's first record on Columbia, we're certainly engaged to take the next step."

Please request further information from:
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Tel. 02 21/4902-24 40, Fax C2 21/4902-34 40

(Canada for C2)

(Canada for C2)

(Canada for C2)
Catherine Wheel (Continued from preceding page)
in terms of broadening the group's audience and giving them a much
greater fan base."

To warm up its fan base, Catherine Wheel began a series of club shows
on April 3, hitting cities such as Seattle, Los Angeles, San Francisco,
Chicago, New York, Boston, and Toronto. According to Dick-
inson, this was a primer for the act's full-scale tour, which is tentatively
planned for the summer.

Additionally, Web surfers can get Catherine Wheel updates via its
Internet site, catherinewheel.com. The site offers exclusive photos and
videos of which fans and band members regularly post comments.
Dickinson says it's that kind of contact that keeps the band going.

"Every time someone writes on the Web or me we meet people at a gig that
adore the record, I feel like I've spent
money on so many other things
—and you chose to spend money on
our music," he says.

"Sparks Are Gonna Fly" is the
first single from "Wishville," and it
shipped to radio on April 11. It's sup-
ported by a video, directed by
Dean Karr, that is scheduled for
delivery to video outlets during the
first week of May.

"I'd say the record is primarily
grounded initially towards alternative,
mainstream, and active rock fans," says
Diener. "But it will also find a
great deal of interest in a larger sort
of pop/rock audience as we develop
additional singles into the record."

Explaining Catherine Wheel's
strategy to make radio-friendly singles, Dickson says, "For the first time,
we actually enjoyed and embraced the idea that we should have a couple of
singles on the record. Writing and making singles doesn't have to be a
pact with the devil. You can actually see it as a challenging, interesting,
creative exercise."

Nine songs heavy and 40 minutes long, "Wishville" has a unique quan-
ty that showcases Catherine Wheel's talents well. "The group is known for
their compositional and musicianship skills. And that's what we're focusing on," says Diener. "It
begins and ends with the music. And that's especially the way we feel about the group."

Malone Rocks. SBS Records artist
Michelle Malone is touring the U.S. in
support of her current single, "Home-
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By Catherine Applefeld Olson

Bayside branches out: Film soundtracks may well turn out to be a profitable little niche for independent distributor Bayside Entertainment as the West Sacramento, Calif., company continues to branch into new musical areas.

Bayside steps out in May and June with its first two soundtracks—“Head Up” and “Leprechaun 5”—both on music supervisor Tony Smith’s boutique label, Spot Music Group. Brandon Rodegeb, Bayside director of A&R and urban operations, says the company is likely to have three more soundtracks on its roster by the end of the year.

“Had he been negotiating with a major label and in the 11th hour did not appreciate the way things were going, so he went to another alternative—as,” says Rodegeb of Smith’s decision to bring his soundtrack to Trimark Pictures’ Jamie Foxx film “Head Up” to Bayside. Spot Music is one of the growing roster of R&B labels that are finding a home at Bayside (Billboard, April 1), and the soundtrack features the music of label acts Bone Thugs-N-Harmony and Boo Yaa Tribe, among others.

“Leprechaun 5: Leprechaun In The Hood,” the latest in the cult futuristic-horror series, is to star Ice-T and feature a fitting smorgasbord of R&B and hip-hop tunes.

Rodegeb says Bayside will employ the no-holds-barred marketing tactics for soundtracks it uses with its other product.

“We are into guerrilla street marketing, so we will be saturating every major market with snippet tapes of the soundtrack,” he says. “We are going with the indie approach of having all our street reps within regions put up displays in stores and not just relying on the retail campaign.”

“EARTH TO ELIA: Call it Elia Cmiral’s big adventure. His score to “Battlefield Earth,” which touches down May 2 on Varèse Sarabande, is a step of galactic proportions for the composer of recent films such as “Ronin” and “Stigmata.”

“This is absolutely the biggest score I’ve ever written, in every direction,” Cmiral says of the 75 minutes of music recorded by the 96-piece Seattle Orchestra, with embellishments from a choir, synthesizer, and percussion section. In fact, Cmiral’s score is so large in scope that it fills virtually all of the musical space in the John Travolta-starring film, which is devoid of any outside songs.

The musical, adventurous nature of “Battlefield” lent itself to the concept of recurring monothematic scores that in different variations should bring listeners to the edges of their seats at times, then settle them back in. Cmiral tells Billboard. “It’s like a roller coaster. One minute it is going very fast and you are flying along with hair raised, and then the next it’s like it is moving slowly to the top of a big hill. The music has adventure, great tempo changes. It’s tender here and there, and then aggressive again.”

The absence of songs from the movie provided Cmiral his first taste of coming close to total control over the musical design of a film. “Sometimes when there are songs, I feel that as soon as you hear lyrics, they are in a way drifting away from the concept of the movie,” he says. “For me, I am working only for the movie.”

Production Notes: Varèse Sarabande will release in May Christopher Young’s score to “The Wonder Boys.” The label is also preparing to debut Young’s score to “The Big Kahuna.” Young is in London scoring Paramount’s upcoming “Bless The Child,” with music recorded by a 100-piece orchestra.

Duran Duran turns avant-garde on Hollywood’s ‘Pop Trash’ (Continued from page 18)

May 2.

The song was recorded in English, Spanish, and French. The latter two versions may end up as bonus tracks on “Pop Trash,” according to Davis-Bonk. She adds, “We have Hollywood Latino, which will be working the Spanish version of the song at Latin radio.”

Cucurullo says, “We want to get on the radio, and I think that’s really the only way a lot of people are going to hear this new album.”

Julie Stoeckel, assistant PD/music director of adult top 40/modern AC station KLIC San Francisco, observes, “I’ve seen a lot of bands who were big in the ’80s come out with new albums. Unless their music has evolved with people’s musical tastes, then these bands will have a hard time having the same type of major hits they had in the ’80s.”

“It’s great to see a band like Duran Duran still coming out with albums after all these years,” says Stephanie Hancock, head music buyer for Oklahoma City-based retail chain CD Warehouse. “It shows that there are artists who have consistency and longevity, which seems to be lacking with a lot of current pop artists. I don’t know how much radio and video airplay Duran Duran will get for this new album, so I think it’s important for the record label to focus on the Internet. You can’t underestimate the power of the Internet.”

According to Davis-Bonk, Hollywood will be working with several Web sites for Internet promotion and publicity on “Pop Trash,” including ARTISTdirect, SonicNet.

‘A lot of the album is about falling down and picking yourself back up again’

— Simon LeBon—

Launch, Spin Online, MTV.com, and VH.com.

For the “Someone Else Not Me” video, Duran Duran has teamed up with independent multimedia company Fullerene to merge Web technology with music video technology. The video is expected to be released in early May. In addition, Duran Duran will be selling the “Pop Trash” album directly to fans on its official Web site, duran-duran.com.

The band has also placed significant coverage on fan interaction on the Internet. Rhodes notes that within days of Duran Duran’s 1999 U.S. tour, “fans on the Internet were voting on which new songs they liked the best. ‘Someone Else Not Me’ ended up getting the most votes, and although that wasn’t the sole reason why we chose it as the album’s first single, the fans voting on the Internet had a big influence.”

Although Duran Duran is a top priority for its members, other projects have also kept the band busy recently. TV Mania—in addition to working on a musical and album called “Bored With Prozac And The Internet”—has started a record label called Lo-Fi.

“It’s the antithesis of the manufactured pop right now,” says Rhodes of Lo-Fi. “We’re working with real songwriters and musicians on a long-term career.”

Throughout May and June, Duran Duran will be on an international promotional tour, with much of it focused in Europe. The band is expected to do select performances in May in Europe and begin a U.S. concert tour in July.

Duran Duran is booked in the U.S. by Adam Kornfeld of New York-based QBQ Entertainment and outside the U.S. by John Giddings of London-based agency Solo.
**SPOTLIGHT**

**A GARLAND FOR LINDA:** A Commemoration Of The Life Of Linda Eastman Powell

PHILADELPHIA, N.Y.

PRODUCER: David Shaw

**Review:**

A "Garland For Linda" serves as not only a musical memorial for the late Linda Eastman Powell (as an introduction to the Garland Appeal, a new cancer-fighting charity. Featuring nine contemporary English (and) British works; "A Garland For Linda" was inspired by 1950's "A Garland For The Queen.

One piece, a new composition by Sir Paul McCartney. Beyond that touching piece and the good cause, many will be drawn to this date by the role of Sir John Tavener and John Rutte, two of the most popular living composers of choral music. Tavener's chant-laced "Prayer For The Healing Of The Sick" finds him at his most austere, while Rutte's "Salve Regina" could have a fate line that floats like a ribbon in the sky.

Another highlight is Ronnie-Paul's "I Dream", an important benefit performances of this music. The other CSO piece was the June 2000 concert (to be broadcast an NPR's "Performance Today").

**A Garland for Linda

**TRIP**

**KRONOS QUARTET:** Kronos Caravan

**Review:**

Kronos Caravan's "Kronos Caravan" traces Gypsy rhythm and tune as it has made its way from Eastern Europe to the Western world. The album features new works rooted in ancient traditions, such as young Romanian composer Dobrinka T Candy's "Valea Vrululilor" scene-setting "Panorama Bolovanu.

And those pieces that seem recent but are usually much older, like the Hungarian dirge "Gloomy Sunday" and the Lebanese tune "Milsor (the latter made famous by surf guitar god Dick Dale). Other highlights include a movement from Terry Riley's "Serenade," co-commissioned by the Kronos Quartet and "Teresanna," a collaboration with Romanian gypsy band "Tarul" (Transylvania). This is the first Kronos disc with new collaborator, American singer Pol, and it's her great credit that the group hasn't missed a beat. "Caravan" could go on to be not only one of the most popular Kronos albums but also one of the quarter's best.

**VARIOUS ARTISTS**

**Primis Combs Volume 1**

**Review:**

Delicious Vinyl's 31-flavor white R&B tape, and dancehall with its new compilation. The set's a real winner, Fatlip's "What's Up Fatlip," finds the former Pharcyde member offering up his quick locks on life over a simplistic piano riff. The Brand New Heavies offer two jazzy, previously unavailable remixes of "Sometime" featuring the Abstract Poetic himself, T-Qip, and "Saturday Night," a new track that features Mouf Def and new lead vocalist Carleen Anderson. Other album standout include the new single of Robin's "All My Love," the dance routine with "Say A Little Prayer," and the smoky sounds of the Pharcyde on "DeModels.

**DANCE**

**DI FOOD**

**Kaleidoscope**

**Review:**

Kaleidoscope's "Kaleidoscope" is an experimental mix of lection, hip-hop, jazz, and classical music. Constantly switching stylistic gear, the set opens with the chilling dumphson sounds of "In Bliss" and closes with "A SplASH Of DeModels.

No doubt, "Kaleidoscope" is a step away from computer-generated repetitiveness toward the embrace of man-made beauty. The album's diversity integrated with the rhythm of the new millennium dominate tracks like "Nope.

(Continued on next page)
CHRISSIE CHARLIE BRAVO
PRODUCER: Matthew Shipp

This issue's New Releases, regardless of potential chart action, that the reviewer highly recommends because of their musical and/or story-telling value. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CDs singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Debroh Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributing: Michael Polizzi (N.M.)

REVIEWS & PREVIEWS

JAZZ

MATTIE HILL QUARTET
Pastoral Compound

 municipal to the most descriptive, record-of his career. Shipp leads bassist William Parker, drummer Gerald Cleaver, and producer Jake transplant into a set of mostly originals, with the performances marked by a sense of restraint and indigo-hued groove. Perhaps the new simplicity here isn’t all that deeply-rooted, as the rather smoldering version of "Blue " seems to indicate. Yet true to the album’s title, there are moments of repose here and there—”Mature," for instance—and much in the vein of Ellington’s "Prelude To A Kiss" as in his gorgeous Iberian March. "Gestures" is the Keith Jarrett-inflected title track.

MEDESKI MARTIN & WOOD

Chesky Tapes 37004

The initial title in Thrity Ear’s “Blue Series”... which aims to "murry jazz's many"... also... has drawn elegant pianist Matthew Shipp out of his self-imposed "retirement" from recording to create the most sophisticated, most obliterative, most obscure, record of his career. Shipp leads bassist William Parker, drummer Gerald Cleaver, and producer Jake transplant into a set of mostly originals, with the performances marked by a sense of restraint and indigo-hued groove. Perhaps the new simplicity here isn’t all that deeply-rooted, as the rather smoldering version of "Blue " seems to indicate. Yet true to the album’s title, there are moments of repose here and there—”Mature," for instance—and much in the vein of Ellington’s "Prelude To A Kiss" as in his gorgeous Iberian March. "Gestures" is the Keith Jarrett-inflected title track.

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country heartbreak songs over written. Longtime country fans will like this again, and young fans will consider it a brand-new hit. Play it long and loud—and don’t forget to keep the Kleenex handy.

ADAMS, Robert

**LET IT BLUR:** The Life And Times Of Lester Bangs, America's Greatest Rock Critic
By Jim DeRogatis

**ROCK TRACKS**

**AIR PlayGround (3:32)**

**WRITERS:** G. Jones, J. Dickey, N. Colvin

**PRODUCER:** M. Ruffino

**LABEL:** MCA

**ALBUM:** PlayGround

**EXPRESSIVE & COOL**

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**WRITERS:** G. Jones, J. Dickey, N. Colvin

**PRODUCER:** M. Ruffino

**LABEL:** MCA

**ALBUM:** PlayGround

**EXPRESSIVE & COOL**

**THE NICK TOCHES READER (2:32)**

**WRITERS:** S. Hedges, E. Aceto

**PRODUCER:** M. Ruffino

**LABEL:** MCA

**ALBUM:** The Nick Toches Reader

**EXPRESSIVE & COOL**

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**WRITERS:** S. Hedges, E. Aceto

**PRODUCER:** M. Ruffino

**LABEL:** MCA

**ALBUM:** The Nick Toches Reader

**EXPRESSIVE & COOL**

**RAP**

**Q Tip’s Life (4:07)**

**WRITERS:** K. Pennell, J. Pennell

**PRODUCER:** M. Brute

**LABEL:** Jive

**ALBUM:** Let’s Get It Started

**EXPRESSIVE & COOL**

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**PRODUCER:** M. Brute

**LABEL:** Jive

**ALBUM:** Let’s Get It Started

**EXPRESSIVE & COOL**
Arista Trio Goes To The Next Level
Platinum-Selling Act Returns with ‘Welcome To Nektasy’

BY JEFF LOREZ
NEW YORK—In the past three years, Arista R&B trio Next has watched its debut 1997 album, “Ratted Next,” achieve platinum status and also earn Billboard Music and Soul Train Music awards in the process.

“Platinum-selling act” is not what anyone expected us to do,” says group member Tweetie (aka Raphael Shawn Brown), proudly displaying his tattoo of the group’s name on his right arm and underscoring the irony in the group’s name—an acronym for “no one ever expected this.” He, along with brother T-Low (Terrance Brown), vocalists and songwriters, and Robert Lavelli Huggar, makes up the Minneapolis-based group.

Next is one of the few remaining all-major recorders, “Welcome To Nektasy,” more big things are indeed expected from Next.

“This is a continuation of the first album,” says T-Low, “the elders are back again. We included some of the original production elements, the production we would use on the next album, the one we know will be successful.”

The group’s management, “We never stopped recording after ‘Ratted Next.’ If we were on the road and had a couple of days off, we’d fly back and record some more.”

A continuation, perhaps, but “Nektasy” is also a marked progression. Producer KayGee of Naughty By Nature (Next is signed to his Divine Mill imprint) has vastly improved the group’s musical maturity to the point of focusing the majority of the group’s production, including the Diane Warren-penned ballad “Everything You’re Not Getting At Home.” Next’s R.L. contributes the lion’s share of the writing. The group is published through Famous Music/ASCAP.

Absent this time around is the slew of samples that earmarked Next’s debut. Campus production, created by hired jumpers, and musicality, together with varied and at times adventurous subject matter, could well see the trio fulfilling its and the label’s lofty expectations.

“There’s more personality on (Continued on next page)

Summer Release Roundup Features Projects By Veterans And Newcomers

SOUNDS OF SUMMER: Here’s a cross section of releases expected by industry observers and newcomers that are slated to usher in the 2000 summer season of song:

June—Kelly Price (Def Soul), Busta Rhymes (Elektra), R. Kelly (Warner Bros.), Jill Scott (Hilltop Beach/Epic), Lil’ Zane (Worldwide Entertainment/Priority), OutKast and Sam Salter (LaFace), Next (Arista), Black-Eyed Peas (Interscope), Amil (Roc-A-Fella/Columbia), Major Figgis (RuffNation/WB), and 85 South (RCA; remember 1999’s “Woke, There It Is?”). RCA’s Reesha project is still on the back burner there.

July—Deadly Venoms (DreamWorks), Dianne Reeves (Blue Note), Jaleh (Warner Bros.), Spokes (Antra/Artarims), Redman (Def Jam), Mjesty (University Entertainment/Interscope), Foxy Brown (Vidoton/Def Jam), Brenda Russell (Hidden Beach/Epic), Lil’ Mo (Elektra), Ruff Endz (Epic), Wyg of Jean (Atlantic), La Soul (Tommy Boy), Syleena Johnson (Jive), and Torrey “TC” Carter (the Game/Def Jam/Elekttrax.

August—basketball player-turnected rapper Kobe Bryant and Sporty Thievz (Columbia), G&B (Refugee Allstars/Columbia), 501 Eklyps (Warner Bros.), and Keith Sweat (Elektra).

Also expected sometime this summer: Cleopatra (Maverick), Erykah Badu, Will Downing, and Stevie Wonder (Motown); SoulBone and Ta-Gana (Hollywood); and Aretha Franklin (Arista). Looking ahead to the fall, the prospective lineup includes Tamia (Elektra), Jermaine Dupri (So So Def/Columbia), Babyface (Epic), Lizleite (RuffNation/WB), and El DeBarge (Priority).

Also of note: the April release of Zero9 Records’ (distributed by Mucca/K-tel) “Babe’s Eyes,” the debut album by teen female rapper C-Baby (pronounced C-Bay), and the latest entry in Buddah Records’ 10th-anniversary lineup: Ella Fitzgerald’s earliest known live recording... The Memorial Day weekend release of Kool & the Gang’s new album, “Gangland,” via Livingston, N.J.-based KTFP Entertainment.

First single is “Jungle In My House.”

Compilation Corner: And let us not forget the steady stream of compilation projects that are on track: Thump Records commemorates the one-year anniversary of Roger Troutman’s death with the May 23 release of “Tribute To Roger Troutman.” The 14-track set mixes tunes that sample the late funk man’s popular works including cuts by 2Pac, SWV, Jodeci, and Blackstreet, plus three original tracks by Chantay Nelson, TDWY With Ant Banks, and A.L.T. & JY.

That same date, the Right Stuff EMU issues “The Final Concert,” a 10-track live collection and the quintet’s second release in 1988—men Marvin Gaye’s last recorded performance. Prior to that, on May 9, the Right Stuff bows “George Clinton’s Greatest Hits”.... Universal weighs in with various April releases, among them “The Best Of Pebbles” and Isaac Hayes: Ultimate Collection (Hip-O) and “Barry White: The Ultimate Collection” (Mercury/UYV Records).

Industry Briefs: Ice Cube’s multimedia crossover movement gains even more momentum with the rapper and HBO pact for a series about the struggles of maintaining a successful recording career. Developed and produced by Cube—who plans to have a recurring role— “Be Careful What You Wish For” is expected to feature cameo appearances by actual rap artists. T-Pain has been tapped for a role in Columbia Pictures’ “Finding Forrester,” which stars Sean Connery. Matthew Hacket, wide receiver for the Minnesota Vikings, is the latest sporting superman to open the shutters on a full-scale production company. He serves as CEO of Internal Entertainment, whose roster of upcoming songwriters, producers, and artists has an R&B bent.

Court Side: Dr. Dre (aka Andre Young) and his Aftermath Entertainment filed a multimillion-dollar copyright-infringement lawsuit against Napster April 25 in U.S. District Court for the Central District of California. After Napster didn’t honor Dre’s April 17 written request to remove his tunes from its directory of downloadable recordings. Metallica filed a $10 million suit against Napster on April 13 (Billboard Bulletin, April 14).

Dre is also at the other end of a copyright and trademark infringement lawsuit filed April 14 by George Lucas’ Lucasfilm (Billboard Bulletin, April 21). Aftermath and Interscope are also named and are charged with using Lucasfilm’s trademarked “THX Deep Note” sound on Dre’s “Dr. Dre—2001” without permission.

At press time, Dre’s legal spokesman, Peter Paterno, said that although they “hadn’t seen the suit yet, we don’t agree with it because their [Lucasfilm’s] version wasn’t used.” He also admitted that they hope to work something out with Lucasfilm.

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(S) Affiliated Markets Books With CDs, Fashion To Promote Literacy

BY GAIL MITCHELL
LA TIMES—In June, [S] Affiliated celebrates its union of music and literacy with the publication of author Ronin Ro’s short fiction collection, “Street R.” An added attraction, the book will be packaged with an exclusive Def Jam mix CD, as will five more titles in the company’s hip-hop-inspired fiction series.


The venture—designed to promote reading through cultural topics in the hip-hop generation can relate to as well as to help establish new writers—was the brainchild of editor Wesley Snipes and publisher/president Marc Gerald, who was founder-editor of the Warner Norton imprint Old School Books.

“The Old School line was well-received at the traditional bookstore level,” says Gerald. “But we weren’t directly reaching the hip-hop generation the way we wanted to. One way to do that is to get the product in places where kids buy records.”

Thus, in addition to Def Jam and record retailers like Wherehouse and George’s Music Room in Chicago, [S] Affiliated has partnered with clothing lines like No Mo Ayo (which will sell and distribute the books along with its fashion wear, as well as sponsor various special events).

To further underscore its commitment to literacy, [S] Affiliated will be mounting a program at each of the four record stores this year which the publishing firm will donate books and conduct a subscription drive. Def Jam artists will visit prison facilities and be part of a multi-city East Coast promotional tour in May that will target local radio stations and retailers.

“We’re very supportive of [S] Affiliated because its project speaks to the hip-hop consumer,” says Island/Def Jam Music Group president Lorr Cohen. “We’re currently involved in a co-branding effort that we’re doing together, and we hope to expand our relationship in the future.”

Complementing these efforts, [S] Affiliated is asking Wyclef Jean, DMX, Common, and other hip-hop artists to read book chapters for audiocasts that are posted on the firm’s Web site, thedruma.com. [S] Affiliated also has a first-look deal with Snipes’ Amen Ra Films.

www.americanradiohistory.com
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**Dance Breakouts**

**May 6, 2000**

**CLUB PLAY**

1. **Love Is What We Need**
2. **Woman in Love**
3. **Chocolate Sensation**
4. **My Way**
5. **Set Up**

**MANI-SALES**

1. **Body Freepass**
2. **Brain on Code Red**
3. **Fried Blood**
4. **Chip N’ Chanhnoon**

**Billboard Dance Breakouts**

**BILLBOARD.COM**

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**Breakouts:** Titles with future chart potential, based on club play or sales reports this week.

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**Good Looking’s Bukem Debuts**

**BY RICK SALZER**

NEW YORK—For the past 10 years, the name LJT Bukem has been synonymous with innovation in the U.K., drum’n’bass. Scene. As a producer, label head, A&R director, and DJ, Bukem—a.k.a Danny Williams—has established his mark on the music community.

From his label’s humble beginnings, Bukem, along with business partner Tony Fordham, has built London-based Good Looking Records into an internationally revered imprint.

The Good Looking Organisation now handles most aspects of the music business in-house, including design, promotion, and management. Artist/DJ bookings are handled by Apex International, a subsidiary of Good Looking.

Bukem’s first commercial release on Good Looking Records—1990’s “Demon’s Theme”—the label has slowly amassed a respectable catalog, including such DJ-mixed compilation series as “Logical Progressions,” “Earth,” and “Progression Sessions.”

Earlier this year, the label debuted the first three volumes of a new compilation series, the non-mixed “Points In Time,” which features classic tracks from Good Looking’s vaults that have never before been available on CD. Volumes 4-6 slated for April.

Over the course of 10 years, Good Looking Records delivered ample product, yet a certain something was missing: a solo album from the label’s mastermind.

On March 27 the label issued Bukem’s debut album, “Journey Inwards,” in Europe. The two-disc set was released April 4 in the U.S. by Kinetic Records, which licensed the album from Good Looking and which has a multi-album deal with Good Looking for all future Bukem records.

Bukem’s songs are published by Warner/Chappell.

**Bukem’s**

It has been a long road to finally getting my debut album ready,” explains Bukem. “I spent about one year in the studio and came up with the bulk of what is now the 14 tracks that make up ‘Journey Inwards.”

In the years that Bukem has been creating dancefloor rhythms, many industry insiders have wondered whether or not Bukem would ever get around to recording an actual album.

“I had 15 years of music ringing in my ears,” the artist says. “My life has been spent listening to everything from hip-hop, house, and drum’n’bass to soul and funk. It wasn’t easy to get what I wanted out of my head and onto the soundboard. When it finally did all come together, I was happy as all the people asking and waiting for the album.”

At one point I will be going back to England to do my DJ residencies at clubs like Ministry of Sound and Shepherds Bush Empire,” Bukem notes. “Then I’ll come back to America for a few more dates.”

After the U.S., Bukem says he will continue touring in Canada, Brazil, Japan, and Europe. “But as far as number of dates go, we have more dates in the U.S. than anywhere else.”

He continues. “Although I’m DJing at all the performances, maybe next year I will do a complete world tour with an entire band. But if I’m going to do that, it has to be done correctly.”

Looking ahead, Bukem says expect “even more releases” from the label in the future.

By year’s end, the club community can expect a two-disc album from world-renowned drum’n’bass producer/Bukem, Blame, “Earth, Vol. 5,” “Logical Progressions, Vol. 4” (mixed by MC Conrad, who will be accompanied by a live band), “Soul Food, Vol. 2,” and volumes 7-9 of “Points In Time.”

Says Bukem, “While most people want to talk only about my drum’n’bass, I would rather look at the big picture. And one album isn’t the whole of our existence. That is the difference between Good Looking Records and other labels.”

“Most producers make music for our society, the dancefloor, or A&R guys,” he continues. “This is not how to satisfy your yearning as a producer. If I could make one statement to all the producers out there, it would be to produce music for yourself. Don’t get caught up in the hype or get scared that no one will sign your music. Just believe in yourself and make the music from within.”
**CLUB PLAY**

Compiled from a National Sample of Dance Club Playlists.

**MAXI-SINGLES SALES**

Compiled from a National Sample of Retail Stores, Mass Merchandise, and Internet Sales Reports, Collected and Compiled by Billboard. **DANCE TRAX**

(Collapsed from preceding page)


Mixed by the Dronez (Erick Morillo, Harry “Choo Choo” Romero, and Jose Nunez), the two-disc “Subliminal Sessions,” available on Defected/Minyo of Sound, spotlights soul-driven house music like Ministers De-La-Funk featuring Jocelyn Brown’s “Believe,” Dimitri & Tom’s “Brazil Over Zurich,” Causi’s “La Mazouche,” Sandy River’s “The Path,” Joe Loco Negrito featuring Taka Boom’s “Must Be The Music,” and Paul Johnson’s indefatigable “Get Down.”

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ACM Fetes Its 35-Year History With Star-Packed Awards Show

BY VERNELL HACKETT
NASHVILLE—The Academy of Country Music (ACM) is celebrating its 35th anniversary this year with a look to its role in the future of country music and a glance back to see where it all began.

The academy’s awards show, which will air live Wednesday (3) from Universal Amphitheater in Los Angeles on CBS-TV, carries on a tradition with its lineup of performers and presenters, which includes legends, new artists, and current stars. Among those scheduled to appear are George Strait, Alan Jackson, Dixie Chicks, Neal McCoy, Tanya Tucker, the Williams, Trisha Yearwood, Brooks & Dunn, the Judds, the Bellamy Brothers, Tim McGraw, Lonestar, and Asleep At The Wheel.

ACM president David Corley says, “A big part of country music’s future is TV, and we desperately need it. We’ve lost some of our exposure on television in the last year, and I think it’s critical and essential that the academy’s awards show and the Country Music Association’s also thrive and continue to be successful.”

THE EARLY YEARS
In its 35 years, the ACM has expanded as it helped country music grow. The idea for an organization on the West Coast to promote country music was conceived one evening when friends Mickey and Chris Christensen, Tommy Wiggins, and Eddie Miller were sitting in the Christensens’ night club. They thought there needed to be more recognition and promotion of West Coast talent, and decided to form what they called the Country & Western Music Academy.

The first awards show was held in 1966. Merle Haggard won most promising male vocalist, and Buck Owens won top male. Female vocalist honors went to Bonnie Owens, and new female vocalist won to Kaye Adams.

The association changed names several times, finally becoming the Academy of Country Music in the mid-70s. Fran Boyd, now executive director of the ACM, remembers the association’s first office.

“It had one typewriter with broken keys and a three-legged desk,” she recalls. “The curtains came from my apartment. They were not much bigger than a closet, and I was the only paid employee. They let me bring my son to work with me, so I wouldn’t have to work so hard, and I left early enough to be home before my daughter got home from school.”

Boyd says her home became ACM Burbank, so to speak, because not only did she sell tickets out of her house for the awards shows, but the board of directors would often meet there. “We did anything we could to keep the organization going,” she says.

The ACM worked hard to establish a presence for country music in the western part of the U.S. It sponsored a Caravan of Country Music in area clubs, held annual concerts in city parks in Los Angeles, sponsored luncheons that brought together the country music community, and held seminars to educate people about country music and how it could work together with the Los Angeles community to meet common goals.

In more recent years, the ACM became active with the Country Radio Seminar (CRS) in Nashville, at first hosting a hospitality suite and sponsoring showcases, then becoming the sponsor of the Super Fan Show. This year, the ACM held the press conference announcing its awards nominees during the CRS.

Bill Boyd, Fran’s husband, became ACM executive director in 1980, a post he held until his death in 1995, when he was succeeded by his wife. In 1983, the ACM started its annual golf tournament, now called the Bill Boyd Celebrity Golf Classic, which benefits such charities as the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and Shriners Children’s Hospital.

One reason the ACM did so well from the beginning was that it had the support of artists like Buck Owens, Merle Haggard, and the late Jerry Reed. Its executive director, Jimmy Worthy, Wynn Stewart, and Johnny Bond, all of whom were very active in promoting the organization and obtaining members during its formative years.

HOLLYWOOD CONNECTION
One unusual thing about the ACM is that it has always embraced Hollywood personalities who were fans of or supporters of country music. In this year’s awards show lineup, that tradition continues with presenters including actor/producer Billy Bob Thornton and actresses Catherine Bell from “JAG.”

As the ACM looks to its future and the future of country music, Corley believes that the Internet will also play an important role. “We’ve just created a relationship with Internet site Countrycom, with a Webcast of the pre- and post-show this year, which will give us the opportunity to reach a lot of other people,” Corley says (Billboard, April 20). “We have established a long-term relationship with Country.com as partners. We are... getting ready to direct a lot of energy and investment into our Web site.”

Corley says that the ACM needs to expand the fan base of country music. “I’m stealing a line from [ACM chairman] Scott Simon now, but we are at a point in our industry where we have to educate and create country music fans, he says. “We don’t have kids growing up on farms and inheriting a love for country music through their parents, so we have to interact with these young people and create an interest and a desire to want to be involved with our format.”

One of the ways the ACM plans to do this is by supporting such organizations as Nashville’s W.O. Smith School of Music and Mr. Holland’s Opus, which help educate children about and offer them the chance to be involved in music. “Businesses and organizations like that provide opportunities for young kids,” Corley says. “Hopefully they’ll recognize where some of those opportunities come from.”

Corley says, “Our real goal is to be a fundamental and stabilizing influence. That is the big struggle... and I think that’s as big a goal and as big a challenge that we, as an industry, have right now.”

Donahue, Grayson Among DJs To Enter Hall Of Fame; Patti Page Promotes New Album

Country Radio Broadcasters will induct six new members, PD, and its Country DJ Hall of Fame at an awards dinner June 22 in Nashville. The inductees are veteran PD and consultant and current KFDI Wichita, Kan., personality Dave Donahue; current WFYR-Pittsburgh, Ill., operations manager PD/morning host Bob Grayson; WKNZ nowhere zone coordinator DJ; Chuck the Pigeon; Bucky Nighthawk, known for his work on WWVA Wheeling, W.Va.; Smokey Stover, who worked at Houston-area stations KRT and KLVL; veteran station personality Romeov Yearwood, most recently with WKNZ Laurel, Miss.; and Johnny Western, a music and TV actor and songwriter-in addition to being an air personality, currently on KFDI.

Western was a featured performer on “The Johnny Cash Show” and wrote the theme songs to “Hazel” and “Will Travel” and “Pete’n’Bill.”

Inductees must have served at least 25 years in country radio, contributed to its growth and development, and contributed to the preservation and enhancement of country music.

ARTIST NEWS: Tammy Wynette was named the first posthumous recipient of the Academy of Country Music (ACM) Pioneer Award. Created in 1968, the award recognizes “outstanding and unprecedented achievement in the field of country music.” The recipient is chosen by the ACM board of directors. Among those scheduled to induct to Wynette on the May 3 awards show are Trisha Yearwood, the Judds, Patty Loveless, Martina McBride, and show host Dolly Parton.

Alan Jackson splits with manager Chip Peay. A new manager has not been named.

Jim Lauderdale has been released from RCA Label Group. He recorded one album for BNA and one for RCA.

Keith Urban has been announced as a new addition to the Nashville Country Scene. April 22, a video for it is airing on CMT and Great American Country. The song is from the new film “Frequency.”

ACM Scene

IN THE STUDIO: Becky Hays of Country Music News has joined with ACM’s Andrea Wade and Amy Lewis to produce a new quarterly publication called the ACM Scene.

ACM Scene will be distributed to ACM members, radio stations, and the news media.

NEW RELEASES: Patti Page will promote May 7 at Nashville’s Ryman Auditorium to promote the May 8 release of her album “Brand New Tennessee Waltz” on C.A.F. Records. The album includes covers of Don Williams’ “Believe In You,” Anne Murray’s “I Could Have This Dance,” and Mattle’s “Where’ve You Been,” which was co-written by Vezner. The album is available at Fuge’s web site, misspelling page. com, and is expected to be distributed at retail.

Acclaimed studio guitarist Brent Rowan makes his solo recording debut May 9 with the release of the instrumental album “Bare Essentials” on RoWest Records. Since arriving in Nashville in the late 70s, Rowan has played on more than 10,000 recording sessions and won the ACM’s guitarist of the year award in 1989. The album, co-produced by Rowan, is available at brentrowan.com.

ON THE ROW: Bev Paul has been promoted from director of marketing to the newly created GM position at Durham, N.C.-based Sugar Hill Records. Atlantic Records parts ways with national manager of promotion/ Northeast regional Jenny Shields, midwest regional manager Bill Heltman, and manager of creative services Gracianne Swensden. Replacements had not been named at press time.

BENEFIT NEWS: Joining host Tracy Byrd for the May 24 taping of the TNX “Concert For Conservation” will be John Anderson, Waylon, Keith Kilgore, Brad Paisley, Travis Tritt, and the Wilkins. Proceeds from the show benefit the Wonders of Wildlife museum and other conservation organizations.

It will air May 30 on TNN.

Numerous artists have donated items to the Country Music Foundation's annual auction. Items available on eBay include a Chad Bourek autographed guitar and signed photo from Clint Black and Neal McCoy.

I'M STEALING A LINE FROM [ACM CHAIRMAN] SCOTT SIMON NOW, BUT WE ARE AT A POINT IN OUR INDUSTRY WHERE WE HAVE TO EDUCATE AND CREATE COUNTRY MUSIC FANS, HE SAYS. "WE DON'T HAVE KIDS GROWING UP ON FARMS AND INHERITING A LOVE FOR COUNTRY MUSIC THROUGH THEIR PARENTS, SO WE HAVE TO INTERACT WITH THESE YOUNG PEOPLE AND CREATE AN INTEREST AND A DESIRE TO WANT TO BE INVOLVED WITH OUR FORMAT."
Billboard salutes

GRAND OLE OPRY

Since 1925

From George Jones to Garth Brooks, the Grand Ole Opry has always been at the forefront of country music. Billboard pays tribute to this legendary country-music institution as it celebrates its 75th anniversary. Included in this monumental issue is a comprehensive and colorful history of the Opry, featuring key players and developments, behind-the-scenes anecdotes and archival photographs. In addition, we take a look at the Opry’s current activities and its views of the future; plus a special interview with Opry GM Pete Fisher.

Don’t miss your chance to congratulate the Grand Ole Opry on this special occasion.

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This 'KISS': Logging his third-biggest opening-week sales for a new material, Vince Gill takes Hot Shot, Del's "Desert roses" on Top Country Albums, as "Let's Make Sure We Kiss Goodbye" (MCA Nashville) enters at No. 4 with approximately 47,000 units; "Kiss" bows on The Billboard 200 at No. 8.

COUNTRY CORNER

by Wade Jessup

The song gains 175 detections to vault to No. 28. The series will air on May 14-15, and Rimes' track, already an AC hit, is the primary vehicle for pre-promotion of the show, says Carson James, VP of promotion at Curb. James, whose staff is working the single in tandem with Capitol's Nashville team, tells Country Corner that "I Need You" will be the only single from "Jesse James" (Sparrow), which contains 17,000 units at No. 4 on Top Contemporary Christian albums.

They're Diggin' It: As spring break came on top of the Easter weekend-ending shopping period, the youthful Alesia Elliott reaps obvious rewards as "I'm Diggin' It" (MCA Nashville) jumps 30-25 to win Pacesetter honors on Top Country Albums with a 7.6% increase. Elliott's set moves from No. 12 to No. 7,000,000 copies and shoots 2-12 on Heatseekers. Country programmers recently received the second single from the set, "You Wanna What?"

Is There 'Muder On Music Row'? Debate Continues

BY DEBORAH EVANS PRICE

NASHVILLE—Almost all the issues of the country music industry to get opinions on "Muder On Music Row," the George Strait/Alan Jackson duet that charges that the industry is "old and must for worldwide fame" have killed traditional music. Strait and Jackson will continue to fan the flames of controversy when they perform the song on the opening number on the upcoming Academy of Country Music Awards show Wednesday (3). In the final installment of this two-part piece, other industry professionals offer their views on the perennial country music vs. pop debate.

Once again, we asked, Has traditional country music been murdered, and, if so, who's to blame?

Lee Ann Womack, MCA Nashville recording artist: "I don't think it can be killed, and I'm one of the artists who wants to see that it's not. I think it's hopeful going to be artists who are going to take care of the music. If it's done right and done well, people love it. It's more about making great music than it is whether or not it's swimming in fiddles and steel guitars. My intention is to take care of the music, and preserve it, and it's been 25 years from now we'll look back and there will have been other people doing it too. Country is not going to die. It can't. It's an art form. It will be preserved."

Luke Lewis, president, Mercy Nashville: "Is anyone certain (Continued on page 19)
Inspirational's Shutdown Likely

Although it has not been confirmed yet, every indication is that Def Jam Records is dismantling the Island Inspirational gospel label imprint it inherited over a year ago with Universal Music's acquisition of PolyGram. Also, pending the paperwork, Def Jam will release from their contracts all gospel artists on Island Inspirational.

The short-lived label, informally launched in 1998 with the release of Island Inspirational All Stars' single "Don't Give Up," which featured Kirk Franklin, Karen Clark-Sheard, Hezekiah Walker, and Donald Lawrence, was taken from the "Don't Be a Menace..." soundtrack. The label subsequently enjoyed success with Sheard's 1997 release "Finally Karen" and T.D. Jakes' "Sacred Love" Songs in 1999. The remaining two artists signed to the label, J. Moss and Lawrence, had not yet begun work on their projects.

All four were said to expect the label to be shut down, with Moss saying, "Gospel was supposed to be next, when that situation was up and running. That division is now up and running. The inspirational division was just up for review, and they reviewed it. I'm not knocking Liles. I respect his wisdom in determining where the company's strength was... I believe it will be for the best of the artists as well.

"They had decided it would be too hard marrying the two—hip-hop and gospel—and going from one extreme to another," says Lawrence, who served as producer on all three of the label's gospel releases and found his time with Island to be very beneficial. "I believe everyone was offered the option of going to some of the other labels in the system, like MCA, but where it stands now is that a few more people in the [Universal] system have to sign off. In the meantime, we are free to talk to other people.

And while it is clear that most of them have done that, none are disclosing more information.

Kearney says, "Quite frankly, J. [Moss] needed to work on certain things, and this scenario allowed us to work out the jams. We believe it was all orchestrated by God. Besides, people now know who J. is, and we are able to make a better deal.

Shout Hallelujah: Much of the Los Angeles church community turned out Easter Sunday at Los Angeles' Grand Olympiad Auditorium in support of Bishop Clarence McClendon (TBN personality and pastor of the 8,000-member-strong Church of the Harvest) on the occasion of his debut recording's release. That show, "Shout Hallelujah," is on Integrity Music. Recorded live at his annual Harvest Fire Conference, McClendon's spirited worship and praise recording confirms the excitement within the church community for the growing trend of popular, multitalented pastors making headway in the gospel music industry.

Briefly: Interest appears to be building for "This I Know," the debut release from contemporary Christian/gospel artist Eartha on the newly launched, Los Angeles-based AFRT Music label. Credit the buzz to local televised performances, a national college campaign, and, believe it or not, cinema ads. Of course, it doesn't hurt that the girl can really sing.

CGL Records is pulling out the stops with the recent release of William Benton's "BZK: Prophetic Songs Of Promise." Benton, who also works as a gospel songwriter in Washington, D.C., hopes to regain some lost ground with the R&B-tinted brand of gospel that propelled him to the top of the gospel chart in 1996. The April 18 release features the vocals of former Temptations lead Ollie Woodson on two cuts, including "Still Encouraged," written as a follow-up to his highly successful "Be Encouraged.

Fred Hammond, Donald Lawrence, Juanita Bynum, Vickie Winans, Edwin Hawkins, Marvin Sapp, De'Rayick Haddon, and Kim Burrell are among those slated to take part in the Bobby Jones International Gospel Artist and Record Executives Retreat. The three-day confab, to be held April 30 through May 2 at the MGM Grand Hotel in Las Vegas, combines seminars with artist showcases and networking opportunities. Hammond is scheduled to close out the meet with the filming of a video for his latest Veri-提t Records release, "Purpose By Design."
Gospel Music Week 2000: Well, another Gospel Music Week is behind us (April 16-20). Maybe I'm getting older and losing stamina, but this seems to have been the busiest one yet. As always, there was music everywhere at nearly all hours of the day and night — as well as award shows — with an emphasis on the up-and-coming talent being launched in the new millennium. And of course, there was also an abundance of mind-altering seminars.

Curb Records helped the Gospel Music Assn. (GMA) week end on a high note with a special breakfast to launch "Ruth," a multifaceted project based on the book of Ruth in the Bible, which will include an album, a book, a Web site, and a tour featuring artists from different musical genres and speakers from all walks of life. There will also be a Ruth Foundation that will award scholarships to women in need.

In Haim's kickoff breakfast was one of the highlights of GMA week: Nicole Smith spoke about her experiences growing up as a missionary kid in Africa and sang "Last Long Time," a stunning tune from her debut album. Gotee's talent sister act Viri and the Cappella crew performed "He's Eye Is On The Sparrow." Jennifer King, founder-president of BioSpace.com, gave an extremely vulnerable account of her struggle to overcome an eating disorder while serving as a woman in corporate America, and a remote Los Angeles speaker Lois Melonan of KGO-TV News in San Francisco gave a speech that was both touching and hilarious.

Curb's VP of Marketing, Parr says, "It was beyond any of my expectations," she says. "The fact that there are so many people standing around here (means) that women need events like this. It's touching a nerve."

Manager Mitch Solarski is one of the people helping to launch "Ruth." He sees the project as appealing to women somewhere between Faith Hill and the Women of Faith conferences. Parr says "Ruth" will draw input from all sources. "I have amazing templates from the organizations that have already done it," from Promise Keepers, from Women of Faith, from the Billy Graham Crusades, she says. "Many of the people from those events have reached out and said anything they can do will help to do our project effectively and efficiently, they will." The next step will be identifying the acts that will be participating on the album, due out in June with singles going to both mainstream and Christian radio formats. Thus far, Out Of Eden, Jennifer Knopp, Jo Dee Messina, and Nicole Smith are confirmed, and Parr says other key acts are on board have not yet been finalized. "Nobody has said no yet," she says. "The women that I've asked have all responded to why this thing needs to happen."

Parr says the book will be released within three to four months after the album, and the two will be cross-promoted. She expects the accompanying Ruth tour to take place in 2002. "I'd love to model it the way the Billy Graham organization did by sending a female task force into the markets the show is going to go into to meet with churches, women's groups, and community organizations, so that the events are not cookie-cutter but rather tailored to the market they are going into.

"If that particular market has literacy problems, pregnancy problems, or drug problems, I'd like to be able to work to create a bill that addresses whatever the specific needs are here, because hopefully we'll touch a bunch of women who will be Ruth in their own cities and keep going after we leave," Parr adds.

Among the week's other highlights were theASCAP and BMI events honoring Christian music's songwriters and publishers. BMI hosted an April 10 brunch at the Nashville office that featured wonderful performances by Grammy-winner Rebecca St. James and Southern gospel newcomers. (If anyone is worried about Southern gospel's future, these guys demonstrated the genre is in good hands. They looked sharper than pop music's Backstreet Boys and sang as passionately as recently signed BMI directors Hernandez.)

Steven Curtis Chapman was on hand to accept honors from BMI and his family with him, including his 7-month-old newly adopted daughter, Shaouannah, who also captivated the crowd at the April 20 Dove Awards. On April 17, ASCAP celebrated 10 years with songwriters and publishers with a dinner at Richland Country Club. ASCAP senior VP Connie Bradley announced that Dan Keen was being promoted from director of ASCAP to BMI president, and that ASCAP president Michael Smith was being named BMI's senior VP. Connie was special to those clued. Gaiter tunes was a special moment and served as a reminder of how incredibly talented and what a treasure the Gaiters are.

The music business week of the week was many, among them Nicole C. Mullen getting the audience on its feet during the Ward Spectacular, the Martina's spine-tining a cappella rendition of the classic "Softly And Tenderly," and new Myrrh artist, Salvador, which absolutely rocked. The outfit hails from San Antonio and has a great sound, telling somewhere between Santana and Miami Sound Machine.

Atlantic's I.C.S act Plus One also drew enthusiastic reaction during the week. Millennium Entertainment hosted an energetic event of the night of April 19 that included performances by Nuwine and Lexy, two acts on Edson Holyfield's Real Deal Records. The former heavy into changing the world, a helpings post the event, and he told Billboard he's looking to strike a distribution deal to take his label into the Christian market. In addition to the dove Awards, which capped the week's festivities, GMA also sponsored its annual awards banquet and membership meeting.与

NEWS NOTES: In the wake of founders Mike Blanton and Dan Harrell's recent departure, Gaylord-owned Blanton/Harrell Management has been renamed GEM Management. Congratulations to Chaz Corin and Jennifer Cooke, 15- and 12-year veterans, respectively, of the firm, who have been named co-presidents. Congratulations also to hard-working former Reunion VP Michelle Fink, who has been elevated from artist section manager to ASCAP VP of artist development at GEM Management, whose clients include Michael W. Smith, Amy Grant, and newcomer Rachel Lampa. Provider Music Distribution has signed a distribution agreement with Universal Music Group. Provider will take select product from both MCA Records, MCA Nashville, Mercury Records, Universal-Motion Records, and Verve-GRP Music Group to the Christian market. The two companies will work in tandem with MCA Nashville and Verve-GRP's Mountain Music division on new projects. MCA Nashville's Jimmi Jannusen has been promoted to the position of senior point of the new label. Audio Adrenaline's "The Road Less Traveled" will feature Rebecca St. James, Bryan Duncan, Shinedown, and Big Tent Revival. A portion of the proceeds will benefit World Vision...Myrrh VP of marketing Steve Ford is exiting the label at the end of the month to start his own venture.

Artists & Music

Top Contemporary Christian

MAY 6, 2000

Compiler from a national sample of retail, mass market, and Internet sales reports collected, compiled, and provided by

For a complete listing of this chart's top 100 songs, visit Billboard.com

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BILLY JOEL

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ARTIST

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SING/SAY/TAKE/RECORD

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SAMPLER/HUBLA46/Registering LABEL

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MMW Return To Acoustic Sound On Accurate

T he Kids Are (All) Right: While najawyers decide Medeski, Martin & Wood as being more a rock band than a jazz band because of their young, hip, tie-dyed-and-sweatshirted audience, two facts refute this claim. First, MMW began life as a straight-ahead, acoustic jazz trio. Second, the three are masterful improvisers in the tradition of jazz traditions, making MMW one of the few jazz groups to ignite excitement among a young, affluent audience on a mass level. MMW’s jazz roots and penchant for spontaneous interaction are evident on “Tonic” (Blue Notes, Bill- board, April 25), the band’s first live release. It is also their first to feature members John Medeski (keyboards), Billy Martin (drums), and Chris Wood (bass) in a purely acoustic setting since the group’s 1991 debut, “Notes From The Underground” (Accurate).

“We started out, John and I were doing acoustic shows as a duo, sometimes expanding to a trio,” recalls Wood. “Most of the clubs [in New York] where we performed did not have a piano, so we were forced by necessity to move into other areas, and utilizing the organ was a natural progression.”

Wood notes that most of the compositions performed in the original acoustic setting did not translate well to the group’s electric, organ-based sound, necessitating a completely new repertoire and approach to performing that would become MMW’s calling card. “Tonic,” recorded live during a nine-night run at the downtown New York club of the same name, finds the trio exploring four original compositions and an equal number of covers, including Bud Powell’s “Buster Rides Again” and John Coltrane’s “Your Lady.” Although the date marks a return to the acoustic format, Wood feels that it is a step forward for the band, rather than a nod to the past. “We’ve grown a lot since those days,” he says, “so playing these acoustic shows was a way for us to challenge ourselves, to explore the expanded improvisational vocabulary that we have developed over the years in the electric setting within an acoustic setting.

While MMW’s electric recordings showcase the groove-oriented, hop-inflected organ trio sound that has made them a favorite with the young, downtown crowd, “Tonic” is an animal of a different nature. Dark, sparse moments of introspection spiral into flurries of intensity that alternately echo bebop and free jazz, marking the band as masterful, creative improvisers.

“MMW is performing its music for an audience that, at least in part, resides outside the standard jazz consumer base. A string of recent New York dates found the band performing sets of acoustic jazz to a mostly twentiesomething crowd that had undoubtedly discovered them through their electric albums, potentially opening up an interest in the music among an often unreachable demographic. “Our audience seems to be very accepting and willing to grow with us and give us room to experiment,” says Wood. “And so far, we’ve done pretty good at avoiding being characterized.”

A ND: Trumpeter Herb Alpert and vocalist Patti Austin will be brought along with VH1 president John Sykes, with honorary doctorates May 13 at Massachusetts’ Berklee College of Music’s 2000 commencement ceremony. On May 9 Mosaic Records releases “The Complete Blue Note Elvin Jones Sessions,” an aggregate of material the drummer recorded as a leader for Blue Note between 1968 and 1973. Only 5,000 copies of the set will be produced, and it will be available solely through Mosaic. Pianist Andrew Hill releases his first album in a decade, “Dusk” (Palmetto), on May 17. The project’s compositions are loosely inspired by “Cane,” Jean Toomer’s 1923 novel, and vocalist arasında performing the song that inspired the book, “Field Hymn.”

On June 6 BDM Records releases the smooth jazz release “Sugar And Spice” by the Roberts Bros., a collaborative effort between smooth jazz saxophonist Jimmy Roberts and guitarist Peter Roberts (who are not related). Previously, saxophonist Jimmy has been heard alongside Sade and Etta James; guitarist Peter has worked with George Benson.

Blue Note Records and Star- bucks partner for their third cooperative release, “On The Count Of 3,” a collection that ranges from Kenny Burrell’s 1963 “Midnight Blue” to Patricia Barber’s 1999 interpretation of Sonny & Cher’s “The Beat Goes On.” The disc, available since April 5 at Starbucks stores, sells for $11.95. Starbucks’ Blue Note Blend coffee returns to the java chain in orison with the CD’s release.

“Playing these acoustic shows was a way for us to challenge ourselves, to explore the expanded improvisational vocabulary that we have developed over the years in the electric setting within an acoustic setting.”

—Chris Wood

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One-Time Demo Singer Waxes Nostalgic; Those ‘Cool’ Gap Ads

DEMO DAYS: After reading the April 15 Words & Music column, Billy Meshel, who runs things at Los Angeles-based Music & Media International Inc., wrote the following:

"The column was just a pleasant trip back in time to when I was a singer trying to compete with guys like Bernie Lee, Jack Lawrence, and Ron Dante for demo gigs. I did manage to supplement my living to some degree by doing so. Sometimes, we even sang together (on background vocals)."

"A few of the hit demos that I had the good luck to sing were ‘D In Love’ by Cliff Richard; ‘50 Tears For Every Kiss,’ also by Cliff and a song of which I was also the writer; ‘The End Of The World’ by Skeeter Davis; and ‘Hello Enemy’ by Johnny Tillotson, which I also wrote.

“Jack Lawrence used to recommend me to writers to do their bubble gum songs. Jack was the Sinatra of sound-alikes.

“I did demos for Jack Keller, Sid Tepper and Roy Bennett, Hal David, Arthur Kent, and Sylvia Dee and demos for Leeds Music, Famous Music, Shapiro-Bernstein, etc.

“Wow, if I don’t stop now, this note will end up being a book. Thanks for the shot of nostalgia.”

ONLY IN AMERICA: One of the most intriguing ad spots this day is the Gap’s “America,” which incorporates three songs from the Leonard Bernstein/Stephen Sondheim score to “West Side Story.” “America,” of course, is one of the classic show’s wonderful dance numbers, while the other songs featured, “Cool” and “Mambo (Dance At The Gym),” also make for great dance sequences.

Introduced in March during the Academy Awards telecast, the commercial, which will air throughout the spring, has garnered one of March’s Best Spots honors from Billboard sister publication Adweek. The score is published by Universal Music Publishing Group (UMPG), which acquired it last year when UMPG parent Seagram Co. bought PolyGram’s music interests.

If great show material has to go to the route of selling products, this ad is an example of appropriate usage that honors the music.

STEELY DANNY HONOR: The performing and producing team of Steely Dan’s Walter Becker and Donald Fagen will be presented with the ASCAP Founders Award at the performance right society’s pop awards dinner May 22 at the Beverly Hilton Hotel in Beverly Hills, Calif. The honors can partly be attributed to the team’s songs, which ASCAP president/chairman Marilyn Bergman describes as “unique, clever,contagious” and “memorable, humorous, and represent the best in American popular music.”

In another ASCAP related development, Bergman, as ASCAP Foundation president; writer Diane Warren; and VH1 president John Sykes have reported a new component of the VH1 Save the Music campaign: Music in the Schools, an initiative of the ASCAP Foundation, the Diane Warren Foundation, and the VH1 Save the Music Foundation. The initiative provides folios, sheet music, band arrangements, and method books to schools that are recipients of musical instruments from the Save the Music Foundation.

WELK MUSIC GROUP 50TH ANNIVERSARY A BILLBOARD TOAST
The Welk Music Group (WMG) today is a major independent music company, much different in character than the enterprise founded in 1955 by the legendary champagne-music bandleader Lawrence Welk.

Now, of course, the Santa Monica-based WMG is home of Vanguard Records, the historic folk-music label founded in 1950 by Seymour and Maynard Solomon, which is celebrating its 50th anniversary this year (hence WMG's half-century tally). Adding to Vanguard, which the Group acquired in 1986, is Sugar Hill Records, the prestigious, Durham, N.C.-based bluegrass and roots-music label, which was secured by WMG in 1998. But originally, the company was conceived as an outgrowth of Lawrence Welk's hugely successful television show, which aired nationally for 27 years and maintained one of the largest viewing audiences in the country.

Welk's company was initially called Telekew—the name combining the words "television" and "Welk" spelled backwards. It was originally charged with overseeing Welk's investments and the operation of his TV show, including the grateful response to every piece of fan mail sent in by Welk's legion of viewers.

In 1977, Telekew bought the Harry Von Tilzer Music Publishing Company, which became the foundation for the Welk Music Group. Telekew's publishing arm soon became one of the world's most significant significant music-publishing firms and was later sold to Poly-Gram in 1988. At that time, the company name, which had changed to Welk Record Group in 1986, changed again to Welk Music Group.

ROTS AND RANWOOD

WMG's recording activities, meanwhile, had been established in 1979 with the purchase of Ranwood Records. Ranwood combined the names of Randy Wood, the founder of the successful 50h indie label Dot Records, who started Ranwood in 1967, with current WMG's prez Chris Hamilton and current WMG and Welk Group Inc. CEO and chairman of the board Larry Welk-Lawrence's son. Lawrence Welk himself was a Ranwood artist, as were members of his TV troupe and such other popular performers as Pete Fountain, the Mills Brothers, Jim Nabors and Tennessee Ernie Ford. Besides releasing audio product, Ranwood was involved in the licensing and distribution of other labels.

In 1983, WMG formed a joint partnership with Ira Pideman and launched Heartland Music, which has since become an immensely successful direct-response mail-order music company. Its product, which is marketed through TV advertising, has included collections by the likes of Zamfir, Johnny Mathis, Willie Nelson, Barbara Mandrell, Loretta Lynn, Roger Whitaker, the Statler Brothers and Conway Twitty. Heartland eventually broadened its direct-response efforts to include catalogs, print media and direct mailings to shoppers of such major retailers as J.C. Penney's.

But WMG's biggest achievement was its 1986 acquisition of Vanguard Records, the time-honored repository of folk, jazz, and blues recordings by such artists as Odetta, Joan Baez, Buffy Sainte-Marie, the Weavers, Buddy Guy, Mississippi John Hurt, Country Joe And The Fish, Charlie Musselwhite, and even P.D.Q. Bach, the musically witty alter ego of Peter Schickele, who had also arranged for Baez.

FOLK, BLUES AND SWING

Vanguard was also famed for its compilations, including numerous concert sets from the seminal Newport Folk Festivals of the '60s, the blues landmark "Chicago/The Blues/Today!" three-disc set starring the likes of James Cotton and Junior Wells, and the momentous "From Spirituals To Swing" black-music concerts staged by John Hammond.
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The success of Welk Music Group’s Vanguard Records has not been limited to the U.S. With its star attraction, Venice, the label has made great strides in the Benelux region and has also seen its sites on Germany. The label’s album, “Spin Art,” has already reached the top 100 on Holland’s album charts, and the group has been nominated for the Dutch Edison Award as best new band, according to Berry Schuurs, ZYX Music Holland, the foreign licensee of Vanguard’s music.

Venice, which consists of Lennon brothers and cousins Kipp, Michael, Mark and Pat, first signed with Vanguard five years ago. But it wasn’t until they did a variety show in Holland, called “Two Metre Sessions,” that the band really took off. “The show’s host was so taken back by the harmonies of the band that he contacted us about doing a full-hour program about them,” says Kevin Welk, VP/GM of Welk. The special, taped on Venice Beach, where the members grew up, put some of its focus on the studio mixing of the group’s album.

As a result of that program’s success, Venice has been invited to this June’s Pink Pop Festival, which is the largest music festival in Holland. “We also recently negotiated a television license deal with Universal Records for the band to do a commercial. Universal estimates 40,000-50,000 album sales will result just from that campaign,” says Welk.

LONGTERM ARTIST DEVELOPMENT

“To an artist, it’s not about one single. It’s about their music—their art. You can trace those feelings back to Vanguard artists like Joan Baez and Junior Wells. We’re trying to continue that legacy of works with artists and believing in them. We’re not in it to have a single and say goodbye to the band. The whole label mentality is to develop artists with a longterm plan,” Welk says. He admits this has been a slow process, but the label is now beginning to see the rewards. Promoters are getting behind Venice. “We hope to go to the U.K., to France, and then from there to all of Western Europe. I’d like to get down to Australia and New Zealand eventually,” Welk continues. “We’re not giving up on the guys domestically either. But I think the reason Venice has been so successful overseas versus the U.S. is because U.S. radio is so format-driven. It’s so hard to get airplay. In the Benelux, people love music. If you love music, you are going to love this band.”

POST-“SESSIONS” SALES

Following Venice’s appearance on “Two Metre Sessions,” the group sold 6,000 albums over the next couple of days, according to Michael Lennon. (By the way, if the Lennon name rings a bell, it should. The guys are younger siblings and cousins of The Lennon Sisters, made famous on “The Lawrence Welk Show.”) After filming the special, which also featured David Crosby and Jackson Browne singing with the band, sales grew even faster. “We followed it up with a tour of Holland. It went amazingly well. Now, we’re going back for six more shows and a big press conference. Although we have a pretty reputable following in California, it’s already bigger in Holland and we’ve only been there twice. We love the fans there. They have a respect for the music. You can hear a pin drop during the performance,” Lennon says.

“A lot of people say Holland’s great, but until you make it in the States, you don’t make it,” Lennon notes. “I totally disagree. Loving what you do, and having anyone appreciate your music, makes you a success. We’re not killing the U.S. charts yet, but we’re not giving up, and we’re just getting better!”

Aside from its talent, “Venice’s popularity is also a testament to ZYX’s good promotion work,” says Welk. “When you sign a licensing deal, it’s always a risk. You hope the licensee will put dollars behind your band, but those marketing dollars are not always there. ZYX’s success with Venice has helped all of our acts. Our other foreign licensees are now saying, ‘Look at Vanguard!’”

Liquid Audio congratulates The Welk Music Group and Vanguard Records on their 50th anniversary.
Dear Larry,

Congratulations on Vanguards Records 50th Anniversary. It's wonderful to see you carrying on the Vanguards tradition by producing music of the highest quality. Everyone at Heartland is proud to be associated with you and all the great people at the Welk Music Group

...........especially me.

Warmest regards,

Ira
Ira Pittelman
President

[Heartland Music logo]
A&R Director Steve Buckingham Digs Roots

STEVE BUCKINGHAM

When Larry Welk decided to reactivate Vanguard Records as a contemporary label beyond its esteemed catalog, he turned to Steve Buckingham, the former Columbia Nashville executive who produced Dolly Parton's acclaimed bluegrass album "The Grass Is Blue" for Vanguard's sister label Sugar Hill.

"I wasn't looking for a gig, but Larry had an enthusiasm that reminded me of the way the record business used to be," says Buckingham, "people taking chances, who weren't scared of their jobs being eliminated due to mergers!"

Buckingham was involved in Parton's Blue Eye Records label, which would soon team with Sugar Hill, the premier bluegrass, folk and roots-music label which was acquired by Welk's Wek Music Group in 1996. With Parton's blessing, Buckingham became WMG's senior VP based in Nashville.

"It was right up my alley," says Buckingham of his WMG post, which entails overseeing Vanguard's A&R activities. "I wanted to do the same thing as the Solomon brothers in the '50s, that is, concentrate on blues and jazz and what would be folk music now: roots music, Triple A, those niches—and not compete with mainstream country or pop. I think labels spend so much trying to break artists that they can't keep them for more than a couple singles, so keeping costs and expenses reasonable can afford us to develop acts and stick with them the way we used to, Larry agreed."

Among the signings Buckingham has brought to Vanguard are singer-songwriters Terry Radigan, Mark Selby and Bill Miller. He oversaw the production of the David Wilcox, Patty Larkin and Tab Benoit albums. But Buckingham has also continued to work Vanguard's catalog along with Tom Vickers, a consultant for the label, with such valued reissues as the "From Spirituals To Swing" boxed set and the famous five-disc "The Blues Today" 1960s blues collection. "Those things are part of American history," he says.

Buckingham cites his recent work on Dolly Parton's "The Grass Is Blue," which was conceived and completed in little more than a month, as an example of the creative possibilities present at Welk Music Group. "It's brought the best reviews she's ever received," says Buckingham, "and there were no committees or focus groups involved! That's the way we used to do things—and it's reflected in the music."

---

Vanguard's past come to life.

The Vanguard Sessions Series

VANGUARD SESSIONS

20-bit mastered / over an hour of music / previously unreleased songs / complete discography and liner notes

featuring titles from legends Joan Baez, Ian & Sylvia, Buddy Guy, Charlie Musselwhite, Junior Wells, Mississippi John Hurt, Otis Spann, Doc Watson & the list goes on...

Continued from page 44

Vanguard recently reissued Vanguard Sessions Series featuring the Vanguard's excursions into dance and pop. The label's diverse catalog, mainly of American roots music, includes albums by such valued artists as Paul Robeson and the Weavers. They also focused heavily on artist development.

Continued on page 50
AT THE VANGUARD

From Bach to the Blacklisted,
Baez to the Blues (Today!)  
From Spirituals  
To Swing!  
Generations  
have been raised on your  
Visionary Music  
New roots  
New blues  
New singer-songwriters  
Carry the torch  
All  
answer the question of youth—  
“What did we miss?”  
All  
remind the memory of age—  
“Wasn’t that a time?”  

-MG

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DNA Congratulates Welk Music Group on  
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Our Roots  

WE'RE PROUD TO HELP SPREAD IT AROUND!
Happy 50th Anniversary
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The Doings In Durham
Sugar Hill’s Sweet Niche

Barry Poss created Sugar Hill Records as a niche music company. “But the niche keeps getting broader,” says Poss. “We’re not competing for massive, Madonna-type hits, but now, with the combination of the two labels, we’re able to go after higher-profile artists who fit our focus better than the multinationals.”

The two labels to which Poss refers, of course, are Sugar Hill, which is celebrating its 40th anniversary, and Vanguard, which was founded in 1978, and Vanguard, which Sugar Hill joined forces with when it was acquired in 1998 by Vanguard’s parent company, the Welk Music Group (WMG).

But the Durham, N.C.-based Sugar Hill, one of the top bluegrass, folk, and roots-music indices, has practically retained its independence—while utilizing WMG’s big-time marketing strengths. “We’ve gained an L.A. presence with their office, and we’ve moved our ‘back end’ operations there,” continues Poss. “Our office in Durham has become more of the creative office, and we’ve jointly opened a Nashville office housing our publicist Kim Fowler, Vanguard’s A&R headquarters and Welk’s publishing interests. So we’re running separate companies but using the corporate umbrella’s resources to grow the company.”

At Sugar Hill’s home office, which is run by a dozen or so staffers, including the newly promoted general manager Bev Paul, the company remains “the classic boutique label” originally envisioned by its founder. “I wanted to have a strong brand identity like Sun Records of the ’50s—where you knew the label stood for something,” says Poss. “I wanted a select roster of prestige artists whom we would nurture—not 30 albums a month.”

Sugar Hill’s prestigious catalog has included such luminaries as Doc Watson, Chris Hillman, Leon Redbone, Ricky Skaggs, Jerry Douglas, Sam Bush, Chris Thile, the Seldom Scene, Marty Stuart, Nashville Bluegrass Band, Lonesome River Band, Doyle Lawson & Quicksilver, James McMurtry, Bad Livers, Tim O’Brien, Robert Earl Keen, Terry Allen and Townes Van Zandt. Currently, the label is enjoying its best success yet with veteran roster artists Guy Clark and Jesse Winchester; it’s also enthused about the prospects of new signings Donna The Buffalo, a musically eclectic groove band, Nickel Creek, a young bluegrass group produced by Alison Krauss, and alt-country sensation Tift Merritt.

Poss also points to Sugar Hill’s release last year of Dolly Parton’s bluegrass album “The Grass is Blue” “That came to us via the Vanguard side,” he notes, referring to the album’s producer, Steve Buckingham, also the WMG’s Nashville-based senior VP. “But it’s an announcement saying, ‘We know what we’re doing, and we can handle high profile artists well.’ It’s showing a lot of people and other artists that we can do a better job than the multi-nationals in tailoring marketing programs to the kind of artists that still make our niche.”

The music industry may be “going through some really dramatic changes,” concludes Poss, “but for us it’s really a fun time.”

WMG at 50
Continued from page 48

former Sunny Grity Dirt Band leader John McEuen.

SWEET DEAL
Adding to Vanguard’s contemporary involvement is Sugar Hill Records, the bluegrass-plus label that Barry Poss founded in 1978 and sold to WMG 20 years later. “Sugar Hill is bluegrass, but it covers so much more,” says Poss, outlining his label’s assets. “We have traditional artists like Doc Watson, contemporary music with traditional roots by singer-songwriters like Guy Clark and Jesse Winchester, bluegrass like Seldom Scene, and roots musicians and artists who can cross over, like dobro virtuoso Jerry Douglas, who can play bluegrass one week and with a James Taylor or Paul Simon the next.”

Continued on page 54
SUGAR HILL RECORDS.
TWENTY YEARS OF THE BEST IN ROOTS MUSIC
AND WE'RE JUST GETTING STARTED.

Austin Lounge Lizards
Aubrey Haynie
Bad Livers
BlueRidge
Bryan Sutton
Chris Hillman
Chris Thile
Donna The Buffalo
Doc Watson
Dolly Parton
Don Rigsby
Doyle Lawson & Quicksilver
Dudley Connell
Front Range
Guy Clark
James McMurtry
Jerry Douglas

Jesse Winchester
Jim Mills
John Cowan
Kenny Smith
Laurel Canyon Ramblers
Lonesome River Band
Mollie O'Brien
Nashville Bluegrass Band
Nickel Creek
Robin and Linda Williams
Ronnie Bowman
Sam Bush
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THE BILLBOARD INTERVIEW

Continued from page 4

What was the company like when you took over?

L.W: Welk had a music-publishing arm in Nashville and started Heartland Records with Iras Pittersman—which became the largest direct-response mail-order company selling music. But I was also involved in other businesses, including real-estate development, time-share resorts and hotels. I didn’t have time to devote to the music business as much as I would have liked to, so for years it was a kind of sleepy label. Then we acquired Vanguard in 1986, but it’s only recently, within the last two or three years, that I’ve thought there were wonderful opportunities in the music business—and that we ought to pursue them. But it’s always been a business I loved; I had no passion for real estate or the hospitality business, but tremendous passion for the music business.

So why didn’t you start with your dad?

L.W: I didn’t start with Dad because I felt there was more opportunity and freedom if I didn’t work for my Father. I was one of the first guys to wear a Nehru suit, which I don’t think Lawrence Welk would have approved of.

You mentioned a change in your perception of the music business a few years back.

L.W: Two or three years ago, I thought, “Let’s make an effort to gear up our music opportunities and build the labels—we have along the same lines of music”—the Vanguard, roots-music type of thing. At the same time, our eyes were open for acquisitions that fit the parameters of where we wanted to go—so we acquired Sugar Hill. We really couldn’t have found a better fit than Sugar Hill: Barry Posy did such a fabulous job building up that label, and we brought him the ability to free himself up from the day-to-day operations and work with artists and managers.

Did you make any changes within the personnel structure of the company?

L.W: We made the effort to put together a team of really good, young music professionals, so we hired Dan Sel from EMD as head of sales, and a good PR person in Lellie Capwell and great marketing people from some of the majors.

Kevin Welk: They saw what we were about and what we wanted to do as a label: work each individual artist and focus on artist development, which is what they all started with and saw declining.

L.W: To me, it was the chicken-or-egg theory: Do we put a team together or first sign artists? So now we needed a head of A&R. I talked with Steve Buckingham, who was head of A&R at Sony Nashville but had a broad music appetite and had produced some 29 No. 1’s in a variety of musical styles. I told him what we were going to do, and he was so excited. This is a business, but it should be fun, and that’s such a different approach from the majors that a lot of people wanted to be part of it.

What went into your redevelopment of Vanguard?

L.W: It was such a wonderful catalog, and the Solomon Brothers had put such tender loving care in its development. But in 1986, most of it wasn’t on CD, so we basically rereleased the catalog until recently, respecting the label’s rich history. We didn’t sign any new acts for a long time, because there wasn’t any internal mechanism to work a lot of new acts.

K.W: We tried to get CDs out as fast as possible, just shooting the original album covers and putting them out right away, because there was such demand—and that drove the label for a number of years. Then, three or four years ago, we realized that we’d done this music a disservice: We didn’t have good CD liner notes and could have done a better job mastering. So we developed the Vanguard Sessions series with new liner notes, offering the best music plus new material dug up in the vaults—20- hit masteries. Tom Vickers puts them together, and they’ve been a real success.

What about your distribution?

K.W: Our distribution makes us different. Basically, we sell direct to most major retailers, so, in effect, we control our own destiny. We’re able to work with individual retailers and spend more marketing dollars because we sell at the same prices as the majors, discounted a little because we need that edge since we don’t have “hit” product.

Maybe we don’t have every account, but again, we sell direct to the majors, and what’s interesting is that every time we’ve taken away an account from a distributor to sell direct, we increase sales at least 25%, and in most cases 35%. The reason is this: When sales guys call stores, they’re not shipping 200 pieces that month, but our five for that month. So we have that personal relationship with buyers, and we can focus on a set of good promotions and go forward. We’re able to control promotions and are very lucky that we’re accepted as a vendor, that we have enough product flow, and that we’re not some little indie who’s not worth their while that’s thrown to distributors.

How does this affect your artist roster?

K.W: It gives us a real competitive edge as an indie label. When artists are touring, one thing that makes them so unhappy is when they’re not well-represented in those tour markets. But, for us, that’s a focus. We have people in this office who all they do is follow tour itineraries and make sure p.o.p. and everything is set up. So our artists feel like they’re kings when they go in—and that’s all they want, if they’re the king of a tour of units. That’s why you do the job and make the effort.

Can you give an example?

K.W: Peter Case is a good case in point. He didn’t sell anything at Geffen, but every release he’s done for us has increased in sales, and we have great expectations for him now. He’s an integral artist for us because before, we couldn’t sell people, “We have this artist or that artist—come join us,” but he came because of our history. He helped us land the David Wilcoxes, the Patty Larkins and the Tab Benoit, and that’s where we’re going: we’re continuing the history at Vanguard of signing singer-songwriters, and expanding our radio base from Triple A to Hot AC, signing bands that fit in with our sense of musical integrity.

Continued on page 54
For
Welk Music Group
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MUSIC WORKS!

It worked 50 years ago. It works today. It'll work 50 years from now.

Congratulations
Welk Music Group

on your
50th Anniversary

From your friends at
Sony Music Special Products

Congratulations on your 50th, Vanguard Records!

You don't look that old...well maybe Larry does.

It's been a pleasure representing the Welk Music Group and being part of the Welk family.
Here's to many more great years working and playing together.

Your Friend and Legal Eagle,
Steve Baron

p.s. Larry - please, no more noogies!
When Kevin Weik took over, the company began a real period of growth. His attitude is fantastic, and he brings an incredible amount of energy to the label. He knows a lot about the music business and is learning more all the time. I was on a larger label before coming to Vanguard. There, I would be talking about selling 100,000 records, and they would be talking about selling 1 million. In my book, you’ve got to pass 100,000 before you go to 1 million. They just weren’t getting to first base. The Vanguard staff, on the other hand, is excited about what I can do, and they are behind me. As a result, I think the last two records I’ve done have been the best in my career. I didn’t have to rebuild every record and try to convince A&R I know what I’m doing. Working with Vanguard has really been a big difference for me.

—Peter Case

Once, someone asked me, “What is the one characteristic they possess that allowed [Vanguard founders] Seymour and Maynard Solomon to survive?” I said, “Their arrogance.” But, I meant it in the best way. They had the courage of their own intellectual opinions. If you look back at many of the labels in the ’50s—and there were a lot of them—most of them didn’t have an identity. But Vanguard did, and much of that identity was built around their absolute insistence on sound quality. In those days, not everybody was insisting on that. Also, they allowed their artists a great deal of freedom if they felt they were on the same intellectual, social, and political page they were on. What Maynard and Seymour felt was that the artists knew more, had more sensitivity to what was happening than anyone else. Vanguard artists like Ian and Sylvia brought in Butty St.-Marie, and Joan Baez brought in her sister, Mimi Farina. There was a sense of people reaching out to each other through Vanguard.

—Sam Charters, producer, and artistic director

I think back to watching The Lawrence Welk Show as a kid, and I marvel at the fact that it is still popular. It’s a great testimony to the diversity of music that they carry. The Welk Group offers an interesting collection of labels and artists.

—Len Cosimano, VP, marketing, Borders

Music Millennium has been in business since 1969. Our grand-opening poster talked about some of the things we were going to carry. We were to specialize in eccentrics and folk and specifically mentioned John Fahey, a Vanguard artist. Most of the time over the last 30 years, this store has carried 90% or better of the Vanguard catalog on a regular basis. We’ve been very happy that they’ve picked up the Sugar Hill label, which is another fine ‘we’ve always done well with and carry most of.

—Terry Currier, owner, Music Millennium

To me, Vanguard means Joan Baez and Country Joe And The Fish and protests against the Vietnam War. I went to UC Berkeley in the late ’60s. The music is agesless.

—Michael Solomon, president/CEO, Tower Records

Vanguard is a quirky label. They want to reinvent it in its own image. Originally, they were marketing music everybody thought nobody wanted to buy. Although it was not aiming to please everybody, it was music that was of great integrity. They are really good at what they do. The folks at Vanguard are not looking for a smash hit and not trying to be everything to all people. It’s fun working with them. They love music. It’s really an unusual setting.

—Dave Wilcox

Kevin Weik and his team have shown a great willingness to aggressively pursue new delivery technologies while protecting the wonderful assets of Vanguard Records’ rich musical catalog. Liquid Audio is proud to be Vanguard’s digital-music distributor.

—Kanye Westgate, senior VP, content development & label relations, Liquid Audio

Welk Music Group and its associated labels have been an important vendor of Musicland/Sam Goody for the last few years. Independent music is a vital part of Musicland’s sales, and labels such as Vanguard and Sugar Hill play a major role in bringing key indie artists and music to our stores. We have a better understanding of the needs of the labels, and we have established a strong and professional relationship with Welk and bringing quality music to our customers.

—Dick Odette, senior VP, recorded audio, Musicland

Publishers’ Clearinghouses of the world. I joke with Dad that I could take Ranwood and run it out of my garage, because it requires no marketing and just keeps selling product! But it’s fun stuff for us.

How do you feel then, about the Welk Group within the context of today’s changing music-business climate?

K.W.: We’re working artists and spending our time trying to get our message out, and, from our viewpoint, we’re so lucky where we stand in the mix of things, with all the consolidation. So many artists are coming to us now that want what we’re doing, because it’s just not happening anywhere else. So it’s a tremendous opportunity. Today, as we see it, the majors are in trouble. We’re not doing singles, but we’re producing albums, and that’s probably the biggest difference from what we’re doing as an indie label and what’s going on out there in the “hit” world. I’m not saying we’re not working three singles on an album that we feel is radio-friendly, but the main thing is that when you buy the album, you love at least eight out of 10 songs.

WMG at 50

Continued from page 59

Most recently, Pos adds, Sugar Hill has contracted Donna The Buffalo, “a great groove band with a Deadhead-like following, whose members all play old-time fiddle music on the side.” Last year’s acclaimed Dolly Parton release, “The Gospel Is Blue,” meanwhile, “came via the Vanguard side,” thanks to Buckingham’s prior relationship with Parton. The Welk Music Group/Vanguard connection, then, is entirely natural for Pos. “Welk was not only a feisty independent

New Vanguard signings include the singer-songwriters Venice, David Wilcox, Patty Larkin, Peter Case, Terry Radigan, Paul Kelly and Mark Selby. Other artists include Cajun-blues guitarist Tab Benoit, bluegrass-rock pioneers the Dillards, longtime Vanguard stalwart Ian Tyson and former Nitty Gritty Dirt Band leader John McEuen.

Like we were, but a company to which we didn’t have to justify who our artists were: They recorded Doc Watson 40 years ago and had that great prestige catalog. What we brought to the table was our equally prestigious current roster.”

So Welk Group, Inc.—comprising WMG, as well as Welk Syndication, which oversees the rebroadcasts of “The Lawrence Welk Show” on public television, and Welk Resorts, which operates properties in San Diego, Palm Springs, Maui and Branson—has effectively come full circle from its founder’s three companies in a German farming family in North Dakota. The company, run now by his son and grandson, continues the family traditions and principles embraced by its founder and protected through the generations only now, 43 years later, it’s a much bigger company.
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Folk to jazz...
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<td>Larry Welk</td>
<td>CEO &amp; Chairman of the Board/WMG &amp; WGI</td>
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<td>Lellei Pittman-Capwell</td>
<td>Director of Artists &amp; Media Relations - WMG</td>
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Durham, NC - Sugar Hill Records

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| Ericka Hoffeman | Mail Order Coordinator |
| Lynn Lancaster | Marketing Coordinator |
| Matt Fisher | Shipping |
| Molly Nagel | Adm. Asst./Office Manager |
| Steve Gardner | Radio Promotions |
| Tasha Thomas | Production Coordinator |

Nashville, TN - WMG, Vanguard Records & Sugar Hill Records

| Steve Buckingham | Senior Vice President of A&R |
| Jenny Carey | Executive Assistant |
| Kim Fowler | Artist & Media Relations Manager - Sugar Hill |
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Emerald Turns To Ad Vet Romeo For Marketing Muscle

by Paul Verna

Is 96 Kilohertz Worth The Investment?

by Dan Daley

EMERALD ENTERTAINMENT GROUP, Nashville's leading recording and mastering studio complex, has just appointed Joe Romeo as the company's CEO, with former CEO Dale Moore stepping into the position of chairman of the board. Romeo, who brings an extensive background in advertising to his position, will focus on sales and marketing of the Emerald properties, which include Emerald Sound Studios, Masterfonics Mastering, Emerald Sponsorship Division, the Breen Agency, Digital Audio Post, Emerald Broadcast, the Workstation, and the Parlor.

Romeo says, "Joe is a perfect addition to Emerald. He brings great corporate contacts and a vast background in sales and marketing. Joe will also head up our corporate sponsorship division, which will work with artists, their management, and their labels to secure corporate dollars for endorsement, tours, and album projects. This should be a great service to our clients, helping them create income to offset rising touring costs and album production costs."

As chairman, Moore will continue to focus on Emerald's expansion, according to a statement from the studio complex.

Romeo says, "When I met Dale and realized that we had the exact same vision for Emerald, I was more than interested, I was excited. I knew we would be a powerful team with mutual objectives... Having a chairman with that vision was the paramount reason that I joined Emerald."

Romeo's credits include advertising campaigns for Levi's, Gatorade, and Skittles. In addition, he wrote music for an Energizer Bunny campaign, won a Clio Award for a Wheaties campaign, and was named admiral of the year by Advertising Age magazine.

Romeo's appointment suggests that the already eutrophating recording studio industry—and the music industry as a whole—may be entering a new era of competition in which wins of-mouth may no longer suffice as a marketing currency.

With a consolidating pool of record labels cutting back their budgets, and sophisticated home studios accounting for a growing slice of the recording pie, top-flight studios find themselves forced to spend vast sums of money on consoles, reorders, processors, microphones, and acoustics, without being able to raise rates above 20-year-old levels.

It's a tough business in which only the savviest players thrive. Given Emerald's latest move, it appears that the Nashville institution is taking active steps to prepare itself for the future.

While Emerald's corporate offices have been buzzing with Romeo's arrival, the studios have kept doing what they do best: hosting recording projects by such nationally and internationally renowned artists as Patty Loveless, Kenny Rogers, Neal McCoy, and Pam Tillis.

IN THIS predominantly digital era, the recently developed analog 1-inch, 2-track format is hardly an industry standard. However, those who have experienced it—notably Bob Ludwig and Paul Stubblebine—swear by its sound.

The latest convert to the "wide track" format is Los Angeles-based mastering engineer Joe Gastwirt of Oceanview Digital Mastering, who used the medium to master the debut release by Seattle band Treasure.

Gastwirt rented a converted Ampex ATR-102 from L.A. rental specialist Design FX and used Quantegy GP-9 tape for the project. He says, "The 1-inch, 2-track format on the Ampex machine would have been a challenge for any other analog tape, but it was a breeze for GP-9."

THE HIT FACTORY opened its doors to the industry on a gorgeous spring night in order to show off its latest acquisition: a Solid State Logic (SSL) Axiom-MT digital multitrack console in Studio 4 (Studio Monitor, Billboard, April 8).

Any visit to the historic New York facility is a thrill, if for no other reason than to gape in disbelief at the trove of gold and platinum awards that line its walls. (I am particularly pleased that one of my favorite albums of all time, Stevie Wonder's "Songs In The Key Of Life," gets its own wall for its role in helping establish the Hit Factory.)

Hosted by SSL and the Hit Factory, the reception was attended by Hit Factory VP Troy Germano; Solid State Logic U.S. president Rick Plushner; engineers Jonathan Appel, Ron Banks, Jimmy Douglass, Rich Tozzoli, Gerald Newman, and Jeffrey Lesser; and Electric Lady manager Mary Campbell.

MG Sound Turns 10. The staff of Vienna powerhouse MG Sound celebrates its 10th anniversary in its Studio B control room, featuring a Solid State Axiom-MT digital console. Shown standing behind the board, from left, are studio owners Martin Böhm and Stevee Coos. Standing in the back row, from left, are studio manager Eva Böhm, booking manager Jeanette Kunig, and receptionist Vicky Rudnicky. Kneeling in the middle row, from left, are technician Tommy Wollner and chief technician Michael "Mutz" Tuschek. In the foreground, from left, are engineers Fabian Lorenz and Christofer Frank. (Photo: David Goggins)

CONGRATULATIONS
WELK MUSIC GROUP
ON YOUR 50TH ANNIVERSARY
FROM YOUR FRIENDS AT EVERMARKER, INC.

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est thing since sliced bread.' Meanwhile, I've got a rollout setup, and there's been no demand for it, and a lot of people have had that experience. Everyone is looking to get a buzz on their product. Everyone is looking to create a market for a product where there is no market yet. "Yet" is a key word. Most engineers agree that higher resolution is a worthy pursuit. But most are not willing to lose half their tracks to double their sampling rate or to pay the cost of additional converters and data storage to maintain 48 tracks at 96 kHz. Historically, the price of data storage and computer operating systems in general will inevitably decline over time, making faster and bigger systems more affordable. But until that time arrives, most engineers seem to have arrived at the 48 kHz environment more than adequate, particularly when it's accompanied by a 24-bit digital word length.

Then there is the issue of how good the resolution of the audio has to be. "As an engineer, you want to pursue the edge of the envelope," says Airdy. "But the reality is, we're actually moving toward a low-fi environment with MP3. It's funny: The pro side is striving to move up, while the consumer side is actually moving down in resolution."

"Better is always better, and in theory 96/24 should be real good," adds Saylor. "Going to 96 kHz has three harmonics. But the thing is, the maximum average range of the human ear is around 15 kHz. Ninety-six can allow you to reproduce up to a 45 kHz frequency response. That's gonna make dogs really happy, but I don't know if most people will care.

Some manufacturers are emphasizing 96 kHz resolutions, such as Emphonic's System S console and Lexicon's new 960 multichannel processor. Most others, though, are either staying at 48 kHz or at least acknowledging that the arrival of 96 kHz as an industry standard is some time away. Tim Schaeffer, director of sales and marketing at Otari, which is now selling its Avantada digital console, says that while the console is marketed as capable of 96 kHz, the reality is that its converters are currently at 48 kHz. "It's partially a marketing thing," he concedes. "Our processing engine is capable of 96 kHz, and if you plugged in 96 kHz converters into it, you'd have full 96 kHz functionality. But when we developed the console a year and a half ago, we couldn't find 96 kHz chips that we felt were appropriate.

"And, quite frankly, we're not in any hurry to change things, because there's been very little demand for 96 kHz operation," Schaeffer continues. "The priorities have been in other areas. Most customers aren't willing to sacrifice the hard disk space and pay for the additional processing power needed for 96 kHz. Try doing a two-hour broadcast at 96 kHz—you'll be measuring your hard disk storage needs in terabytes."

John Andrews, the U.K.-based marketing director for Solid State Logic (SSL), whose Axiom MT digital console has 48 kHz inputs/outputs and a 32-bit floating point processor, is vociferous on this issue. "If the music industry decides it wants 96 or 192 kHz, or the [Sony/Phillips] Super Audio CD's [mogehertz], it will have to bear the whole cost—and it won't be cheap," he says. "For both consoles and recorders, it's a simple equation: Double the frequency and you either halve the number of channels or pay twice as much (money)." Few studio owners would accept a reduction in the number of channels in return for an extra octave of bandwidth," Andrews continues. "Fewer will still confidently expect to sustain an increase in rate-card prices to pay for enough channels at a higher sampling frequency."

"But most adds that there is little incentive on the consumer end to propel higher sampling rates in the immediate future. "It's possible that some audiophile consumers may be persuaded to pay more than current CD prices for DVD Audio and/or [Super Audio CDs] if they contain superbly recorded and produced performances of lasting music," he says. "But ask anyone browsing the week's top 40 if they'll pay more for a 96 kHz recording, and I don't doubt what the answer would be."

"The question becomes even more weighted if the material is to be heard streamed off the Internet and bashed into an MP3 belt pack," he says. Andrews stresses that if and when the industry views 96/24, or any other combination, as a standard, SSL would respond. But in the meantime, he believes, addressing reality is more germane than creating the next big thing.

"Making music for the love of it only works if someone else is paying for the electricity," says Andrews. "New technology is always tempting, but someone somewhere has to bear the cost."
Son By Four Has 1 Big Chart-Topper

A PURO SMASH HIT: In a year that has been somewhat quiet compared with the hordes of 1990's so-called Latin Pop Movement, the latest news item has been the pronounced impact in the U.S. Latin market of Puerto Rican group Son By Four. Son By Four is the biggest chart-topper of the year so far with "A Puro Dolor," a song they released after a record issue for the most audience impressions—23 million.

Moreover, "A Puro Dolor," recorded in pop ballad and salsa renditions, continues to top the pop and tropical/ salsa charts for an unheard-of fifth week in a row. "A Puro Dolor" is so hot that if the group put out a rumba version it would probably top the regional Mexican genre chart. As it stands, "A Puro Dolor" ranks up 14 million impressions on the pop genre chart, up 1 million from last issue. The non-classic anthem also notches 13 million impressions on the tropical/salsa population, up 5 million impressions from last issue.

Unlike many acts, Son By Four is matching its radio success at retail, where the quartet's eponymous disc climbed to No. 1 on The Billboard Latin 50 last issue.

LAURAS HOT DECEPTION: With Latin Tracks A-Z

1. TITLE TRACK — (EMكا) (Sony)
2. A Puro Dolor — (EMكا) (Sony)
3. AMANTE ES UN PLACER — (Emora, ASCAP)
4. AMANTE ES UN PLACER — (Emora, ASCAP)
5. AMANTE SOY — (Emora, ASCAP)
6. AMANTE SOY — (Emora, ASCAP)
7. AMANTE SOY — (Emora, ASCAP)
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Artists & Music

NOTAS (Continued from preceding page)

Telemusico.

Also, TV Azteca is preparing a special based on the career of veteran singer Yulis. Though she 
remains without a recording label, Yulis has been invited to appear on three 
episodes of “Domino Azteca.”

Vicente Fernández’s latest Sony 
disc, “Lobo Heroico” is the first of 10 
albums he recorded last year. The 
remaining nine are to be dropped on 
an annual basis.

LIVE—IT’S EMIL CHILE: After 
selling 100,000 units of “Vivo” by Joe 
Vasconcellos, EMI Chile is ready to 
go live again.

The label is scheduled to put out 
two new live albums from a pair of its 
most important local acts: the folk-
loric-rooted group Illapu and romantic 
singer Alberto Plaza.

Illapu will release an album fea-
turing material recorded during a na-
tional tour in 1997. Its set will 
include a previously unreleased 
Ilpap and Patricio Manns collabora-
tion. Manns is a Chilean singer/song-
writer who during the ’60s took part in 
the folkloric and politically orient-
ed musical movement known as 
Nueva Canción Chilena.

Plaza’s album will sport songs 
recorded during his April 19 show in 
Santiago’s Municipal Theater, where 
Plaza was accompanied by a classical 
orchestra.

Illapu’s disc will hit the stores 
before the end of May and the 
begning of June. Plaza’s release is 
scheduled for June.

CHART NOTES, RETAIL: Armed with a spacy ad running on 
sateide Spanish TV network Univision and 
with a nasty attitude found in the 
disc’s “gangsta corrida” material, the 
various-artists package titled “Guer-
a De Estudio Pesados” (Lideres Uni-
versal Latino) roars into the top slot of 
The Billboard Latino 50 with 16,000 
units, nearly double the tally last 
issue.

“Guerra,” the first No. 1 title for 
Lideres, also rules the regional Mex-
ican genre chart for the second week 
running.

Shakira’s “MTV Unplugged” 
(Sony Discos) increases its consecu-
tive-week run atop the pop genre 
chart to eight with 7,000 units, up 
8% from last issue.

Though it was bumped from the 
supreme seat of Hot Latin Tracks, 
Son By Four’s eponymous debut on 
Sony Discos still reigns over the tropi-
cal/salsa genre chart with 7,500 units, 
off 12% from last issue.

CHART NOTES, RADIO: With Son 
By Four dominating the radio charts 
as mentioned at the top of this col-
umn, it is certainly worth noting that 
Conjunto Primavera’s “Morir De Amor” 
(Enosica) stays up front on 
the regional Mexican genre chart for 
the second straight week on 9 million 
units, unchanged for the third suc-
cessive week.

SALES STATLIFE: The Billboard 
Latin 50 this issue: 136,500 units; 
last issue: 130,000 units; similar issue 
last year: 156,500 units.

Pop genre chart: this issue: 44,500 
units; last issue: 44,000 units; similar 
issue last year: 67,500 units.

Tropical/salsa genre chart: this 
issue: 35,000 units; last issue: 35,000 
units; similar issue last year: 45,000 
units.

Regional Mexican genre chart: 
this issue: 51,000 units; last issue: 48,000 
units; similar issue last year: 44,500 
units.

HASTA LA VISTA: This is my last 
Latin Notes column. As many of you 
know, I am leaving Billboard for 
Musicmaker.com, where I will be 
Latin&R&B editor. I also will continue 
to program the Latin World channel 
for United Airlines’ in-flight music-
programming.

As you might imagine, it is exceed-
ingly difficult to shrink-wrap nine 
years with one company into a brief 
farewell. Suffice it to say that my 
experience with Billboard has been 
educational and entertaining, thanks 
to the support of you in the industry, 
who were kind enough to show me 
the ropes.

Over the past nine years, the U.S. 
Latin music industry has traveled 
light-years in terms of growth and 
professionalism. Billboard has 
attempted to stay in the forefront of 
this progressive curve with ongoing 
improvement of its Latin charts and 
editorial coverage of the Hispanic 
music markets.

It was my heartiest prayers for 
Howard Lander, Billboard’s presi-
dent/publisher, and Tim White, Bill-
board’s editor in chief, for allowing 
me to be a part of this exciting evolu-
tion that remains a kinetic work in progress.

Best wishes to all of you. I am sure 
we will be seeing each other in the 
future. My phone and fax numbers 
remain the same; my new E-mail 
address is joaopablo@adsl.com.

Assistance in preparing this column 
was provided by Teresa Aguilar in 
Mexico City and Sony in Puerto Rico in 
Stoughton, MA.

Website: www.billboard.com
The Beat Goes On As ‘Music Men’ Plan Warner/EMI Future

Artists, Managers, Execs Report Business As Usual At U.K. Labels While Merger Rates Are Weighed

This is the final part in a series of reports about the Warner and EMI companies in various world markets and the impact of their proposed merger.

BY PAUL TAYLOR

LONDON—The CEO designate of the proposed Warner EMI Music, current Warner Music Group chairman/CEO Roger Ames, has an industry-wide reputation as a “music man.” As Ames builds the new operation with its intended COO, EMI Recorded Music worldwide president/CEO Ken Berry, one prominent insider says that Ames will use that creative motivation to make a forceful point to his former employer.

I think Ken sees this as a means to present EMI from a preactory take-over, and for Roger it’s a ‘fuck you’ to Universal,” says the source, referring to Ames’ 1998 departure from Universal Music Group in the wake of its takeover of PolyGram, where he had been executive VP and music group president. “He wants to show how much the biggest record company in the world without laying off hundreds of the people that make the records.”

If the song Ames and Berry end up signing is “Got My Workin’ On,” it will be good news indeed for such artists in the community as Robbie Williams, Radiohead, Spice Girls, All Saints, Richard Ashcroft, and Geri Halliwell, all of whom are due to release new albums via either Warner, EMI, or the EMI-owned stand-alone Virgin Records this year.

In a recent interview with The Times, EMI president Paul Conroy says a certain nervousness about the future is only human nature. “There’s always that vague worry that some sort of grill reaper is going to be coming around the corner. But I’ve had some very good conversations with Ken following the announcement. At Virgin, in particular, there are a number of people who’ve been through this before, and they know what’s what. I haven’t had staff beating a path to my office. They’re all too busy, I think,” he says.

At the U.K. companies’ respective London headquarters and further afield, the fine print of the merger has yet to come into focus. Former East-West head of international Ian Grant, who now manages the label’s Simply Red for Silent Way, has had close contact with many Warner international labels heads this year during the band’s world tour, notably in South America and Europe.

“Having met [managing directors] around the world-2000, and incorporating such imprints as EMI, Universal, and BMG, and incorporating them into Warner’s worldwide operation, it’s clear from what they’ve been saying that the specifics haven’t been sorted at this stage,” Grenfell says he does not expect any major announcements until 2001.

Thus far, the calm seas contrast with those that lashed Universal’s takeover of PolyGram, where, contends one U.K. executive, “artists suffered.” No one was told what was going on; it was exactly the way not to do it.” This time, he notes, “it’s business as usual, from printing stationery to signing bands.”


Central to that assessment is WEAs Records, headed by longtime managing director Moira Bellas and incorporating such imprints as EMI, Universal, and EMI Virgin. It was recently named No. 1 singles label in the first quarter of 2000; big sellers by Madonna, William Orbit, and Andreas Johnson contributed to its 7.9% share. In 1999’s year-end figures, WEAs had rated seventh, with 5.1%.

Meanwhile, the East-West division, under managing director Christian Tattersfield, has been “completely rebuilt,” says Phillips, who also applauds the achievements of the Warner Media unit, notably with the gold-certified “Pure Garage” compilation.

Canada Industry Unites To Push New Releases

BY LARRY LEBLANC

TORONTO—Canadian labels, retailers, and a leading broadcaster have joined forces in a new campaign aimed at nation-wide promoting Tuesday as the focus for new releases.

The joint marketing campaign has been launched by the Canadian Recording Industry Assn. (CRIA), the Retail Music Assn. of Canada (RMAC), and video channels MuchMusic and Much MoreMusic, which are owned by CHUM Ltd.

The cornerstone of the campaign—intended to banner new pop and rock album releases and create higher customer traffic earlier in the week at retail—is a pair of 30-minute programs, both titled “Freshly Pressed.” They began airing March 27 and are now seen Monday evenings on MuchMusic and its AC counterpart MuchMoreMusic (MM). MM’s version is hosted by the producer of both shows, Bill (Continued on page 138)

BMG Details Web Goals In Hong Kong

Major Won’t Yet Offer Downloads But Will Unity Label Sites

BY STEVE MCCLURE

HONG KONG—BMG Entertainment has no immediate plans to get itself into the digital download business, according to Bill Wilson, the company’s senior VP of music marketing.

Speaking April 17 at BMG’s Asia Pacific Regional Internet and Digital Assets Management Conference, Wilson told execs that “digital downloads are going to take off from retail outlets.” He added, “We value our relationships with brick-and-mortar retailers more than ever.”

Despite that affirmation, Wilson did not absolutely rule out the possibility that BMG Web sites could offer digital downloads in the future. International Asia Pacific, says the conference was designed to strengthen links between back-end personnel and those responsible for content, as well as to plot and clarify BMG’s overall online strategy in Asia. “It’s an extremely steep learning curve,” says Smellie.

Rosemary Tan, regional manager of Web development and online commerce for BMG Entertainment Asia Pacific, says that over the next several months, BMG labels in the region will be changing the names of their consumer-oriented Web sites to conform with BMG’s worldwide plan to build the sites under the general heading of Click2music.

Besides music-related information, BMG’s Click2music sites will feature “lifestyle-oriented” content, bulletin boards, and chat rooms, among other features. Digital downloads and streaming music files will be available on Click2music sites, says Tan, but they will be limited to 30-second free samples, with some exceptions for special promotional campaigns.

The next several months will also see BMG develop relationships with Asian Web sites offering digital downloads. The label is the only international major taking part in a three-month (April 2000) trial download service, dubbed Project Zeus, being conducted by Singapore-based digital rights management provider MERCURIX.

All the songs available for this trial will be timed out, meaning participants will be unable to play any of the downloaded tracks after July 31.

Notes: Kiril Joshi, VP of international information systems and technology at BMG Entertainment, “It’s absolutely vital that BMG has its own online branding strategy. The goal is to create as much exposure and awareness online for an artist as possible. And we need to build a database of fans to develop a one-to-one connection between the music consumer and the artist. The idea is to have all our artist sites within Click2music.”
BY ROBBERT TILLI

ROTTERTAMD, the Netherlands—Dutch rock vocalist Anouk confirmed her stellar status in her homeland by collecting a string of trophies at the country’s two recent awards shows.

On Tuesday Anou Dino Music artist won in four categories at the fifth annual TMF awards, organized by Dutch music TV channel the Music Factory (TMF). A few days earlier, she had collected two trophies at the Dutch record industry’s Edison Music Awards.

An audience of about 10,000 attended the TMF show here, with an estimated 1.5 million TV viewers tuning in to the direct live broadcast of the event. The show featured live appearances by such international stars as Destiny’s Child, Melanie C, the Honeyz, and Five.

Local hero Marco Borsato (Poly- dor) maintained his track record in the national male singer category, which he has won each year since the awards show began its five-year history. “In five years,” he says of the event, “it has grown from a publicity party to a prestigious international ceremony.” Borsato also won the best national album award for “Luid En Duizend Eer” ( Loud And Clear).

But the biggest winner was Anouk, who swept away awards for best video, best live act, national single, and female singer. She performed live with her own band and with U.S. alternative rockers Live (Radioactive/ MCA), double winners in the best international video (“The Dolphin’s Cry”).

Other key category winners were national band, Volumia (Ariola); international band, Five (RCA); international single, Ronan Keating, “When You Say Nothing At All” (Polydor); international male singer, Ronan Keating; international rap act, Will Smith (Columbia); international album, Frontline (RC), and international female singer, Britney Spears (Jive).

One of the most striking winners was EM1 artist André Hazes (EMI), who collected the TMF lifetime achievement award. Only a few days earlier, the singer had declined to accept the award as a perceived second choice to Doe Maar.

However, veteran U.K. and Spanish star Julio Iglesias had no qualms about picking up the equivalent international award. The band had its first hit in 1968. Anouk’s two Edisons came in the best female singer and Dutch artist categories. The latter is one of two categories voted for by the public, the other being best single (won by Vito Renton Records’ Vanghals for “Going To Iliza”). All other categories are judged by a jury of 250 industry professionals.

The independent Edison Foundation organizes the awards, which are funded by the Dutch music industry and supervised by local labels’ body NVPI.

The Edison Music Awards show included live performances by Anouk, Mary J. Blige, Status Quo, and Live, whose front man, Ed Kowalczyk, happily reminded the audience, “It’s April 6, and it’s time to kick our butts because Dec. 15, 1999, is too far away if you don’t have a relationship with me.”

The event was televised by national channel RTL4 during prime time on April 8.

FPI, MyWeb Resolve Dispute

Chinese Case Results In Payments, Apology From Site

BY DAVENA MOK

HONG KONG—The International Federation of the Phonographic Industry’s unprecedented civil lawsuit against portal MyWeb's EDELMUSIC.COM (Billboard/Bulletin, Nov. 1, 1999) has been resolved by way of a joint campaign against Internet music piracy in China.

According to an agreement that has been sanctioned by the Second Intermediate People's Court of Beijing, MyWebline will pay court costs, remove its hyperlinks to unauthorized MP3 files, and apologize to the plaintiff—China Records, Sony, Universal, and Warner Music—represented by the International Federation of the Phonographic Industry (IFPI) (Billboard/ Bulletin, March 27).

Hong Kong-based IFPI Asia regional director Giow Jiui-Chian, describing the deal as “a milestone in China's legal development,” says he hopes “the action will serve as an organically generated element of protection and encourage other copyright owners to take such actions on the mainland.”

In China, where new legislation is being prepared in the Southern Chinese province of Guangzhou, where the IFPI has launched a similar suit against music downloads in the city, MyWebline is preparing for adjudication in the Court of a new bill that will take the place of the current law.

MyWebline CEO Qin Contras says, “MyWeb will now use its influence on the Internet in China and emerging markets to support the IFPI's projects to promote awareness of property rights of record companies.”

Sean Mok, IFPI Asia regional deputy director, says the joint campaign highlights the need to update China’s copyright laws. “We will lobby the Chinese government to pass the copyright law, which was made in the 1990s and didn’t foresee such developments as digital downloads of music through the Internet,” he says. “It is clear that now there’s the message that the unauthorized distribution of copyrighted material is an act not tolerated by the law.”

At the time it filed the suit, the IFPI estimated that more than 200 “active infringing sites” were in operation in China. Mok claims the problem will worsen in the future.

“Music content via MP3 files is extremely attractive in China, cost-wise and because of its being a new mode of accessibility,” he says. “At the same time, a lot of Web site owners and operators do not understand the copyright issues involved with MP3 downloads, or the related provisions in China’s Copyright Act.”

The IFPI is calling for amendments to China’s Copyright Act to bring it into line with international law. The WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT) make it an international duty for all member states to protect the rights of performers, producers and phonographic works.

Besides encouraging the government to treat Internet piracy as a serious crime, the IFPI wants to educate online users about the importance of property rights of record companies.

SONY MUSIC INDIA (SMI) has signed a global licensing deal with south India-based AVM Music, which has a catalog of regional, classical, film, and devotional music.

The AVM deal follows a similar one last year between SMI and U.K.-based Navras Records, which has a rich catalog of Indian classical music. SMI managing director Vijay Singh says, “We are looking at incorporating digital technology into the music industry.”

The deal includes 1,600 titles and gives Sony Music India a powerful entry into regional music. We propose to market the catalog across the world and expect to receive a strong response from the Indian diaspora,” he says.

EDEL MUSIC AG has named Andre Finkenwirth CEO, effective Aug. 1. In his new role at the Hamburg-based company, Finkenwirth will oversee distribution and manufacturing and the integration of acquired companies.

Finkenwirth was formerly chief financial director of BMG Entertainment for Germany, Switzerland, and Austria. At the same time, edel financial director Michael Diederich will become CFO and deputy member of the executive board, replacing Joern Meyer. CEO Michael Haerten says Meyer will remain with edel in a supervisory role.

SONY MUSIC ENTERTAINMENT (JAPAN) (SMJ) has spun off the music publishing division of Global Rights, a wholly owned SMEJ subsidiary, as a separate company. Named as president of the newly established Sony Music Publishing (Japan) (SMPJ) is Mamoru Sakuma, previously a director of Global Rights. Tokyo-based SMPJ has a staff of 20 and is capitalized at 200 million yen ($2.5 million). Global Rights, established in 1996, will continue to deal with trademark and licensing matters.
AC Channel M3 Restructures to Offer Canadian Labels ‘Much More’ Choice

BY LARRY LeBLANC
TORONTO—Almost two years after being launched, Canada’s national 24-hour AC-based video music station, MuchMoreMusic, is undergoing significant restructuring, having enjoyed major success in boosting national exposure for adult-oriented artists.

Within the month, MuchMoreMusic—renamed M3—will discontinue sharing studio space with its pop-rock sister channel MuchMusic and move to its own site on the fourth floor of the Chun-City building in downtown Toronto. With the addition of three new staff members this month, M3 will then operate with a full-time staff of 15. Currently, many staffers work on both channels.

M3 and MuchMusic are both owned by CIVU, which is also the co-owner, with Radio Mutual, of Montreal-based, French-language music video stations MusicPlus (pop/rock) and Musimax (AC).

“MuchMoreMusic is currently my desk area,” jokes Denise Donlon, VPM and director of programming for M3. MuchMoreMusic will have its own identity, which will be more artist-friendly. We’re adding an information unit, which will produce packages that will run throughout the day. I’m looking to add more people in September.

Last month, respected VJ/producer Bill Weidich switched from MuchMusic to M3. Weidich is the channel’s third VJ, following the lineup of Jana Lynne White and Diego Fuentes. To beef up M3’s feature programming, Donlon last month added four new weekly programs: “Freshly Pressed” (new releases), “The Trax Report” (caller-voiced requests), and “Retro Boogie Dance Party” (mainly ‘70s discos). Also added was the monthly retrospective program “The Story Of...”

“There will be further new shows coming in the fall,” predicts Donlon. “With the addition of Bill and the information packages, we can now provide voice-added promotional support for releases. On MuchMusic, with VJs talking about music, there’s a product integration, but we hadn’t been able to do that on M3.”

M3 is geared to the 25-54 demo demographic. From September 10 to January 2000, Donlon says, the station’s 18- to 49-year-old viewing audience increased 43% over the same period a year earlier; 18-34s climbed 75%.

“Randy Lexon, our TV personality,” says Donlon, “has been gone six months, we have seen proof, with strong sales of albums by Enrique Iglesias, Miley Cyrus and Harry Connick Jr. That makes M3 airplay translate into sales.”

“We certainly felt M3 on the Corrs’ last album (“Talk On Corners”), from March, says Warner Music Group’s Steve Kim. “We sold almost 100,000 records with little radio airplay or being on MuchMusic. Another instance in which we felt M3’s influence was on Gordon Lightfoot’s Rhino box set ‘Songbook’ last year.”

In terms of generating retail interest, Peter Dienert, VP of national promotion at EMI Music Canada, singles out such M3 one-hour artist-profile programs as “Storytellers” and “Behind The Music” — which originate at VH1 — as well as M3’s own “Speakeasy” program. “It is with those programs we’re seeing the best [sales] response,” he says.

A number of retailers, however, maintain it is difficult to measure M3’s sales clout. “It doesn’t show up like MuchMusic,” says Cam Mitchell, buyer with Sunn the Record Man national retail chain, which operates 56 stores nationally. “That said, we are about to embark on a major advertising campaign with M3 records. We hope this will start to move the demographic we want to reach.”

“It’s hard to put your finger on what’s working,” acknowledges Fred R. Morgan, corporate promotion coordinator with the station’s parent company, Morgan Communications. “But I think, overall, M3 airplay does translate into sales.”

“Donlon has been very helpful,” agrees Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. “On certain albums, M3Music sells — it’s amazing how well it goes with M3 because there’s not (Continued on page 119)

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老人人GONE Trans-Atlantic With Townsend

BY DAVID STARK
LONDON—The screening of the 50th edition of VH1’s “Storytellers” series featuring Pete Townsend and his band — on both sides of the Atlantic — is the first in a new international co-production between its U.S. and U.K. offices.

The show, which features material from Townsend’s recently released “Lifecircle” project, including songs he originally performed with the Who, was also the first episode in the series to be filmed in London. It’s also the first step in a strategy for VH1 parent MTV that Bill Flanagan, senior VP/programming director of VH1 U.K., says will create “a cornerstone event that is along the lines of the U.S. ‘Divas’ show or the MTV Fashion Awards.”

Michael Bakker, managing director of MTV Networks U.K., notes that “this production makes VH1 U.K. the first territory outside the U.S. to produce a series of ‘Storytellers’ events on VH1.”

“Nothing is quite the same as being on VH1,” he adds. “We look forward to producing more VH1 U.K. specials for use on VH1 channels worldwide.”

According to Flanagan, the co-production “really could not have happened without [VH1 U.K. head of production] Mike Kaufman, who had been talking with Townsend about doing a project working special for their schedule. He recognized that what Pete was talking about coming in and doing a few songs and talk — and the ‘Storytellers’ format — we came up with our ‘Storytellers’ format. Of course, this just happened.”

The show, airing in the U.K. April 28 and in the U.S. the week of April 24, was also recorded to be part of a special “Storytellers” celebratory week featuring Don Henley, Stone Temple Pilots, and Smash Mouth.

According to Bill Roedy, president of MTV and VH1 International, the channel aims to explore the international potential of its specialized programs.

“VH1 has strong program franchises such as ‘Storytellers’ and ‘Behind The Music,’ which have become popular with audiences around the world,” says Roedy. “This signals our desire to do more customized versions of these series to maximize the local relevance of our channels.”

“I’m sure we will be expanding the format further within Europe,” says Flanagan, “and we’ve already got two more projects that we’re talking about. We don’t want to expose special artists down here, but there’s also talk about the U.K. staff working with the L.A.-based ‘Behind The Music.’”

Townshend’s American recording arm, Sicon Tile, is the exclusive distributor of the Townsend disc.

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Tax Breaks For Musicians

Fiji Gov’t Offers Industry Incentives

This story was prepared by Blake Murdoch of The Hollywood Reporter.

SYDNEY — In a bid to move toward a high-tech, audiovisual-driven economy, the tiny Pacific island nation of Fiji is readying a package of tax incentives that will target in addition to traditional film and TV production musicians and recording studios willing to spend a proportion of their budget within the country.

Tax concessions currently in passage through the Fijian parliament will allow audiovisual projects — from films to albums to computer software to Web site creation — to receive a 125% tax deduction on investment, with all returns tax exempt until 50% of the budget is recouped. For projects with stronger local levels of content, the deduction rises to 150% with a 60% exemption. The package would come into effect July 1.

The only caveat placed on recordings is that tax exemptions only apply to the first two albums made there “by the same artist or substantially the same artist.” Theoretically, however, an artist could record an album plus video and create a Web site and qualify under the one exemption.

Part of the strategy will be the creation of a tax-free zone to house audiovisual companies and high net worth individuals involved in the industry. A 1,500-acre site has been allocated for a radio/TV-studio complex called Studio City on Fiji’s biggest and most populated island, Viti Levu.

Subject to various conditions, Studio City companies and residents will be tax exempt on income. Paradise Entertainment Limited, a Fiji-based company, will build the initial infrastructure of the site — including a recording studio — in stages with joint-venture partners.

According to Prime Minister, Mahendra Chaudhry, “This is our entry into the 21st century. If properly handled, the spinoffs will create wealth and prosperity not just for the people surrounding Studio City but the whole nation.”

Projected revenue flows in the first five years are put at $555 million, rising to $1.2 billion in a decade, a 40% increase over current average industry income; PEL estimates that up to 30,000 jobs will be created.

Underpinning the tax exemption and the studio will be new copyright-protection and anti-piracy legislation, also to go into effect July 1. “For the people who are going to make use of these facilities, it’s a prerequisite,” notes Anup Kumar, minister for commerce, business development, and investment. “We have not hesitated in taking this step.”

Annual recorded music sales in Fiji are about 20,000 units (90% cassettes, 10% CD), according to the Fijian Performing Right Assn.; there are no other statistics available on the actual value of the Fijian music industry. Fiji has a population of 800,000 — mostly English-speaking — although most record sales are for Fijian-language acts signed to four record labels: Provera Music, South Pacific Recordings, Tango Sound Recordings, and Tru-Vybes Recording.
### HITS OF THE WORLD CONTINUED

#### EUROCHART

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### THE UNUSUAL PLOV

The unusual Plov is known for its unique blend of flavors and spices, making it a popular dish among locals. With its origins in Central Asia, this dish often features a variety of meats, vegetables, and rice. The secret to its success lies in the careful selection of ingredients and the precise cooking techniques used. Whether served as a main course or as a side dish, the unusual Plov is sure to delight those who appreciate bold and aromatic flavors.
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Christian Retailers Talk Web At Confab
Net Can Complement Brick-And-Mortar Sales, Many Say

BY PATRICIA BATES
NASHVILLE—Christian music and video retailers are looking at a new game because of the Internet, but experts warned that they should keep their eyes on the ball—their own unique consumers—instead of watching the other online players.

These experts also said that traditional Christian retailers have an edge over E-tailers because they possess more data about their customers than do their online competitors, which have yet to do their own consumer profiling.

New-media issues pertaining to the marketing and sale of music were raised at the Christian Music and Video Retailers (CMWR) seminars during Gospel Music Assn. Week here April 16-20.

“The currency of the Web is information,” said Steve Roads, CEO of Gen V and Tapped into.com, “so you can build a database where people come to you. Then, you have to give an experience they can’t get that first week of release at Wal-Mart.”

“CDs are maybe 20%-30% of total sales volume in Christian bookstores, so, yes, we should be concerned about Internet market share,” said Ron Johnston, VP of technology services for the Parable Group, a marketing consortium of Christian stores.

“We’ve just been tracking Internet music sales over ChristianScan since January,” said Kathy Sullivan, manager of Christian SoundScan operations at the Christian Music Trade Assn. (CMTA) in Nashville. “We only have five Web sites now that are reporting to us consistently, but two others are negotiating with us to get on ChristianScan.”

Despite all the talk about the Internet, some studies cited at the conference predict that 85% of sales will continue to go to brick-and-mortar retailers and that 85% of customers still want to look at and hold CDs.

Wall Street analysts say that as many as one-fifth of the dotcoms will strike out by next year. Already, One Christian Web site—Crosswalk.com—has given up selling CDs and is now doing just advertising and promotion for the Internet.

“So Internet firms are making money—we are—but they still have their overhead,” said Roads. “Most of their investment and time is spent creating the demand for the bull.”

He said that free gifts like T-shirts “don’t get fans as excited” on the Internet as when they’re getting them a special limited edition CD.

(Continued on next page)

Peter Pan Forms Unit To Distribute Outside Product

BY JIM BESSMAN
NEW YORK—Children’s audio and fitness video pioneer Peter Pan Industries (PPI) Entertainment has formed Peter Pan Distribution (PPD) as a full-service distribution company for audio and video products in North America.

The Newark, N.J.-based company, whose name derives from its venerable Peter Pan Records, a children’s audio label, has hereofore sold most of its products, mostly audiobooks, directly to retailers, primarily huge-selling fitness videos by the likes of Denise Austin and Tony Little and audio titles from its stable of 15 labels, including Peter Pan.

But with sales offices in Los Angeles, Seattle, Minneapolis, Philadelphia, Dallas, Miami, and Toronto, in addition to its recently upgraded Newark distribution warehouse, PPI now believes it can help market outside product from small to medium-sized companies.

“We did a lot of research and analyzing upon entering the new millennium and felt it was time to expand our base,” says senior VP of sales Shelly Rudin.

“We have a 72,000-square-foot warehouse, with administrative, finance, sales, marketing, and creative services and operations. We also have relationships with all the major accounts—including [Internet companies]—and thought it was time to branch out and offer our services at a time when the account base is getting smaller and more diversified.”

So PPI has restructured into three groups: the PPD distribution company; PP Studios, which produces audio and video broadcast and theatrical product (its “Power Play” film feature starring Shannon Tweed was shown on Cinemax in January); and PP Service and Solutions, which involves all back-office functions, including business affairs, royalties, accounting, and the company’s other business activities.

“We have a staff of people who assist in designing and mailing catalogues and sell sheets and can extend it to our PPD clientele,” notes Rudin.

PPI launched PPD just before the National Assn. of Recording Merchandisers (NARM) Convention and so far has signed on two companies, the Garden City-based Irish label Roger Irish Records & Tapes, a former PPI distribution client, and the San Francisco-based GSP (Guitar Specialty Product) label, which has acoustic guitar music.

“We are spreading the word directly through old friends and with an exciting mailer we’ve developed,” says Rudin.

“We know how to network,” says PPI president/CEO Donald Kassen, son of Daniel Kassen, who co-founded PPI in the late 1920s.

According to Rudin, PPD now seeks clients supplying the kind of product it already adores at marketing, such as fitness and special interest. PPD is also looking into distribution of DVD product, Rudin adds. Kassen notes that the company will distribute via the Internet as well as traditional audio and video brick-and-mortar outlets.

PPD’s distributed companies “will participate with us at all the key shows,” adds Rudin. “We go to 22 a year and have diversified from NARM to book shows and even to spa shows, so we give clients a lot of opportunities in alternative areas that many of these people don’t realize are markets.

But the basis of our strength is that we recognize these alternative areas and have been successful in establishing relationships in them.”

Rudin says there will be “major announcements” concerning PPD in the next few weeks. Meanwhile, Tom Horan, Roger Irish’s managing director, is excited about his company’s renewed alliance with PPI.

“We both are companies which have been at it for a lot longer than most, and they’re full of great new ideas about how to confront a changing marketplace,” says Horan. “So their combination of industry professionalism and good insights into the way things are now playing out makes them a great choice for us.”

YOUR COMPLETE RETAIL GUIDE...
COLUMBIA HOUSE declines comment on a published report that it has held preliminary discussions to merge with Bertelsmann's BMG Direct. The report, published in The Wall Street Journal, stressed that the chances of a deal in the near future are slim. A representative for BMG Direct did not return calls seeking comment. A proposed merger between Columbia House and online retailer CDNow was terminated last month.

AMPLIFIED.COM is offering independent labels a free means of promoting their artists via a deal with the Asan, for Independent Music. Under the deal, amplified is encoding free promotional downloads from the labels in the Windows Media and Liquid Audio formats and delivering them to its network of online retailers. The exclusive promotion runs through June 19.

BUYCOM reports that revenue for the first quarter was up 92% to $207.6 million, from $107.9 million in the first quarter of 1999. The net loss for the quarter was $32.5 million, or 28 cents per basic and diluted share, compared with a net loss of $19.3 million, or 22 cents per basic and diluted share, a year ago. Consumer purchases of CDs and other non-computer hardware and software products declined to 11% of total sales in the first quarter from 14% in the fourth quarter of 1999, the company says.

Media Valley has signed a letter of intent to take a 19.9% equity stake in Diamante Music Group (DMG), an independent Christian music distributor. In a related agreement, DNA, the independent distribution division of Valley, and Diamante have entered into a co-distribution venture. Under the terms of the deal, Diamante products will be distributed by DNA in the general market, and DNA’s Christian products will be distributed by Diamante to the Christian Booksellers’ Assn. (CBA) marketplace. DNA was releasing products to the CBA through its own Christian distribution group, DNA Christian, which DNA will discontinue on April 30.

MP3.COM has entered into a co-marketing deal with Earsam, a developer of music playback software and services. Earsum users will be able to use the software’s music browser function to search for and/or sample MP3.com artists based on genre classifications. Meanwhile, in another effort to drive traffic to its site, MP3.com has announced that it is committing $2 million over the months of May and June to its “Payback for Playback” promotion, which pays money to artists based on the number of listeners they receive.

LOUDYE TECHNOLOGIES says first-quarter revenue increased 448% over the same period last year to $1.65 million. The digital encoding company reported a net loss of $10.52 million, or 35 cents per share, compared with a loss of $1.15 million, or 8 cents per share, in the first three months of 1999.

PREVIEW SYSTEMS reports that revenue for the first quarter ending March 31 increased 261% to $1.7 million from $500,000 in the same period a year earlier. The digital-rights-management services company posted a net loss of $3.57 million, or 11 cents per share (including acquisition-related charges and stock-based compensation costs), compared with a net loss of $3.6 million, or $1.33 per share, a year ago.

NeT RADIO.com, an Internet broadcaster, says net revenue rose 226% to $565,000 in the three months that ended March 31. The net loss for the quarter was $4.3 million, or 43 cents per diluted share, compared with a net loss of $2.6 million, or 45 cents per diluted share, in the same period a year ago.

TICKETMASTER ONLINE-CITYSEARCH reports first-quarter revenue increased 191% over the same period a year ago to $65.5 million from $19.5 million. Online ticketing revenue rose 248% to $86.5 million from $49.4 million in the year-earlier period. Net losses increased to $86.0 million, or $7.77 per basic and diluted share, from $17.7 million, or 27 cents per basic and diluted share.

COX Radio filed a shelf registration with the Securities and Exchange Commission April 21 to sell up to $750 million in class A common stock, and/or other debt and equity securities. Cox says it intends to use the net proceeds from the sale for general corporate purposes, including working capital, the repayment of existing debt, and potential acquisitions.

MUSICMATCH says it will partner with SINA.com, a Chinese news and culture Web site, on a co-branded version of its jukebox software aimed at Chinese consumers. Under the agreement, SINA.com will host a Web page translated in Chinese for consumers to download a free version of the MusicMatch Jukebox.

CHRISTIAN RETAILERS TALK WEB AT CONFAB (Continued from preceding page)

by looking at such business models as pay-per-download and subscription.

Christian, as well as secular, record labels are said to be looking into their own E-mail lists, which have become a point of negotiation in A&R contracts with artists.

"If you are wise, they will make smarter alliances for promotion over the Internet, instead of E-tailing themselves," said Roads. "Listeners are going to want all kinds of music and will punish those who don't roll with the Web." The music industry now has about 40,000 Web sites and approximately 4,000 radio stations broadcasting over the Internet, said Matt Oppenheim, VP of the Recording Industry Assn. of America (RIAA).

For those under 18, "downloadable music is becoming a lifestyle, and digital distribution will change sales," said Larry Lieberman, president of the global marketing group for Musicmakers.com. "We sent 900,000 custom CDs in 1999, but we gave away 90,000 free downloads, and we sold less than 5,000 downloads," he said. "While thou-
sands of new money on downloads many didn't last year [because of Napster]."

The RIAA just awarded its first Internet Gold record to Musicians.com for its Pizza Hut promotional compilation, and among the most-requested songs for the custom CD was one by the Christian band Scape. The Richer: Pepsi-Cola will be doing a similar CD promotion this summer, said Lieberman.

"CDs are a hot CD of Clay discovered that the Internet increased its sales by 12% during the first week of release of its Essential Records album "If I Left The Zoo" last November. "This led to five weeks, $40,000 promo-

Jars Of Clay’s limited-edition CD, "Front Yard Luge," was made available online in October: "If I Left The Zoo" sold 104,000 units in its first week and went to No. 1 on Billboard’s Internet chart.

We began with 36,000 E-mail ad-
dresses for Jars Of Clay, and 87% of those we sent E-mail to not only came to our Web site, they bought CDs," said Roads.

"It’s not about how big you can make the Internet but how small," Roads adds. "The real paradigm shift is in what the consumers are doing in using the World Wide Web."

WEB FIRMS (Continued from preceding page)

reported a 120% increase in first-quarter revenue. The Seattle-based producer of streaming media and music-related software said that, excluding acquisition costs, it turned a profit of $1.7 million in the same period a year ago. Including noncash charges related to the purchase of Netcentric Inc., Real now posted a first-quarter net loss of $1.1 million, or 12 cents per share, up from a net loss of $1.1 million, or 1 cent per share last year. However, pro forma net earnings, which the firm computes using capitalization odds, were positive $8.8 million, or 5 cents per diluted share, compared with a pro forma net loss of $200,000, or break-

Elsewhere, Liquid Audio Inc., a digi-
tal distribution technology company, posted a first-quarter net loss of $65.5 million, or 97 cents per share (basic and diluted), up from a net loss of $4.1 mil-

"We are generating a loss of 5 cents per share in the first quarter for Musicland, compared with an 11 cents-per-share profit for its brick-and-mortar operations during the first quarter of 1999. Among the few profitable reports thus far was that of retailer Musicland Stores Corp., which posted a 50% jump in Internet revenue, Internet revenue, meanwhile, reached $1.9 million, fueled by strong sales of electronic gift cards over the holidays. That’s up from $900,000 in last year’s fourth quarter, and $1.2 million in the third quarter.

Online operations were launched last June.

HOME VIDEO: Image Entertainment promotes Garrett M. Lee VP of mar-

keting, and Charles Uyeda vice president of creative services and Sylvia Yang VP/controller in Las Vegas. Image Entertainment also names W. George Easton director of distribution and film licensing. Easton was formerly respectively, director of marketing, executive director of creative services, controller, and director of commerce services at ThoughtFarm Soft Tech

NEW MEDIA: Ralph J. Sorrentino is named president/CEO of Digital Creat

ive Development in New York. He was executive VP/CEO of Liberty Dig-

GetMusic.com promotes Ahmeek Richards executive producer of their urban/hip-hop channel and Mary Jo Heath executive producer of their clas-

E X E C U T I V E T U R N A B L E

RICHARDS

HEATH

www.amazon.com

www.americanradiohistory.com

BILLBOARD  MAY 6, 2000

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Ch-Ch-Ch-Chapin: Tom Chapin is back with a new album—"This Pretty Planet," on Sony Wonder—released in conjunction with the recent Earth Day celebration. Chapin, who's the only real-life children's artist on a major label at present, concocted "This Pretty Planet" as an environmentally themed greatest-hits collection and more.

The veteran troubadour cares passionately for the Earth, and a green thread runs through his eight family albums. It was natural, then, says Chapin, that Sony Wonder informed him that it was a great idea for a package, "I thought, 'Let's make it a greatest-environmental-hits record'—put all the copyrighted songs on one album.

Chapin and his longtime songwriting collaborators—John Forster, Michael Mark, and Jon Cobert—composed several new tunes as well. The album features a bevy of guest stars, including Cissy Houston, Michael Doucet, and believe it or not, Dr. Ruth Westheimer, who guested on the very clever (and emotionally charged) birds-and-bee tune "Two Kinds of Seagulls," Chapin's daughter Jessica, Abigail, and Lily and her brother Stephen also sang.

Houston is a guest on the title track, which appeared in its original form on 1980's "Family Tree." "My wife loves gospel," says Chapin, "and John Forster and I had the idea of redoing 'This Pretty Planet' gospel style. Then it was, 'Who'd be a good person to host this?' A mutual friend put Chapin in touch with Houston, and she said she'd love to talk with us. Houston subsequently agreed to appear, and Chapin says he also wanted to use her Newark, N.J.-based New Hope Baptist Youth Choir, "which is just fabulous," on the song. That proved logistically impossible, but Houston did indeed duet with Chapin.

Doucet, who plays Cajun fiddle and button accordion on Chapin's humorous-as-farce-from-their-great-again days, "found out Beausoleil would be in its home territory of Lafayette, La., over Easter. Chapin says, "I asked him, 'What if we do a track and send it to you to Cajun it up?'" He adds that when Doucet agreed, he had a single request for Chapin: "Make it funky, now. It was a great long-distance collaboration.

The French lyrics heard in the song were, interestingly enough, not sung by Doucet and associates but by Forster, Mark, and Cobert. "I wanted Beausoleil to sing the French words," Chapin says, "but they said the lyrics sounded too 'schoolboy.' So the scratch track which we'll send them was sung by, John Mark, and Jon, and ended up on the finished album."

Inspiring: Benton Music's best-selling "Cedarbomb Kids Classics" line of Christian sing-along albums has been the second-most pervasive presence next to Disney on Billboard's Top Kid Audio chart; in fact, it's two pages out.
Virgin, EMI, Liquid Shine On Harper Web Promo

The business press often portrays the Internet and brick-and-mortar merchants as mortal enemies pitted against each other in a battle to the death for sales, but practically everybody in retail knows that the Internet is fast becoming one of the best tools store merchants have for selling music.

That's why Retail Track likes to draw attention to well-thought-out click-and-mortar promotions. Take, for example, the Ben Harper promotion put together by Virgin, EMI Music Distribution, and Liquid Audio.

BJ Lobermann, senior VP of sales at Virgin, says that the promotion came about because “we are looking to broaden the market for Ben Harper.”

His last album, “Burn To Shine,” came out last September and so far has sold 190,000 units, according to SoundScan. Virgin was looking for a way to keep Harper’s name active in shoppers’ minds.

So Virgin decided to offer, beginning April 4, a free download of the Harper track “Nobody’s Fault,” as well as the opportunity to buy seven Harper live tracks that are unavailable in physical formats, which could be bought individually for $1.99 or as a “bundle” for $9.99. The wholesale cost to retailers for a song is $1.49, giving them a 25% profit margin, while the bundle cost is $7.59, which gives a 24% margin.

The free download is available in two codecs, Liquid Audio and Microsoft’s Windows Media Audio, while the paid downloads are available only through Liquid Audio, with Microsoft scheduled to come aboard later on. The songs can be copied to the portable players Sony Memory Stick Walkman and Vaio Memory Clip.

When an Internet promotion was chosen as the way to achieve its objectives, Virgin knew it had to find a way to keep retail happy. “We have always had excellent retail support,” says Lobermann. “All of Harper’s success has been from retail.”

So Virgin wanted to make sure that would be involved at every level, says Lobermann.

“It is easy for us to give the promotion to Trans World Entertainment’s Twec.com and Samgoody.com because they already have online sites,” he says. But many independent stores don’t have the wherewithal to operate an online site.

That was a problem that needed to be solved before the promotion went forward.

“Ben Harper practically owes his career to the independent retail community,” says Charly Prevost, VP of retail marketing and promotion at Redwood, Calif.-based Liquid Audio. “Virgin said, ‘If we just give this to the big guys, we will alienate those guys who have always been there for him.’ So they pushed us very hard to come up with an offline solution.”

So what Liquid Audio did is create a page, called benharperdownload.com, where fans could go to download the song. But the first thing they have to do is pick a store from an alphabetized list. The site currently lists 73 retailers that don’t have online stores, mainly independents but also some chains like WaxWorks and Streetside.

There is also a section listing “other retailers,” which names companies that do have their own online stores.

So far 152 merchants have signed on, but not all are up and running at this point. “We are continuing to sign retailers on; they can jump in at any time,” says Dominic Pandiscia, Virgin national sales director. “We definitely view this as a work in progress.”

Merchants are spotlighting the promotion in stores through bin cards and tent cards on the counter. Once customers get to the site, “each song has its own individual graphics and liner notes written by Ben,” Prevost notes. “We even took it so far as to translate it into French, for Quebec and France, which isn’t live yet with it.”

The promotion is currently available in the U.S., Canada, and Australia.

Discussions for the promotion started last fall, reports Prevost. In addition to Prevost, Pandiscia, and Lobermann, Ty Braswell, VP of new media at Virgin, and Melissa Brooks, director of content at EMI Music Distribution, were instrumental in shaping the promotion.

Since the campaign began, Virgin received a boost from radio, in the form of “Steal My Kisses,” with which Harper is getting, for the first time ever, some serious airplay, reports Lobermann.

Virgin declines to reveal sales from the promotion or the number of people who took advantage of the free download. But it says that the promotion has been a success, when you consider that you are dealing with a market still in its infancy.

The plan was originally to run the promotion through July 4, but now the thinking is to extend it until mid-September, since Harper will be touring through then, opening for the Dave Matthews Band. Also, that’s when kids get back to college.

“The kids at home have 28K or 56K modems, and when they get back to college, they will have access to T1 lines,” says Pandiscia. “So at the end of the summer, we want to advertise this to the college market and see if there is a boost in sales.”
'80s Artist Seeks Audience For Digital Firm

Thomas Dolby Robertson Goes Public With Audio Integrator Beatnik

This week's column was prepared by Michael Grebb.

THOMAS DOLBY ROBERTSON, who's known for the quirky 1980s hit "She Blinded Me With Science" (under the name Thomas Dolby), hasn't exactly had to jump through hoops to get a meeting with the typical dotcom executive.

"A lot of them were listening to my music when they were at MIT," jokes Robertson. "It hasn't been hard for me to get my foot in the door in Silicon Valley."

That's a good thing, considering that Robertson is just now taking his digital music company public.

Known as Beatnik, the firm he founded with a group of software developers in 1996 aims to "sonify" the Web and put an end to the relatively silent Web surfing experience.

"Music will become an increasingly common occurrence on the Web," says Robertson.

With the exception of streaming, which usually requires the user to click a link or call up RealNetworks or Windows Media Player, Web pages have focused on graphics and text at the expense of audio. That's partly due to bandwidth constraints, as well as the "lean-forward" nature of a PC. But Robertson says it's also because Web sites haven't been able to control the audio quality or allow much interactivity with users, who don't want to constantly jump between pages to hear sounds. Rather, he argues, they should be able to visit a Web site and automatically hear audio.

As Web sites get richer, people will go to top Hollywood producers and say, "Soothe my site for me,"" he says. "They're going to say, "How?"

Beatnik (beatnik.com) has a free audio player that users must download before they're able to hear sounds at Beatnik-enabled Web sites. But unlike other players, it doesn't pop up in the middle of the browser when in use. Instead, it stays buried in the background, which allows a Web site to simply integrate music or other audio into its navigation without requiring much action from users. In a way, the concept marries the entertainment-driven feel of old media with the technical wizardry of the Internet.

Robertson, whose computer-laced songs have helped influence contemporary electronica, is perhaps as likely an evangelist of the Beatnik concept as anyone.

"I've straddled both worlds," he says. "I'm somewhat of an ambassador for both industries."

Beatnik has distributed millions of players so far, partly by bundling them with new versions of the Netscape browser, in WebTV boxes, and in Liberate Technologies' new advanced set-top boxes (Liberate powers the interactive TV engine that will be used for America Online's new AOL TV service).

In an attempt to leverage Robertson's supposed ambassador status, Beatnik is using its technology to cut deals with record companies to promote artists and foster fan loyalty. One example is Beatnik's strange GrooveGram feature, which allows visitors to the Web site to "remix" digital versions of songs by the likes of Smash Mouth, Britney Spears, and Puff Daddy. Fans can then e-mail the new mixes to their friends, conveniently promoting the artist and Beatnik in the process.

"It allows the fans to connect with the artist," says Lorraine Hariton, Beatnik's president/CEO. "It's a way to get at that specific demographic."

Last record companies begin hyperventilating over the potential for.

(Continued on page 119)
Alliance’s Year-Old Distribution Unit
On The Move With 3 Label Exclusives

WHEELING & DEALING: It’s been over a year since we checked in with Innovative Distribution Network (IDN), the distribution company founded in early 1999 by Alliance Entertainment Corp.

The time looks to be right to evaluate IDN’s fortunes, as the firm unveiled no less than three new label exclusives in April.

According to IDN president Todd Van Gorp, the distributor has finalized a pact with Ruf America, the U.S. arm of the European blues label Ruf Records.

Ruf numbers guitarists Walter Trout and Bernard Allison, Canned Heat, and pianist A.J. Croce (son of Jim Croce) among its acts. Ruf’s association with IDN kicks off with the May 9 release of “Once Upon The Blues” by guitarist Larry Garner and “The Hand You’re Dealt” by James Solberg, the longtime second guitarist in the late Luther Allison’s band.

On April 24, IDN began distributing Concert Record, the jazz label based in Concord, Calif. In addition to exclusively handling the Concord family of labels—including Concord and the Blue Note, Bluegrass, and Bop labels, and the Blue Note Blues Alliance, and the Jazz Alliance—IDN has entered into a joint venture with the label, which will see the creation of a new field marketing company that will work Concord product exclusively. The company will be headed by former N-Cooled Music and GRP Records executive Richard Kaulke (Billboard, April 17).

Concord was most recently distributed by Ryko Distribution. However, you may recall that the label was formerly owned by Alliance and distributed by its defunct indie arm, Independent National Distributors, Inc.

After Alliance filed for Chapter 11 bankruptcy protection in 1997 (and subsequently folded INDI), Concord was held by Alliance’s secured creditors. In mid-1999, the label was sold to Act III Communications, the firm operated by TV and film producers Norman Lear and Hal Galinsky.

(Like Concord, Ruf was also distributed by INDI.)

Lastly, IDN has secured an exclusive deal with King by that label’s Entertainment Group. In addition to releasing the catalog of King Biscuit Flower Hour Records’ live radio broadcasts, the company operate the Oxygen, Pete Rock, and Silver Eagle Cross Country imprints. King Biscuit had been distributed exclusively since 1998 by Bifocal Entertainment, and prior to that by BMG.

With the addition of these three new lines, IDN now sports a short list of seven exclusive vendors, with a total of 20-some imprints, according to Van Gorp.

IDN also distributes Atomic Pop (the new music-oriented label founded by former Alliance chairman Al Teller); the top-niche U.K. reggae label Jet Star; Medalist Entertainment, whose imprint Triange Entertainment issued the first IDN release, the two-CD compilation “Mob Hits” (which has sold more than 250,000 units to date, according to Van Gorp); and Alliance’s proprietary budget imprint One Way, which boasts a catalog of 200 titles and continues to issue 40-60 titles per year, Van Gorp says.

IDN has begun life rather modestly, even by the pickier and leaner—sometimes standards of most national independents these days—but Van Gorp says he doesn’t anticipate that his firm will carry more than 20-25 labels at its peak.

“We don’t want to get back into the over-100-label level, because I don’t think that serves any label’s interests,” Van Gorp says.

He adds that his company’s growth rate is “in the direction of 40-60 titles per year.” Since day one we’ve been presented with a lot of opportunities...I could go on and pick up label after label after label, and it’s all about what will help us become...we’re looking for that long-term relationship where both companies can build on their strengths.

Van Gorp concludes, “We’re in three or four negotiations with labels, and we’re going to increase our sales staff currently at 10) where it makes strategic sense. And we’ve had a great success rate so far.”

HIGH FIVE: Bloodshot Records, the much-beloved “insurgent country” label out of Chicago, celebrates its fifth anniversary with a terrific two-CD compilation, “Bloodshot: The Private Island,” due June 20. The 40-track collection is distinguished by the fact that it includes not only members of the Bloodshot talent roster but also non-label acts that Bloodshot partners Rob Miller and Nan Warshaw admire. Hence, the talent list reads like a list of alt-country all-stars. Alejandro Escovedo, Old 97’s, Johnny Dowd, the Waco Brothers, Robbie Fulks, Duane Jarvis, Giant Sand, Kelly Hogan, Mike Irland, the Handsome Family, Neko Case, and Graham Parker are just a few of those acts.

Cheers to Bloodshot on a job well done.

FLAG WAVING: Euro Boys’ guitarist Knut Schreiner says the members of his group “have always been connected to the more punky part of the Scandinavian rock movement.” So it may come as a surprise that the Oslo-based group’s second full-length album, “Long Day’s Flight ‘Till Tomorrow,” released April 25 by Man’s Ruin Records in San Francisco, is a nearly-all-intrallo throwback.

Indeed, Euro Boys have their roots in the Norwegian punk scene: Guitarist Schreiner was previously lead guitarist for Turbonegro, while drummer Anders Moeller was formerly with the punk unit Gluecifer.

But the bandmates’ current quintet—originally a quartet on the group’s 1997 debut, “Jet Age”—owes its sound to such diverse influences as surf, the Beach Boys’ “Pet Sounds,” and especially the soundtracks to such ’60s and ’70s features as “Midnight Cowboy,” the Graduate, and Apocalypse Now.

“The new record is influenced by the freedom you find in the late 60s and early 70s,” Schreiner says, “There’s an element of freedom you find in those movies, and the same goes for the music as well.”

Mike’s Rain has long championed the cause of Scandinavian punk rock: Artist Frank Kozik’s imprint, which is now associated with Artemis Records in New York, has previously released albums by both Gluecifer and Turbonegro.

“Kozik also did a poster for our first tour in Europe,” Schreiner notes.

However, the punk association made for some incongruous gigs when Euro Boys toured the U.S. in 1997. “We were set up with too many punk bands because of the Turbonegro link,” Schreiner recites. “There were always kids with the spiky hair at the shows.”


FOR THE RECORD

In an article on Universal Music Group’s new Extranet in the April 29 issue, an incorrect title was given for Ellison Scudder. He is senior director of strategic label services for Universal Music Group.

www.billboard.com

www.americanradiohistory.com
The World Of Indies

BILLBOARD SPOTLIGHTS INDEPENDENT MUSIC
clearly, a growing number of artists are beginning to see the benefits of signing on with an "Indie," or one-time major-label mainstay who has experienced a huge career boost from his own imprint. Artists whose careers have hit a wall with the majors, or who have found the big companies to be inhospitable environments for the nurturing of their work, have turned to the indie side for a new lease on life. In many cases, the artists themselves are setting up their own label operations and are reaping new benefits from such arrangements.

DREAMCATCHERS AND MAILBOATS

Kenny Rogers may be the best-known case of a one-time major-label mainstay who has experienced a huge career boost from his own imprint. "Rogers' new lease on life is a combination of the '90s and '80s, saw his career slowing at Reprise during the '80s. However, after working with Jim Mazzola, who had worked with Rogers when he was a hitmaker for United Artists years before—at the short-lived Nashville indie Magnatone, the vocalist took the plunge in 1998 and formed his own company, Dreamcatcher Records, with Mazzola as president and junior partner.

"It was an opportunity to own your own label," Rogers says, "because in the long run, intellectual property is where the real financial gain is coming to go. That's what we liked better than being with a major, because they're going to own that intellectual property. This was an opportunity for me to do something really unique and creative, and be able to do the type of songs that I wanted to do at the pace that I wanted to do them.

"We took the concept that we were going to wait until we found the song that we felt radio could not say no to. And that's what the baseball-themed tune 'The Greatest' was. It was one of those songs that was so perfect." Rogers' single became an out-of-the-park hit in 1999 and pushed his Dreamcatcher album, "She's My Kind of Woman," to gold status. The collection has been on The Billboard 200 for more than six months.

Asked if he might have found similar success on a major label, Rogers says, "I wouldn't have a chance on a major label. First of all, the mentality there is, 'three singles and you're out.' It's a little like baseball. You get three singles and one album and if nothing happens, sorry, but we've gotta find somebody else.

Another established artist took the indie-label plunge in 1999, when Jimmy Buffett set up his independently-distributed imprint, Mailboat Records. The label issued its debut offering, Buffett's "Live, Tuesdays, Thursdays, Saturdays," in November.

In many ways, Buffett's decision to go into the independent sector was made along by the round of changes that followed the Universal-PolyGram merger of 1998-99. Lozio with MCA, the vocalist moved his Margaritaville imprint in Chris Blackwell's Island Records for distribution, then suddenly found Island absorbed by Universal and Blackwell on his way out the door.

"We were a victim of the fact that Margaritaville was a small label in a huge arena," Buffett says. "There was another option, and we took it.

He adds, "[Artists are] the last people down the totem pole [at the majors]. The bureaucratic is so amazing. It takes all the fun out of it. At Mailboat, we don't even have an office. This whole thing was put together with MP3s and E-mail. It's that entrepreneurial thing that I love. It's very exciting and interesting to be an artist in charge of his own career."

THE GRASS IS GREENER

That point of view is not limited to veteran artists. Texas guitarist Ian Moore established himself as an axe phenom less than a decade ago, when the young performer made his bow on Capricorn Records. However, he soon found himself at loggerheads with label owner Phil Walden about his artistic direction. Phil Walden and I were polar opposites, in terms of [our respective] view of what I was," Moore says. "Phil was so pissed I wouldn't do a blues/rock record. I wouldn't write with Will Jennings. I didn't want to come to Hollywood."

After three albums on Capricorn, Moore struck out on his own and issued an eclectic, decidedly non-bluesy project, "Ian Moore's Got The Blue Grass," on his own Hablador imprint. He subsequently hooked up with New York-based Koch Records, which issued Moore's "And All The Colors..." this year as a joint release with Hablador.

Moore retains his own imprint and can take his projects to other distributors after Koch exercises its right of first refusal. "If I want to release an album of electronics, an album of Hank Williams songs, an album of me and my friends making party noises, I can do it," he says.

Indie labels are increasingly taking the plunge with some of the more intransigent former major-label talents. Los Angeles punks label Epitaph Records—which in 1999 scored a notable hit with "Mule Variations," the first album for Epitaph by Tom Waits—has set up a new imprint, Anti Records, as a home for such acts as Waits and a new singer/songwriter, country icon Merle Haggard.

Epitaph president Andy Kaulkin says, "We formed Anti for the express purpose of working with these more established artists who..."

Established artists are getting a career boost by finding new homes away from major labels

By Chris Morris

Times have changed, says Barry Poss, president of Sugar Hill Records, the Durham, N.C.-based label that numbers such artists as Dolly Parton and Guy Clark among its signees. And with those changing times has come an alteration in the perception of the independent label.

Years ago, Poss says, "[An indie label was] the place you started out when you had nothing, and then when you got something, you went to the majors, and then you came back if there was nothing left. There's no doubt at that point that, when you think of going to an indie from a major, you're thinking of expanding, not contracting. That's how I look at it. I say to these artists, 'Here's what we can do that I don't think was done for you.'"
De La Soul
Everlast
Campion
Noreaga
Tony Touch
Mafadelica

The writing's on the wall.
Pat Bradley, executive director of the Assn. For Independent Music,

BY CHRISS MO Morris

Pat Bradley, executive director of the Assn. For Independent Music, began her career in the indie music industry in 1979, when she was hired as a shipping clerk for a nonprofit indie label. Within a year, she was appointed as director of the label. In 1985, Bradley founded Turquoise Records, Inc., an indie label that produced recordings of folk and bluegrass music. In 1986, Bradley was elected to the Board of Trustees of the National Assn. of Independent Record Distributors (NAIRD), where she played a key role in the creation and development of NAIRD’s “crash course” panels, distributor/label one-on-one meetings and the annually updated “Reference & Resource Guide.” After Bradley was hired in 1993 as NAIRD’s executive director, she relocated the organization to her home of Whitesburg, Ky., where she continues to oversee the operations of the organization, now known as the Assn. For Independent Music (AFIM).

The role of the Internet in music sales remains Topic A in our business. With the majors jockeying to assert their control of the Internet market, where do indies fit in?

When it comes down to money and payment for visibility on Internet sites, of course, the majors are always going to have the advantage because they always have the larger budgets. But again, when you factor into the picture that indie labels and acts will continue to have multitudes of opportunities for exposure through these Internet sites, and that many of these larger indie labels are now some of the more established, stable companies in the overall music industry and have the ability to be more competitive now than in the past, we’ll see that the indies will continue to have numerous opportunities for keeping that playing field level, or at least more so than it has in the past.

In light of the Net’s ability to deliver music directly to consumers, what do you envision for indie distributors and retailers in the future?

I don’t see them facing extinction but I do see some changes, and maybe a decline in the overall number of those that will remain in existence.

I certainly don’t have a crystal ball that shows how all of this is going to shake down, any more than anybody else does. But knowing the independents as I have for over the last 20 years, I have in this business, the one thing that I have come to greatly admire in them is the ability to adapt to the changes that happen. Every time something is thrown at us, people sit back and say, ‘Oh, this is going to kill us’ or ‘This is going to shut the door on the independent retailer.’ It just opens up new doors for new opportunities, and we find ways to take advantage of what have seemed like problems. We’ve found ways to turn those liabilities into assets.

I see that happening in a lot of instances, particularly with the retailer. If you look over the last five years, one of the things I think the Internet has had a big impact on is the retail coalitions that are forming. The first one actually came together at the NAIRD convention in San Francisco back in ’95. That’s really been one of the positive things to come out of all this.

What I see happening is that the retail record store isn’t going to be able to just exist; they’re got to have to be better. They’re going to have to be more of a service-oriented industry. The sales people are going to have to be more educated about the music that they’re dealing with, and we all know that’s been a major problem. The retailers that know this and take these steps to become more consumer-oriented are going to be tremendously successful, and I think they’re finding ways to make use of the Internet. But I also think they have learned that they’ve got to create a balance—there’s got to be a blending of the in-store aspect of their service, along with the advantages that they find with the Internet—for the brick-and-mortars to be able to not just continue, but to grow.

In retail, so much has happened in terms of the big chains and the majors within the industry—the consolidations and the buy-outs, and putting the mom-and-pops out of business. I think the ones that are left are very strong and have a good foundation. I don’t think you’re going to see a tremendous outburst of new retailers coming up in the next few years, but I do see those that are there, those that have managed to survive all these consolidations, will continue.

In distribution, we’ve gone from more than 200 distributors six or eight years ago to about 20 national distributors now. I don’t know how long those 20 will be able to hold on. It’s going to be really interesting to see where they end up. I would hope they’ll find ways to take advantage of e-commerce and continue to be some form of a liaison between the label and the retailer.

If it is successfully completed, the pending Warner Music-EMI merger will see two national distribution, Alternative Distribution Alliance and Caroline Distribution, moving under one roof.

The prevailing trend in all business seems to be “larger is better”; does this spell a new age of mergers among indie firms?

Everyone knows that this age of mergers is not limited to the major industry. It’s happening everywhere—in banking, in department stores, in newspapers. In everything, the larger firm seems to be “bigger is better.” Personally, I totally disagree with that. I hate this movement.

I see some of that going on in the independent industry but, to be quite honest, if that happens on a large scale within the independent industry, I’m going to be so disappointed that I will seriously think about getting out of it. I just don’t see that happening. That’s the whole point of being independent. That’s our foundation, and if that starts happening with the independents, I’m going to tear the foundation out of what independent music was built on.

AFIM has always prided itself on educating its members and, to that end, continues to host its crash course panels and entry-level firms at its annual convention. In your view, what information is critical for new indies at the beginning of the new millennium?

Up until just a few years ago, in any marketing class that you took, the prime factor for any retail entity was “location, location, location,” and for any label, especially in the independent industry, it was “promotion, promotion, promotion.” Now, I think any industry has an entirely new necessity—it’s called “technology, technology, technology.” Technology is a real key ingredient and how we teach, how we train, how we pass all of the new technologies along to the newcomers is something we’ve talked a lot about. We’re going to incorporate within the AFIM crash-course panels the various technologies that are coming about and are in place now—from recording all the way through to the design of a CD package, and technologies for mastering, producing, marketing and then into the current hot topic of the industry, how to use the Internet.

AFIM is fast approaching three decades in existence. What are the biggest challenges facing the organization?

The move from regional to national distribution, the consolidations we’ve talked about within the retail and distribution industries, the independent labels, distributors and retailers seeking bankruptcy protection, and that ongoing turmoil and panic in the industry have all been issues that the organization has had to deal with. It impacts us that we lose
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As for retail consolidation, coalition members believe it has not hurt their business. "It's creating a very large, mediocre chain instead of regional, aggressive smaller chains," says Don Van Cleave, owner of the Magic Platter indie store in Birmingham, Ala. Van Cleave is also the president of one of the oldest and most successful of these retail alliances—the Coalition of Independent Music Stores (CIMS), based in Birmingham. It comprises 30 companies that operate 70 stores with a total annual revenue of $120 million.

Many of the companies are one-store operations; no company has more than five stores. About 95% of the members buy directly with the majors.

Van Cleave says that CIMS now has potential members and, at press time, was having talks with at least four retailers.

He says CIMS' latest move is incorporation. The group began with a "loose set of rules," he says, but now has evolved into a parliamentary form of organization.

"There are a lot of dollars floating through here, and we represent a lot of businesses who are pretty savvy and sophisticated. They want it to be the real deal, and it is now," says Van Cleave.

Besides these changes, CIMS has instituted an annual summer retreat where, Van Cleave says, "we have an intense dialogue about how to run a record store in this climate.

Setting Your Sites

CIMS also has developed a business-to-business Web site that contains a "private bulletin board" where the coalition can go and discuss issues, he adds.

As for the Internet, CIMS is helping member stores with their Web sites.

"We're not going to create a superstore together," he says. "We don't see the payoff. Everyone wants to keep their brand."

One of the best things, Van Cleave says, is to help members on operational issues. "We're really working every day to help them run their stores better. We aggregate a lot of business information," he says, Van Cleave.

Beyond this kind of help, coalitions are essentially promotion-driven organizations, seeking label cooperation and funding for programs that sell music.

"There's a lot more interaction with labels," says Van Cleave. "We have a lot more chances with promotions we can't get on our own." The coalition's original programs—Adopt-A-Band and Listing Booth—are still working well.

There's also a national advertising campaign, which includes coordinating plans for cable, print, and broadcast TV.

"The main thing we're doing is making it easy for labels to make one call and execute a plan for 10 stores," he says.

The Adopt-A-Band program, which costs $12,000 a month, has helped break acts like Moby, Train and Buckcherry, Van Cleave says. Another major coalition is Music Monitor Network, which is based in Atlanta. It consists of seven chains with 80 stores and annual revenue of about $75 million.

Don Rosenberg, the coalition's president and owner of the 11-store Charlotte, N.C.-based Record Exchange chain, says there is a "substantial" difference between it and CIMS.

"We're a network confederation of seven independent entities, as opposed to majority rules. We don't force anything on our members," he says.

The funds received from labels for programs is a "sweetener," not a replacement for the traditional advertising money, he adds.

A Small Chain Sampling

The Monitor's most popular program, Rosenberg says, is the Monitor This! sampler—a CD with about 20 tracks, several of them previously unreleased. There's a new sampler every two months. A total of 20,000 copies are made and given out to customers who purchase any of the featured artists' recordings. "It's like a listening post on a stick," says Rosenberg, characterizing the sampler. "It's designed to allow the independent chain to do something they'd like to do but don't have the time to do it.

The program costs $3,500 per label for each cut on the sampler. For that, the label gets the exposure on the sampler, a full-page ad in the members' publications and price-and-positioning in each store for the 60-day period of the promotion. In addition, listening posts play the sampler cuts.

Rosenberg says that labels have some right to be frustrated with retail cooperative programs. "They pay $30 a store for an ad. That's $10 for a sampler. The network doesn't make money until it sells the music, not the real estate."

The criteria for a small chain to join the Music Monitor Network are owning a minimum of five stores; the annual summer meeting; buying direct from the majors and reporting to SoundScan.

The small chains that make up the network don't get in each other's way because they are non-competing. Rosenberg says he is looking to recruit some larger chains with, say, 30-40 stores.

CIMS and Music Monitor Network are coalitions of stores that sell mostly pop and rock music. But for the more-music retailer, there are a number of coalitions, too.

"They're still developing," says Ron Daniels, VP of urban marketing for Universal Music Group. "I don't believe any have yet reached their full potential. The dynamics of the coalitions have changed since the time they started. Once they become more solidified in their own concepts, they can do a much better job. The potential is there. It will take more tweaking, more commitment. A lot of labels are taking a wait-and-see attitude."

One active urban retail coalition is the New York-based Metropolitan Independent Retail Assn. (MIRA), a 6-year-old organization that has 30 stores.

Dwight Fuller, co-owner of Vision Quest in Yonkers, N.Y., and president of MIRA, says, "It became apparent that most of the advertising dollars were spent on chain stores rather than independent stores. But independents were breaking more records than chains. A lot of times we were an afterthought. But they see the numbers we're putting down, and now we're beginning to be part of the equation."

MIRA buys direct from two major record companies through the coalition and has programs like its Video Monitor. The labels pick 10 artists and an editing team puts together a video to send to all the stores.

But the new hallmark of the Independent Music Group (IMG), a national retail coalition for urban stores, "We can deal like a national chain," says Fuller, "and take the fervor to a new level."

Indies

Retail coalitions, formed several years ago to give independent music stores the clout that big chains have, are growing in size and importance.

Labels have taken notice because of the coalitions' ability to break new acts. And, although continued retail consolidation often means a greater direction of label resources toward fewer companies, many coalition members think their grassroots approach to marketing will keep the funds flowing in their direction.

"They were smart," says Cliff O'Sullivan, VP of marketing and artist development for Universal Music Group. "These guys were relatively small businesses that figured out a way to pool their resources to get more attention on a national basis."

He adds, "They come to us and get excited about projects." Shelby Lynne is one current UMG artist he mentions as a beneficiary of coalitions' enthusiasm.

BY DON JEFFREY
Anthrax
Blondie
Blue Plate Special (Slimstyle Records)
Chronic Future (Retrograde Records)
Face To Face (LadyLuck Records)
58 (Americoma Records)
Flash Bastard (Americoma Records)
Go-Go’s
Laidlaw (Americoma Records)
Julian Lennon (Music From Another Room)
Lewis & London
Lucy Pearl (Pookie Records)
Meat Loaf
James Michael
Mötley Crüe (Mötley Records)
Peel
Slash’s Snakepit
Jill Sobule
the hal lovejoy circus (Fish Of Death Records)
Transmission OK
Veruca Salt (Velveteen Records)
Violent Femmes
Yes
Mike Younger
When is an independent label not an independent label? The question took on a renewed focus when Billboard began publishing the SoundScan-based Top Independent Albums chart in the Feb. 5 issue.

The lines that distinguished majors from indies were once clear but became blurred in 1985 when Tommy Boy struck an equity deal with Warner Bros. Those lines remain fuzzy today. To simplify matters, the title and label ranks here are confined to whether each album or single was sold through indie distribution. If even one configuration of an album or single is sold through a major, points for that title do not count to these standings.

The Top Independent Albums chart adds another determining criteria: market share. For all intents and purposes, Priority appears to fit Billboard's traditional definition of an indie label, however, Priority has opted for its sales to be included in EMD's market share. Since it would seem contradictory for a label's sales to count toward one of the major's market share while its titles appear on the indie chart, Billboard and SoundScan elected to exclude Priority from that list this year.

Other unique considerations for these recaps, which cover charts from the April 17, 1999 issue to the April 8, 2000 issue:

- Although Columbia and Elektra Entertainment Group, respectively, lent promotional support to the Sixpence None The Richer radio hits "Kiss Me" and "There She Goes," the group is still sold through indie channels by Squint. Both songs are eligible for this Spotlight's Billboard Hot 100 lists, however, since the Hot 100 is a hybrid chart of retail and radio activity, the major labels' involvement prompts us to credit only 50% of the songs' points.

- "Get It How U Live!" by Hot Boys was sold through the indies prior to Cash Money's distribution deal with Universal. Units that place the title on the Top R&B/Hip-Hop Albums recap are those sold through indie distribution, not those sold by UVMD.

- Trick Daddy's "www.thug.com" went through Warlock, although subsequent Slip-N-Slide releases have been distributed through the Atlantic Group.

- Most Word titles are picked up for general market release through Sony but Word is distributed independently to the Christian marketplace. Any Word titles listed have not been picked up by Sony.

The rankings of artists and labels reflect accumulated worksheet points for each week titles appeared on the pertinent chart during the tracking period. The Billboard 200, Top R&B/Hip-Hop Albums, Top Pop Catalog, Hot Rap Singles, Billboard Latin 50, Hot Dance Maxi-Singles, Top Jazz Albums, Top Contemporary Jazz, Top World Music Albums, Top Reggae Albums, Top Gospel Albums, Top Contemporary Christian and Top Kid Audio recaps are based on SoundScan sales; in the cases of charts that appear bi-weekly in Billboard, the totals include SoundScan sales for the charts' unpublished weeks. The Top Classical category is also a SoundScan-based chart.

The Hot 100 and Hot R&B/Hip-Hop Singles & Tracks categories reflect audience impressions, as calculated by Broadcast Data Systems (BDS) and SoundScan sales totals, as well as airplay points surveyed from radio stations in smaller markets. Hot Latin Tracks is determined by audience impressions from BDS, accumulated during the tracking period.

Geoff Mayfield

Assistance in preparing these recaps was provided by Anthony Colombo, Ricardo Companioni, Steve Graybow, Wade Jessen, Stephanie Lopez, Silvio Pietroluongo and Marc Zubatkin.
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CHARTS

BILLBOARD 200 LABELS

1. Tommy Boy 8
2. Koch 3
3. Loud 8
4. TVT 6
5. Roadrunner 6

BILLBOARD HOT 100 SINGLES

1. Kiss Me. Sixpence None The Richer. Squint
2. What It's Like. Everlast. Tommy Boy
3. Sexual (Li Da Di). Amber. Tommy Boy
4. We Like To Party. Vengaboys. Groovilicious.Strictly Rhythm
5. There She Goes. Sappence. None The Richer. Squint
8. Watch Out Now. The Beatnuts. Featuring Yellaklaw. Violator/Loud

Billy Dean. Dreamcatcher

BILLBOARD HOT 100 IMPRINTS

1. Tommy Boy 2
2. Squint 2
3. Groovilicious 2
4. Slip-N-Slide 1
5. Dogg House 1

TOP R&B/HIP-HOP ALBUMS

5. Tha Streetz Iz A Mutha. Kurupt. Anta/Artemis
7. We Ready — I Declare War. Pastor Troy. MAD Society
8. Uncontrolled Substance. Inspectah Deck. Loud
15. It's Time. Glenn Jones. SAR
19. Sittin' Fat Down South. Lil' Troy. Short Stop/Mine
25. Urban Therapy. Sil-e. Ronian
27. It's All Good. M.C. Breed. Power/Roadrunner
29. Let's Get Free. Dead Prez. Loud
30. Being Myself (Remixed). Juvenile. Warlock

TOP R&B/HIP-HOP ALBUM IMPRINTS

1. Slip-N-Slide 1

billy bragg
ani difranco
ramblin' jack elliott
laro guthrie
indigo girls
anthony david pinner
tim robbins
bruce springsteen

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Steve Forbert

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Steve Forbert

Steve Forbert

evergreen boy
The new album from Steve Forbert, produced by Jim Dickinson and featuring Spooner Oldham on "Trusting Old Soul."

The Nixons

Latest Thing
Their brand new album, featuring "First Trip" as heard on Modern and Active Rock Stations nationwide.

Koch records
The Major Independent

Supersuckers

The Evil Powers of Rock 'n' Roll
13 new songs about liquor, women, drugs and killing.

Seely

Winter Birds
This Atlanta quartet's bubbling electro-acoustic sound is some of the best headphone music of the new millennium. "Winter Birds is essentially the sound of a band in their prime." - Alternative Press

Johnny Dowd

Pictures from Life's Other Side
"If Willie Nelson turned into Mr. Hyde, he'd be Johnny Dowd."
- John Pareles, New York Times

The Smithereens

God Save The Smithereens
New album featuring the tracks "She's Got A Way" and "House At The End Of The World."

Coming this Summer: The new album from Amy Rigby.

www.americanradiohistory.com
### CHARTS

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<th>No.</th>
<th>Song Title</th>
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<td>Slip-N-Slide</td>
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<td>Dogg House</td>
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**TOP R&B/HIP-HOP SINGLES LABELS**

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<td>Turnout/Sound Of Atlanta</td>
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**HOT RAP SINGLES**

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<td>Watch Out Now</td>
<td>The Beatnuts</td>
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<td>2.</td>
<td>C'd Up</td>
<td>Snoop Dogg Presents</td>
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<td>3.</td>
<td>Nasty Trick</td>
<td>Gangsta Boo</td>
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<td>4.</td>
<td>Whistle While You Twerk</td>
<td>Ying Yang Twins, Collipark</td>
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<td>5.</td>
<td>Come Get It</td>
<td>DJ Hurricane</td>
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**TOP RECOMMENDATIONS**

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| Family Featuring Bone Thugs-N-Harmony, Mo Thugs/Ruthless/Relativity
| I'm Just A Bill, Ike Jackson Presents Tom Paper, HMC/447/Replay
| What We Be Bout, Mozae, Sagestone

### TOP RAP SINGLES IMPRINTS

1. Violator
2. Dogg House
3. Hypnotize Minds
4. Collipark
5. Wrapping
6. Doc Hollywood
7. Major Turnover
8. Slip-N-Slide
9. PRG
10. Shanty Town

### HOT DANCE MAXI-SINGLES

1. Sexual (Li Da Di), Amber, Tommy Boy
2. We Like To Party!, Vengaboy, Groovilicious/Strictly Rhythm
3. Boom, Boom, Boom, Boom!!

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### HOT LATIN TRACKS IMPRINTS

1. Necesito Decirte, Conjunto Primavera, Fonovisa
2. El Niagara En Bicicleta, Juan Luis Guerra 440, Karen/Caiman
3. Te Quiero Mucho, Los Rieleros Del Norte, Fonovisa
4. Si No Te Hubieras Ido, Marco Antonio Solis, Fonovisa
5. Me Estoy Acostumbrando A Ti, Pepe Aguilar, Musart/Baboa
6. El Peor De Mis Fracasos, Marco Antonio Solis, Fonovisa
7. Te Olvido Un Corazon, Banada El Recodo, Fonovisa
8. Lagrimas, Los Tigres Del Norte, Fonovisa
9. Si Te Pudiera Mentir, Marco Antonio Solis, Fonovisa
10. Tu, Noelia, Fonovisa

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Armand Van Helden  
2 Future 4U

ATB  
Movin' Melodies

Basement Jaxx  
Remedy

Thievery Corporation  
Songs from the Thievery Hi-Fi

Cassius  
1999

The Donnas  
Get Skintight

Steater-Kinney  
The Hot Rock

Macha  
See It Another Way

The Get Up Kids  
Something to Write Home About

The 2000 INDIE AWARDS  
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Electronica

Squarepusher  
Maximum Priest

μ-Ziq  
Royal Astronomy

Extreme Rock

Neurosis  
Times of Grace

Emperor  
IX Equilibrium

Hip-Hop

Swollen Members  
Balance

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4. Caiman
5. Platino

BILLYBAO LAITIN 50 ALBUMS
1. Bailamos, Enrique Iglesias, Fonovisa
2. Trozos De Mi Alma, Marco Antonio Solis, Fonovisa
3. Herencia De Familia, Los Tigres Del Norte, Fonovisa
4. Cosas Del Amor, Enrique Iglesias, Fonovisa
5. Noelia, Noelia, Fonovisa
6. The Best Hits, Enrique Iglesias, Fonovisa
7. Por Mujeres Como Tu, Pepe Aguilar, Musart/Balboa
8. Lo Mejor De Mi Vida, Banda El Recodo, Fonovisa
9. Latin Club Mix 2000, Various Artists, Cold Front/K-Tel
10. Caminando, Tommy Tum Tum, Caiman

BILLYBAO LAITIN 50 IMPRINTS
1. Fonovisa
2. Musart
3. Caiman
4. CDM
5. Cold Front

TOP JAZZ ALBUMS
1. Jazz For A Rainy Afternoon, Various Artists, 32 Jazz/Rykodisc
2. Jazz For When You're Alone, Various Artists, 32 Jazz/Rykodisc
3. Jazz For The Quiet Times, Various Artists, 32 Jazz/Rykodisc
4. Jazz For A Lazy Day, Various Artists, 32 Jazz/Rykodisc
5. Jazz — Discover An American Original, Various Artists, NARM
6. Jazz For The Open Road, Various Artists, 32 Jazz/Rykodisc
7. Jazz For Those Peaceful Moments, Various Artists, 32 Jazz/Rykodisc
8. Jim Hall & Pat Metheny, Jim Hall & Pat Metheny, Telarc
9. Big City Rhythms, Michael Feinstein With The Maynard Ferguson Big Band, Concord

TOP JAZZ IMPRINTS
1. 32 Jazz
2. NARM
3. Concord
4. Concord Jazz
5. Telarc

TOP CONTEMPORARY JAZZ
1. The Urban Grooves — Album II, Down To The Bone, Internal Bass
2. Smooth Jazz KKSF 103.7
3. Sampler For AIDS Relief Volume 10, Various Artists, KKSF/Rykodisc
4. One Special Moment, Kim Waters, Shanachie
5. Last Chance To Dance Trance (Perhaps) Best Of 1991-1996, Medesk/Martin & Wood, Gramavision/Rykodisc
6. From Manhattan To Staten, Down To The Bone, Internal Bass
7. Story Of Life, Jonathan Butner, N-Coded/Warlock
8. Undercover, Paul Taylor, Peak/N-Coded/Warlock
9. WUNA Cares For Kids Foundation Volume 12, Various Artists, WUNA/Rykodisc
10. What Does It Take, Candy Dulfer, N-Coded/Warlock
11. WJZ 106.1 Smooth Jazz Volume 6, Various Artists, WJZ/Rykodisc

TOP CONTEMPORARY JAZZ IMPRINTS
1. Internal Bass
2. Shanachie
3. N-Coded
4. KKSF
5. Gramavision

TOP CLASSICAL ALBUMS
1. Classical Mix, Various Artists, Point Classics
2. Classical Greatness In The Making, Various Artists, NARM
3. Aria 2: New Horizon, Aria, Astor Place
4. Surround Yourself In Classics, Various Artists, Platinum
5. The Best Of Mozart, Various Artists, Lasoright
6. Baby's First Classics, Various Artists, St. Clair
8. The Mozart Effect: Strengthen The Mind, Don Campbell, Spring Hill/Allegro
9. Mozart Classics, Various Artists, Direct Source Special Products
10. Beethoven Classics, Various Artists, Direct Source Special Products
11. Listen, Learn & Grow, Various Artists, Naxos
12. Pachelbel: Ocean Sounds-

Continued on page 96
Welcome to
King Biscuit Flower Hour Records!

The world's home for live rock recordings on CD.
Featuring thirty years of the greatest names in rock and roll performances,
24-bit digital mastering, archival photos and limited edition liner notes.

"And NOW allow us to introduce our new distributor IDN,
Innovative Distribution Network..."

Smash Titles
from...

King Biscuit Flower Hour Records:

Also Available From The Biscuit, Plus More:

Reelin' in the Years
Iggy Pop
David Crosby
ELP
Deep Purple
Billy Squier
GTR
Apri Wine
Dave Edmunds
Motorhead
Rick Derringer
John Entwistle
Big Country
Pit Travers
Dixie Dregs
Blackfoot
Triumph
Humble Pie
Black Oak Arkansas
Creed\ Heat
Greg Lake
Steve Forbert
Robert Gordon
Zebras
Girlschool
America
10cc
Streets
Greg Kihn
The Fixx
Kingfish
Uriah Heep
Mountain
Gentle Giant

King Biscuit joins its sister labels
in welcoming IDN as their new US distributor.

For US servicing, call Innovative Distribution Network at 1.800.329.7664
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www.King-Biscuit.com

www.americanradiohistory.com
CHARTS
Continued from page 94

Relaxation, Various Artists, Direct Source Special Products
13. Piano Music Masterpieces, Various Artists, Direct Source Special Products
15. Music From The Ages, Various Artists, Direct Source Special Products
17. Tchaikovsky Classics, Various Artists, Direct Source Special Products
18. Piano Serenade, Various Artists, Direct Source Special Products
20. Guitar Six-String Serenade, Various Artists, Direct Source Special Products

TOP NEW AGE ALBUMS
1. 25 Year Celebration Of Mannheim Steamroller, Mannheim Steamroller
2. Simply Grand, Lone Line, Time Line
3. Enter The Heart, Esteban, Daystar
4. No Strings Attached, Govi, Real Music
5. Land Of Forever, 2002, Real Music
7. Isla Del Sol, Armik, Baja/TSR
8. KINK-FM 102 — Lights Out VII, Various Artists, K102
9. In a Voice, R. Carlos Nakai, Canyon
10. Moani, Monica Ramos, Climate/6 Degrees

TOP WORLD MUSIC ALBUMS
1. The Irish Tenors, John McDermott/Anthony Kearns/Ronan Tynan, MasterTone/Point
2. The Irish Tenors Home For Christmas, John McDermott/Anthony Kearns/Ronan Tynan, MasterTone/Point
3. Live In Paris And Toronto, Loreena McKennitt, Valley Entertainment
4. Volume 2 Release, Afro Celt Sound System, Real World

TOP CLASSICAL IMPRINTS
1. Direct Source Special Products 20
2. Point Classics 2
3. Madacy 21
4. Laserlight 6
5. Platinum 10
6. NARM 1
7. Astor Place 1
8. St. Clair 1
9. Spring Hill 2
10. Naxos 1

TOP NEW AGE IMPRINTS
1. American Gramaphone 1
2. Real Music 4
3. Time Line 2
4. Daystar 1
5. Baja 1
introduces

Benny Goodman
Glenn Miller
Roger Miller
Count Basie
Xavier Cougat
Tommy Dorsey
Boston Pops Orchestra

Willie Nelson
Waylon Jennings
Dolly Parton
Roy Rogers & Dale Evans
Sons of the Pioneers
Jim Reeves
Chet Atkins

Perry Como
Harry Belafonte
Jose Feliciano
Little Richard
Roy Orbison
Leonard Bernstein
Henry Mancini

TIMELESS CLASSICS REMASTERED IN 24 BIT MASTERING FOR A NEW LISTENING EXPERIENCE
Trust in things that last.

Bayside Entertainment Distribution

We are a true independent, with a strong global foundation. We support ambitious label efforts with our music-savvy national sales staff, creative marketing, competitive pricing, E-3 buying systems, EDI capability, and one-two-three-day service to all of our accounts all over the country.

We support the freedom to express artistically. All genres of music, be it blues, urban, rock, jazz, pop, dance, ambient-techno, classical, opera, spokenword, reggae, folk, or world music.

And all that great music in between.
28 Days, Amiel, Ash, Black Star, Christine Anu, Deadstar, Deni Hines, Dope Smugglaz, Elevator Suite, Garbage, Gerling, Hedrock Valley Beats, Invertigo, Kate Ceberano, King Kapesi, Lyricists Lounge, The Mavis's, Mos Def, motor ace, Muse, My Vitriol, Nicola Charles, NoKTuRLN, Peter Andre, Pharoah Monche, Quench, Seafood, sister 2 sister, Sugarlips, Timo Maas, Turn, Vast, Wilt, Yothu Yindi.
CHARTS
Continued from page 98

9. Emmanuel (God With Us), The Mississippi Mass Choir, Malaco
10. The Flint Cavaliers Live In Concert, The Flint Cavaliers, First Lite

TOP POP CATALOG ALBUMS
1. Chronicle The 20 Greatest Hits, Creedence Clearwater Revival, Fantasy
2. Christmas Live, Mannheim Steamroller, American Gramaphone
3. Smash, The Offspring, Epitaph
4. Christmas, Mannheim Steamroller, American Gramaphone
5. The Christmas Angel, Mannheim Steamroller, American Gramaphone
6. Chicago 25, Chicago, Chicago
7. Christmas In The Aire, Mannheim Steamroller, American Gramaphone
8. Veggie Tunes, Various Artists, Big Idea/Word/Lyrick Studios
9. A Fresh Aire Christmas, Mannheim Steamroller, American Gramaphone
10. A Charlie Brown Christmas, Vince Guaraldi, Fantasy
11. A Very Veggie Christmas, Various Artists, Big Idea/Word/Lyrick Studios
13. It's Christmas Time, Bing Crosby/Frank Sinatra/Louis Armstrong, Laserlight
14. Sixpence None The Richer, Sixpence None The Richer, Squint
15. Christmas From The Heart, Kenny Rogers, Dreamcatcher

TOP POP CATALOG IMPRINTS
1. American Gramaphone
2. Fantasy
3. Epitaph
4. Chicago
5. Word
6. Word
7. Big Idea
8. Laserlight
9. Regency
10. Unison
11. Madacy

TOP POP CATALOG LABELS
1. American Gramaphone
2. Fantasy
3. Epitaph
4. Lyrick Studios
5. Chicago

JTJ EMPIRE RECORDS QUEST

Since mid March we have targeted most of retail with the help of Bayside and Ground Level Distribution. Fortunately, now as a new and rising label of integrity, our first Artist “Rome” off the label have brought us sales over 150,000 units. To date, sales are still climbing. Fans are excited that Rome is back on the scene, and we have big plans in store for this Platinum Artist.

CEO/President Jerome Woods has been focusing on a strategic plan for the Rome 2000 Thank You Album to really explode this summer. You may want to keep your eye on Rome 2000.

We will be bringing our new artist (Down 2 Earth & Kieashia Haynie), and others will be coming out in 2001.

JTJ Empire Records would like to thank all of retail chains, Tower Records, Wherehouse, Best Buy, Walmart, Kmart, and all mom/pop stores. Also, we would like to thank Urban and Pop Stations, BET, MTV, and VH-1 for being great supporters.
ROCK 2K!

Cypress Hill’s Sen Dog presents SX10, his highly anticipated debut solo project. “Mad Dog American” is a fiery blend of rap and rock, featuring Everlast, the Kottonmouth Kings, Mellow Man Ace and DJ Muggs!

LEPPARDMANIA
A TRIBUTE TO DEF LEPPARD
CLP 0820
Tribute to the definitive hard rock band of the ‘80s from members of Warrant, Quiet Riot, Motley Crue, and more! Includes covers of “Foolish,” “Photograph,” and “Bringin’ on the Heartbreak.”

COVERED LIKE A HURRICANE
A TRIBUTE TO THE SCORPIONS
CLP 0791
Tribute to Germany’s premier hard rock band featuring members of Quiet Riot, LA Guns, Dio, and more! Includes the rock anthem “Here I Am (Rock Me Like a Hurricane),” and “Big City Nights.”

REMIXED TO HELL
AC/DC TRIBUTE
CLP 0783
Future Sound of Rock madness continues as Dee Snider (Twisted Sister), Lemmy (Motorhead), Scott Ian (Anthrax) and other metal legends perform such AC/DC classics as “Back in Black,” “Highway to Hell,” and “Shoot to Thrill.” Includes remixes from KMFDM, Die Krupps, and Mission UK.

SNAKEBITES
A TRIBUTE TO WHITESNAKE
CLP 0816
Tribute to pop metal icons, Whitesnake, featuring four original band members as well as members of Black Sabbath, Foreigner, and more! Includes “Here I Go Again” and “Is This Love.”
1. Stax
2. Rykodisc
3. Malaco
4. Waldoxy
5. Miss Butch

TOP KID AUDIO ALBUMS
1. 2 B.A. Master — Music From The TV Series, Pokemon, Koch
2. Veggie Tunes, Veggie Tunes, Big Idea/Word/Lyric Studios
3. Toddler Tunes, Cedarmont Kids Classics, Benson
4. A Very Veggie Christmas, Various Artists, Big Idea/Word/Lyric Studios
5. I Love To Sing With Barney, Barney, Barney Music/Lyric Studios
6. Veggie Tunes, Veggie Tunes, Lyric Studios
7. Sunday School Songs, Cedarmont Kids Classics, Benson
8. Songs From VeggieTales, Veggie Tunes, Lyric Studios
9. Veggie Tunes 2, Veggie Tunes, Lyric Studios
10. Veggie Tunes 2, Veggie Tunes, Lyric Studios

INDIEPENDING
Continued from page 74
are disillusioned with the corporate music world. Hopefully, this will give them a new way to approach their business. Because we're small, but big enough in our small world, we have the means to go out there and do everything that's required for these larger records, but we're also able to put a certain kind of passion into it, to make these records special."

Kaulkin says he approached Haggard after reading an LA Week-
ly story late last year that said the country great was without a cur-
rent label. "I think I also hipped me to the fact that Merle was not
really happy with the music busi-
ness in general, that he's had a
number of negative experiences," Kaulkin says. "I felt we could be a
different kind of experience for
Merle. We can really be a label that
respects his music and sees him in the context of great American
music. I think that the major labels
will get a new label to this
Nashville ghetto."

Sugar Hill's Koss says that, as the
majors have become more geared
toward blowing out huge sales on a
smaller number of releases, the
indies have become an increasingly
important place for artists like
Rogers, Haggard and Parton.
"I'm not a major-label basher,"
Koss says. "I think they do what they do very well, which is to sell a vast quantity of records to a very
large audience in a very short peri-
od of time. Once you move outside that arena, the game changes, and I think we also do what we do very,
very well—better than they do. If you don't fit that clear pat-
ttern of single, radio, hit, mega-sale, the majors are not very good at fig-
uring out other ways. We haven't
been very good at figuring out
their way, but we're inordinately successful in a thousand other
ways.".
by the year 2007, 20% of all music will be sold digitally

(IUMA 1999)
factors in V2's American success with Moby. "We've demonstrated that we can sell records in America. What we haven't done yet is sell one [artist] everywhere."

Another V2 success, as international licensee of Tom Jones' "Reload" album (an IFPI Platinum Europe Award-winner for European sales of 1 million copies), teamed the company with another U.K. indie enjoying rude health, Gut. That label's managing director, Guy Holmes, says that "Reload" is now at some two million sales worldwide, including double platinum status in Australia, and that the Gut/V2 alliance has worked well, although he has his own view about V2's initial artist roster.

"[The relationship] has been very good because we [at Gut] have been in charge of A&R for the record," says Holmes. "Their strength is they've got great people on the ground. They have unfortunately been starved of really good records, so this is something they can get their teeth into. And Stereophonics should have won one of those [Brit] awards."

Tony Smith, managing director of Deceptive, the U.K. indie home of Elastica, says that "when majors are consolidated and merged, it inevitably means some sort of sanitation process, and that leaves the field open for any indies whose overheads are not the same."

Deceptive's roster also includes the bands Snuff and Superfine and, while Smith says the company is "looking to expand into one or two other areas," its financial prudence has paid off. "Over the course of the last two or three years, anything we've seen of merit has gone to labels that have overpaid [for it], with inevitable consequences," Smith adds. "Our cautious signing policy has reaped benefits because we're still here."
Here's the Real Deal...

SIX ALBUMS OF POSITIVE MESSAGES TOLD IN TODAY'S MUSIC

AGEE
You're The Reason

You've heard that voice...millions have. It's the former lead singer of Fred Hammond's Radical for Christ. Prepare for his first solo album, produced by Billy Meadows and Dana Davis (the Winans' touring drummer). Features "I Am," "Just For Me" and "You're The Reason."

OLIVER
Oliver

Educated at the Berklee School of Music, Oliver built his own studio and worked with Steven Ford and other renown talents. His debut album features the single, "I'll Get By."

LEXI...And That's The Way It Is

featuring her single, "I'm A Winner."

Barely out of her teens, Lexi sang backgrounds for Gerald Levert, Anointed and Fred Hammond. This former schoolteacher knows what teens want to hear and what they need to hear. Hip-hop with a heart.

SAISON
I Believe

Named 'Best Female Entertainer' by a nation of 200,000,000, Saison has already scored two gold records. Her ballads send chills through fans around the world. Features her first single, "I Believe," and her upcoming single, "So In Love."

SHALOM
Levels of Life

How do they get that sound? They've been polishing their harmonies for ten years in Dothan, Alabama. Now's the time to discover one of the top vocal talents in the South. Features "No Doubt" and their new single, "I Pray For The Day."

NUWINE Ghetto Mission

After 40 tour dates with the Gospel Gangstaz and Project 86, Nuwine has spread the story of his miraculous survival and rebirth in music—seriously positive messages for youth, told in the sounds of the street. Features "One Million Souls" and his new single, "Doin'."

Coming Soon:

EXHALE
4 SHADES
REGINA
REVOLUTION SEED
P. B. Bradley

Continued from page 76

members. We have to find more and better ways to inform our members about what's going on and how to deal with those issues.

One of the things that really had a significant impact on the organization is the change of our membership base. Back in 1972, the organization started as a handful of distributors meeting in a little hotel room in Chicago. The indie labels kind of crashed the party. Think back to the original name of the organization—NAIRD, the National Assn. Of Independent Record Distributors. There was never a mention of the manufacturers or the labels.

We've grown. We've realized that to be a viable representative of the independent music industry and to better serve the members that we had at the time and those we currently have, we have to involve all aspects of the industry. That's what facilitated the change of our name to AFIM. We wanted to get involved with the international community, and we also wanted to make a very conscious effort to bring in more retail involvement. As an organization, we made a conscious decision to become more inclusive.

As production costs have declined during the CD era, the indie market has grown more crowded with new labels entering the business. Considering that more than 35,000 new titles were released in 1999 alone—and almost all of them are coming out of the independent sector—how has the influx of new labels created new challenges for you?

One of the things that you have to keep in mind when you talk about the tremendous number of releases that are flooding the market these days is the fact that a lot of these are artist-owned releases. These aren't independent labels that are recording musicians other than themselves and actually getting out there and doing promotion and marketing. I know that there are exceptions to that rule—there are some very successful artist-owned labels. But the other end of that spectrum is the guy who throws a blues album or a folk album out there, puts it on the market, and it's just there. Six months later, he's gone, no more recordings.

These labels are not as serious as a lot of our member labels are about staying in business. I feel that the people that make the commitment to join the organization, to come to the convention, that are the ones with the problem—there are the ones to do business.

A lot of expensive mistakes can be made and, in this day and age, those mistakes are even more expensive than they were 10 years ago, simply because there's so much more competition out there. You just get one chance.
Macrossion Provides Stats That Suggest Everyone Should Use Copy Protection

NO COPIES: In spite of the home entertainment industry's continuing efforts to copy-protect its product, Macrossion, the leading anti-copying service for the trade, says that more than $1 billion has been lost because of at-home consumer copying.

According to a consumer survey by the copy-protection company, which also secures the computer and cable industries, 32% of VCR households have made copies of VHS tapes, and a whopping 72% of those households copied material obtained from video stores.

In fact, according to Macrossion VP of video copy protection Carol Fisherty, less than half of the videocassettes in the domestic marketplace have a copy-protection feature. However, she is quick to point out that 70% of domestic DVD sales are copy-protected and that nearly all VHS and DVD product shipped internationally has copy protection.

No one's surprise, the cost to retail both here and abroad is significant. Macrossion estimates that lost rental and sales revenue in the U.S. totaled $420 million in 1999, up from $370 million in 1998. Of the consumers surveyed, 35% of the copiers said they would have purchased the tape if they discovered it couldn't be copied, and 30% said they would have rented the tape if they couldn't have made a copy from someone else's tape.

Given these statistics, more than two-thirds of video dealers surveyed said copy protection was essential for their business.

In addition to the tapes not having copy protection, another factor contributing to the rise of home copying is the increase in dual VCR households. The number of homes with two VCRs has jumped from 30.5 million homes in 1996 to 46.2 million homes in 1999, according to the Macrossion survey. More than 5.1 million of those households also said that both the VCRs were connected for copying.

On average, the survey indicated that a typical consumer copied an average of 7.5 tapes in 1999. But 51% said they were unsuccessful because the tape was copy-protected.

With the introduction of DVD, consumers are also getting cleaner VHS copies from their DVDs. In the survey more than 9% of the households said they owned both a VCR and DVD player.

In the Western European marketplace, Macrossion estimates that $410 million in retail revenue is lost to home copying. More than 31 million households have two or more VCRs, and the average consumer made 64 copies in 1999 and received an average of 12.4 copies from friends, family, and other sources.

The message Macrossion is putting across loud and clear is that all studios should copy-protect their product, and they're right.

According to industry sources, 20th Century Fox Home Entertainment and Warner Home Video are the only two majors who do not copy-protect any of their domestic product. While it would appear cost is the issue, Fisherty says that copy-protecting both DVD and VHS is cost-effective. She says that for every $1 million the studio spends on copy protection, it is able to protect 50 million VHS cassettes or 20 million DVDs.

With more than 200 million DVDs and millions of VHS tapes expected to ship this year, at the end of the day the upfront costs don't amount to much.

TRIMARK DEALS: Trimark Pictures has signed an exclusive distribution deal for the '80s television series "Voltron: The Third Dimension" and "Voltron: Defender Of The Universe" to be distributed as a Trimark series from "The Third Dimension" and select episodes from "Defender Of The Universe." The supplier will also release a "making of" video.

A new half-hour computer-generated version of the show is in production in the U.S. and was recently sold into Canada, Mexico, Italy, Korea, and Australia. The original series, shown on the Cartoon Network, has toys and action figures from Treadmills, targeted at kids ages 2-11.

MIRAMAX WEBCASTS: Online pay-per-view film company SightSound has scored its first major studio deal, with the announcement that Miramax Films will supply 12 films to the company.

Details were sketchy, but the films will be available online, mirroring the Miramax audio Web site, with SightSound providing encryption, in the form of E-commerce transaction services. Miramax will retain the majority of pay-per-download revenue.

Films will only be available in the U.S. Specific titles and availability dates have not been determined.

AND THE TITLE GOES TO...

She's the first Playmate of the Year for the new millennium, and she's something special. Introducing Playboy's Playmate of the Year 2000: Jodi Ann Paterson. With beauty, brains and a genuine star appeal, Jodi's got it all and she's on her way straight to the top!
### Billboard Top Video Sales

**DATE:** MAY 6, 2000

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Primary Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>STAR WARS EPISODE 1: THE PHANTOM MENACE</td>
<td>FoxVideo 2000092</td>
<td></td>
<td>Liam Neeson, Ewan McGregor</td>
<td>1999</td>
<td>PG</td>
<td>$14.98</td>
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<td>3</td>
<td>DOUBLE JEOPARDY (R)</td>
<td>Paramount Home Video 333153</td>
<td></td>
<td>Tommy Lee Jones, Tim Allen</td>
<td>1999</td>
<td>PG-13</td>
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<td>4</td>
<td>EYES WIDE SHUT (R)</td>
<td>Warner Home Video 17655</td>
<td></td>
<td>Ted Cruz</td>
<td>1999</td>
<td>R</td>
<td>$29.99</td>
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<td>RANDOM HEARTS (R)</td>
<td>Columbia TriStar Home Video 10899</td>
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<td>Forest Whitaker, Michelle Pfeiffer</td>
<td>2000</td>
<td>NR</td>
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<td>SIGMOMA (R)</td>
<td>MGM Home Entertainment</td>
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<td>Patricia Arquette, Gabriel Byrne</td>
<td>1999</td>
<td>R</td>
<td>$24.99</td>
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<td>7</td>
<td>THREE KING (R)</td>
<td>Warner Home Video 17862</td>
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<td>George Clooney, Matt Damon, Gwyneth Paltrow</td>
<td>2000</td>
<td>R</td>
<td>$24.99</td>
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<td>THE MUMMY Returns (R)</td>
<td>Universal Studios Home Video 20711</td>
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<td>Brendan Fraser, Rachel Weisz, Patricia Velasquez</td>
<td>1999</td>
<td>PG-13</td>
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<td>STUART LITTLE (R)</td>
<td>Columbia TriStar Home Video 11554</td>
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<td>Hugh Jackman, Nathan Lane, Jonathan Hyde</td>
<td>1999</td>
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<td>THE MAGICIANS (R)</td>
<td>Warner Home Video 18696</td>
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<td>John Cusack, Tony Shalhoub</td>
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<td>THE IRAQI (R)</td>
<td>Universal Studios Home Video 20715</td>
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<td>Jennifer Lopez, Mark Strong</td>
<td>2000</td>
<td>R</td>
<td>$22.95</td>
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<td>16</td>
<td>VARISITY BLUES</td>
<td>Paramount Home Video 33643</td>
<td></td>
<td>James Van Der Beek, Jon Cryer</td>
<td>1999</td>
<td>R</td>
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<td>18</td>
<td>BIG DADDY</td>
<td>Columbia TriStar Home Video 03892</td>
<td></td>
<td>Adam Sandler</td>
<td>1999</td>
<td>PG-13</td>
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<td>CINDERELLO</td>
<td>Sony Wonder 55294</td>
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<td>John Lithgow</td>
<td>2000</td>
<td>R</td>
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<td>20</td>
<td>DEATH ROW UNCUT</td>
<td>Venture Distribution 66200</td>
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<td>2 Pac, Snoop Dogg</td>
<td>2000</td>
<td>NR</td>
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<td>AN EXTREMELY GOOFY MOVIE</td>
<td>Walt Disney Home Video</td>
<td></td>
<td>Jon Cryer, Courteney Cox</td>
<td>2000</td>
<td>G</td>
<td>$19.98</td>
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<td>22</td>
<td>SAVING PRIVATE RYAN</td>
<td>DreamWorks Home Entertainment 8379</td>
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<td>Tom Hanks</td>
<td>1999</td>
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<td>$19.98</td>
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<td>THE IRON GIANT</td>
<td>Warner Family Entertainment</td>
<td></td>
<td>Don Taylor, Cameron Diaz</td>
<td>1999</td>
<td>PG</td>
<td>$19.98</td>
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<td>24</td>
<td>THERE'S SOMETHING ABOUT MARY</td>
<td>FoxVideo 41122263</td>
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<td>Britney Spears</td>
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### Billboard Top DVD Sales

**DATE:** MAY 6, 2000

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<td>Bruce Willis, Haley Joel Osment</td>
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<td>Hugh Jackman, Nathan Lane, Jonathan Hyde</td>
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<td>THE MUMMY Returns (R)</td>
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<td>Brendan Fraser, Rachel Weisz, Patricia Velasquez</td>
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<td>ASTY STARR'S SPECIAL EDITION</td>
<td>Working Dogs Entertainment</td>
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<td>Asty Starr</td>
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<td>10</td>
<td>WALKING WITH DINOSAURS</td>
<td>BBC Video</td>
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TRICK

What do drag queens, aspiring sex therapists and inconsiderate roommates have in common? They're part of a madcap night out in Manhattan for two frustrated guys that are desperate to find a place for some private time...any place. This romantic comedy stars Christian Campbell, Tori Spelling, newcomer J.P. Pitoc and Clinton Leupp as Miss Coco Peru.

VHS #44928V Color 90 mins. Rated R G DVD #44929 Color 90 mins. Rated R G *DVD priced at $24.98

TOTAL ECLIPSE

Leonardo DiCaprio (Titanic) stars as 19th century poet Arthur Rimbaud whose talent and rebellious nature catches the interest of Paul Verlaine (David Thewlis, Besieged). Verlaine's affection for Rimbaud results in a lesson of the seductive strength of art and the destructive power of genius.

VHS #44465V Color 111 mins. Rated R G *DVD priced at $24.98

THE INCREDIBLY TRUE ADVENTURE OF 2 GIRLS IN LOVE

This coming-of-age comedy tells the story of two teenagers (Laurel Holloman and Nicole Parker) whose friendship develops into an unlikely romance that impacts their lives in ways they could never have imagined possible.

VHS #4334V Color 94 mins. Rated R G

MY OWN PRIVATE IDAHO

Mike (River Phoenix, Stand By Me), a narcoleptic wanderer, and Scott (Keanu Reeves, The Matrix), a rich runaway, are two young hustlers learning life's lessons in a bizarre world of wealthy strangers and wild adventures. Directed by Gus Van Sant (Good Will Hunting), this road movie tells a story of survival and finding one's place in the world.

VHS #4408V Color 104 mins. Rated R G

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A Story About Two Guys Trying To Make It In The Big City

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**Child’s Play**

(Continued from page 69)

Jonathan Lipnicki, center, plays George-a big brother to a mouse in “Stuart Little,” recently released on Columbia TriStar Home Video. His mom and dad are played by Geena Davis and Hugh Laurie.

Jonathan Lipnicki, last seen as Renée Zellweger’s adorable son in “Jerry Maguire,” plays the role of George with characteristic candor and pathos—just like a big brother. We asked the 8-year-old about making the “little” film that has found a big audience with families.

“Stuart Little” is a remarkable blend of live action and animation. Had you worked in this genre before, and did you like it?

This was my first time. I really liked it. And it was fun to see how things turned out in the end.

How did you prepare for the role of George Little? And what was the best part of making the movie?

To prepare, I read the script! The most fun part was the acting. I really love acting, but I might also like to direct.

Did you do any “directing” in “Stuart Little”—suggesting, for example, changes to your lines or character?

I did change some of the lines, but I can’t remember which ones.

Do you believe in the Little family message—"never stop trying"—and if so, how do you use it?

I use the message of never stop trying while I am pitching in baseball. It helps.

Is there anything else you learned from making “Stuart Little” that I liked, for example, how you handled the junk in the boat-scene with humor.

Kids should remember that people who say not nice things about other people don’t feel very good about themselves.

CATHERINE CELLA

Rentrak Alters Service Plan

Revenue sharing company Rentrak Corp. has dropped several retail requirements from its service in an attempt to attract new accounts.

Under the new plan, Rentrak customers will no longer be asked to sign a multi-year and exclusive contract with the Portland, Ore.-based company.

The retailer determines the length of contract, which expires with the last cassette ordered. If the dealer chooses not to order additional titles, the contract is terminated in 90 days and once payment obligations are met.

In the new plan, different retailers from ordering a single transaction (PTT) titles directly from a studio or another distributor. Rentrak’s only restriction is that in order to protect data integrity, retailers cannot have an electronic link to another videocassette provider.

The deal is open to all of Rentrak’s existing client base, and there is no change to switch over to the new plan. Rentrak VP of sales Chris Roberts says the change was made after retailers became reluctant to sign a multi-year exclusive agreement.

“Many video retailers that have never used PTT for revenue sharing have told us their reluctance,” he says. “Our expanded marketing efforts will ensure that all video retailers recognize the favorable terms Rentrak offers.”

He says the company will “aggressively pursue new business from non-PPT retailers.”

Retailers can view the new agreement at newppt.com or request it by mail.

Rentrak has also enhanced its Web site with the “PTT Toolbox,” a marketing service that allows retailers to download promotional artwork and obtain an online version of the company’s monthly release guide, “Ontrack.”

Dealers can also register to win a free Web site, which will be built by Rentrak. The company’s corporate site is accessed at rentrak.com.

**Eileen Fitzpatrick**

**BILLBOARD**

**MAY 6, 2000**

**Top Special Interest Video Sales**

**RECREATIONAL SPORTS.**

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<th>NO.</th>
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**HEALTH AND FITNESS.**

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success is imminent for the label with O’Cide & Neutrinio and DJ Dee Kline. Phillips also looks forward to upcoming releases this year from Morcheeba, the Corrs, and Sinéad O’Connor, and, as he looks towards the future, Artful Dodger and Armand van Helden.


Warner/Chappell recently finalized publishing deals with RCA Girls and with Island/Universal’s Artillo Music. Meanwhile, on Axis, the band struck a deal with Emi Music Publishing in January at MIDEM, even as the merger news began to surface.

Mike Peden, senior A&R director for Emi’s 360 Records label, says he has continued to encourage new sign artists this year. “I think the U.K. label on 360, and in January, he signed five-piece band Notorious.” “It feels about the same,” says Peden. “Nobody seems to be in fear of their job.”

Wadsworth hopes to further develop the division’s in-house “Scooter” hit label, which is known in recent years for guitar bands like Radiohead, Blur, and Supergrass—into other areas, such as R&B, with Rhythm Series’ Beverley Knight and a single by former Morrissey lead singer Morrissey, “I think the U.K. No. 1 publisher last year, narrowly defeating Universal Music. At Warner/Chappell Music, Michael Jackson, his new single, has been in a significant position at Virgin, and Island publishing, which he left in November 1998, and Warner/Chappell, is U.K. publishing market share last year.

Current key writers at Emi include Andrew Premont, for E:One/ Jive artist Steps; Karl (Kee) Gordon, with All Saints; and such high-profile names as Robbie Williams, Sting, and Simon’s Red Hot Chili Peppers. Warner/Chappell’s leading hit-song signings include George Michael, Eric Clapton, Radiohead, and the Go-Go’s.

After the merger plans were made public Jan. 24, Ames reassured Warner staff about their individual and collective futures. As anticipated, Sire-Warner’s standalone music and communication skills of group chairman Eric Nicoli, contrasting his hands-on approach with that of pre-merger Warners president Pete Pritchard, “I think things have been going to be easier, have some progress, as well as it’s going to be out, I have no idea.”

Stranger things have happened, but I don’t really want to bury our hope just yet. At the moment, but I regret that there’ll be one major less. I think there’s still room for one, and if another one was to go, it would be seriously uncompetitive.”

Dave Woolf has interests at both Emi, as co-manager of Beverley Knight, and Warner Music, as co-manager of singer/poet Caroleyn Jones, Warner Bros. U.K.-signed newcomer Amanda Ghost. He feels that Emi has “just a mass of potential” about the future, and in his less hands-on dealings with Warner, a “consistent attitude” of “watching and waiting.” But Woolf remains confident that any changes at Emi will not unduly affect Knight’s prospects.

“I’m not worried that anybody key to her progress is not going to be there,” he says.

It may be some months before confidence in the merger proves well-placed or otherwise, but the current executive view from within Emi’s Australian is that Emi and EMI are “complementary.” The people in the front line of the labels are going to be at least as, if not more, autonomous,” says one. “I don’t think we’ll see any sign of unhappy bunnies running around being shocked or Ken. If they can pull it off, hats off to them.”

To comment on this story or other aspects of the Warner/EMI merger, E-mail Paul Sexton at pseeton@ macline.co.uk.

AUSTRALIAN SITE TARGETS TEENS

(Continued from page 12)

frequent access to the Internet. Universal has set aside funding for fixed, with a Planet Pop compilation set for August. Discussions are also taking place about the use of the brand name on radio and TV show, and other merchandising and tie-ins with Universal Studios for use in music and video titles.

No cost figures are available, but it is expected the site will spend $200,000 on the site in its first year. The site’s content includes record news, gossip, tour information, sound bites, full-length videos and artist interviews, free merchandise, and promotional discounts.

Points out Aboud, “It was important that it was not set up as a label site. There is no advertising or price list for the site, and it is driven by interest in the content, to put in more of those different sites and locate the information.”

Some features at Universal’s headquarters in Sydney are being tested to find out how to update content on the site on a frequent basis. Universal already has a strong track record in the area, with its in-house band, Splendour, which between 1 million and 1.2 million units in total Down Under and S Club 7’s first two singles going multi-platinum, and its group’s album is near that mark. Hanson’s new album, “Time Around,” is expected to match the 350,000-unit sales of its debut, “Mid-

Continued (from page 61)
Please email resumes to: ross@emuzed.com

Vice President of Production/Executive Producer

Muze is a hot start-up in the San Francisco Bay area that provides e-marketers with promotional video content and reliable, low-cost, turnkey streaming solutions that boost sales. Candidates will be key part of team and will be responsible for managing the production and post-production of video clips. This person will interface with the Content Acquisitions Director and report directly to the Executive Vice President. Responsibilities include overseeing the entire creative process, supervising video editors, and creating and managing budgets. Candidate will be creating fast-moving, action-packed "Web" video for high profile web sites. We offer a competitive salary with an aggressive employee stock option plan & benefits. Candidates must possess:

- Deep and proven management experience in television, commercial advertising and/or video project management, with experience in website development plus.
- Exceptional organizational skills, the ability to develop scalable processes, and the ability to work fast under deadlines.
- Experience producing video for the Internet, including streaming media.
- An exciting demo reel of music, adventure sports, TV commercials and travel projects;
- A desire and ability to push beyond the limits of most.
- A background as a team player to work with top media industry professionals.
- A wicked sense of humor.

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EXECUTIVE DIRECTOR

Recording industry company seeks applicants for the positions of Executive Director of its Atlanta office. Responsibilities include planning & producing educational & social events, recruiting members & sponsorship acquisition. Candidate should have significant experience & solid connections in the music industry, demonstrated leadership ca-pability and strong skills in nonprofit management. Preferred qualifications include a BA or BS, clear fiscal management experience & strong communication skills. Competitive compensation package.

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Billboard Bulletin

Looking for the perfect job? BILLBOARD CLASSIFIED
INSPIRING HOPE: An April 29 preview performance of “Bill Graham Presents,” featuring the Tony Award-winning actor Ron Silver, will aid City of Hope’s cancer center in Duarte, Calif. Tickets for the event, taking place at the Canon Theatre in Beverly Hills, Calif., cost $125 per person. City of Hope’s patient care and research programs will benefit from the third annual Music & Entertainment Industry Golf Tournament, sponsored by American Airlines. The tournament will take place May 1 at the El Caballero Country Club in Tarzana, Calif. Attendees will include Chely Wright, Dennis Honker, a fellow keyboardist Rami Jaffee. Contact: Ann Morrison at 213-241-7107.

FIGHT FOR KIDS: The Elizabeth Glaser Pediatric AIDS Foundation will host its seventh Kids for Kids event on Sunday (April 30) at the Industria Superstudio in New York. The street fair event, which benefits pediatric AIDS research, will include carnival game booths manned by such celebrity participants as Matthew Broderick, Julianne Moore, Barbara Walters, Rosie Perez, and Bebe Neuwirth and a performance by recording group Destiny’s Child. Contact: Allison Elbì at 212-545-5874.

FOR WOMEN: The seventh annual Revlon Run/Walk for Women will take place May 13 at the Los Angeles Memorial Coliseum. The five-kilometer course will raise money for research, education, and prevention of women’s cancers. Celebrity host Dustin Hoffman and Revlon spokeswomen Cindy Crawford, Melanie Griffith, and Salma Hayek will preside over the opening ceremonies. Contact: Paulette Kam at 310-550-7770.

PROTECTING MOTHER NATURE: The Natural Resources Defense Council presents the fund-raisers Earth to L.A., May 31 at the UCLA’s Royce Hall. The evening will include songs, music, and short films. Scheduled participants include Diane Keaton, Julia Louis-Dreyfus, Robert F. Kennedy Jr., Carole King, and Rob Reiner. Contact: Harvin Rogers at 212-569-9354.

FORE! On June 19, theMix Foundation for Excellence in Audio will sponsor a one-day open golf tournament at the Malibu Country Club in California. The event will benefit such organizations as Hearing Is Priceless and the family of Karen Dunin at 205-509-6149.

ACTS AMI MIKE DEE: Five days of shows throughout the month of Boston will raise funds to benefit Mike Dee, the writer/musician/ radio host who was stricken last February with a brain stem stroke and is currently at Boston’s Spaulding Rehabilitation Hospital. The events will run May 3-7 at 16 venues with some 50 acts set to be featured, including the Golden Gilt, Buffalo Tom, the Push Stars, Laurie Geltman, Ramona Silver, and Letters To Cleo. All monies raised will be dedicated to the Mikey Dee Musician’s Benefit Trust, which it is hoped will be established to assist others in need as well. Those wishing to make a donation can send checks payable to the Mikey Dee Musician’s Benefit Trust and the Planetary Group, 388 Congress St., Boston, MA 02210, 3rd Floor. Contact: Adam Lewis at 617-451-0444, ext. 223.

BIRTHS

Boy, Ryan Michael, to Julie and Michael Crider, Jan. 6 in Nashville. Mother is the coordinator of “The Musicians Guide To Touring And Promotion.” Father is also an executive assistant at EMI Music Publishing.

Boy, Noah Theodore, to Barbara and Robert Prisman, April 1 in New York. Mother is a label director at Capitol Records. Father is director of project management at Electric Artists.

DEATHS

Stella Blatt, 80, of heart failure, March 7 in Vernon Hills, Ill. Blatt worked in the sales department at BMG. She began her career in 1969 at the Handleman Co. In 1977, she joined RCAs distribution department in Detroit. After BMG purchased RCA in 1996, Blatt continued her sales work with the company. She retired from BMG in 1992. Blatt is survived by her husband, a son, two daughters, and two grandsons.

Andrew Bourne, 50, of an apparent heart attack, April 12 in Isleworth, London. Bourne was the European customer services director of Deluxe Video Services Europe. He was elected to the International Tape Assn., now called the International Recording Media Assn., in 1987, and was elected European VP in 1999. Bourne is survived by his wife, four sons, and two daughters. Services took place April 20. The family requests that condolences and one vision, Maximillian Lee and Isabella Leigh, played a major role in the recording business, starting in the ’20s, when he worked in England at Brunswick Records, a subsidiary of Germany’s Deutsche Grammophon. Borchardt returned to work for Deutsche Grammophon in manufacturing records. In 1920, he was sent to Paris to help start Poly- dore Records; while there, he oversaw the construction of the first record manufacturing plant in Paris. He was involved there in the recording of such performers as Marlene Dietrich, Edith Piaf, Stéphane Grappelli, and many symphony orchestras. With the invasion of France by the Germans, Borchardt was taken to a concentration camp for Germans residing in France. He escaped to join his family in Marseilles and finally settled in New York. In New York, he and a Viennese refugee, Rudolf Steiner, formed a label and recording studio, Best Records. Its first three recordings were of American folk songs from the early colonial period through 1850, songs from Latin America, France, and England, and also by such performers as the German harpist Marlene Dietrich. He also recorded Lotte Lenya, with whom Borchardt worked in Paris. Lenya’s husband, Kurt Weill, was said to have worked on his music in Borchardt’s studio. In addition to his son, Borchardt is survived by a daughter, Susan; three grandsons, Nikolas, Erik, and Gregory; and a great-granddaughter, Isabel. In lieu of flowers, donations can be made to the Division of Cardiology at Mt. Sinai Hospital, 1 Gustave Levy Place, New York, N.Y. 10029. In: Dr. Mellor.

May 24, The Internet, ASCAP building, New York, 212-539-2689.
May 31, Earth To LA!, presented by the Natural Resources Defense Council, Royce Hall, Los Angeles, 310-559-9334.

JUNE

June 1-2, MTV/Billboard Asia Music Conference, Hong Kong Convention Centre, Hong Kong, 825-821-25.
June 7-9, Billboard/BEY On Jazz Conference And Awards, JW Marriott, Washington, D.C. 212-536-5002.

Please submit items for Lifelines, Good Works, and Colleague to Jill Pessellick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpowers@billboard.com.
Sports/Talk Leads In ‘Power Ratios’
Format Is Top Biller; Classic Rock, Soft AC Are Biggest Gainers

This story was written by Airplay Monitor’s Phyllis Stari and Marc Schiffman.

Classic rock and top 40 are getting more advertising dollars than ever before, but sports/talk remains the top-billing format in the latest “power ratios” study.

Power ratios measure the sales strength of individual formats by showing how many cents on a hypothetical dollar each format returns in ad revenue.

In our survey, classic rock and top 40 posted their best power ratios ever. News/talk was the year’s biggest-losing format, declining 12 points.

Country and album rock remained fairly steady, while R&B—undervalued in the best of times—posted a fairly substantial decline, despite considerable publicity last year about the format’s sales gap. Modern rock, meanwhile, had an increase that nearly matched the format’s 1997 high point.

In the new study, based on 1999 figures, sports talk had a power ratio of 1.64, meaning that in a market where each audience share point is worth $1 million in ad revenue, a sports talk station would bill $1.64 million per share. Sports is up from its 1998 figure of 1.57 and nearly matched its 1997 high point of 1.65.

George Nadel Rivin, the partner in charge of broadcast services for his company Interpack, said that the format’s “helped by the Internet/E-commerce category,” as was modern rock. But since the classic rock category is slightly more mainstream than alternative, more of the brick-and-mortar
(Continued on next page)

Radio Execs Heading Call Of The Web

BY FRANK SAXE

NEW YORK—While jocks and programmers are busy considering the value of broadcasting their programming over the Internet, interest in the Web has also reached the top floor.

In recent weeks, a flood of broadcasting executives have either joined Internet companies or added Internet ventures to their existing companies. For example, AMFM president/CEO Jeffrey Marcus has joined iVend, a company specializing in developing Internet infrastructure. Marcus will serve as chairman/CEO.

Several other former AMFM executives, including COO Thomas McMillon, VP of strategic development Daniel Wilson, and director of strategic development Chad Cohen, are joining iVend.

Marcus, who exited in March 1999, was given a severance payment of $6.25 million, according to AMFM’s annual report. The report says Marcus was allowed to keep his company car, worth $59,185, plus $65,770 worth of personal use of the corporate jet.

Westwood One founder/chairman Norman Pattiz has been elected chairman of iVend, a satellite-based Internet services network that links more than 500 Internet service providers in more than 90 countries.

Former Big City Radio founder/CEO Michael Kakoyiannis, who left last fall after the company merged with Hispanic Internet Holdings, is also riding the Net. He becomes president/CEO of Stellar Networks, a privately held Internet radio broadcaster.

“The contrast between traditional radio and what Internet technology has to offer is very clear,” says Kakoyiannis. “With Internet radio, we are able to reach millions of listeners around the world with high-quality targeted programming in an interactive format, something that was neither possible with traditional

And He Sings, Too. Actor Jeff Bridges previewed songs from his upcoming record, “Be Here Soon” (Chicago Records), for staff at adult top 40 WPLJ New York. Pictured, from left, are WPLJ’s Monkey Boy, Dana, and Scott Shannon, Bridges, and WPLJ’s Patty Steele.

Radio’s Top Biller

The North Hollywood accounting firm of Miller, Kaplan, Arase & Co. L.P.I.P. has been compiling this information since 1986. It says sports talk stations have been particularly successful at having “non-transactional business, and that drives the format.” That sort of value-added business includes play-by-play packages, books on tape, and having players appear at remotes.

Classic rock rose 1.33-1.45, its highest number ever, and captured the survey’s No. 2 spot. Rivin says the format was “powered by the Internet/E-commerce category,” as was modern rock. But since the classic rock category is slightly more mainstream than alternative, more of the brick-and-mortar

INJUNCTION SOUGHT ON FCC’S EEO. At press time, the U.S. Court of Appeals for the District of Columbia Circuit had yet to rule on a petition filed by broadcasters’ associations from nearly every state that were seeking a temporary injunction to block the Federal Communications Commission (FCC) from enforcing its new equal employment opportunity (EEO) regulations. The rules took effect April 18, and the FCC is moving forward with implementing the regulations by issuing a new EEO form that stations will be required to fill out to prove they conducted outreach efforts when filling vacancies.

LATEST ON LPIFM. During this month’s House of Representatives floor debate over low-power FM (LPFM), Rep. Billy Tauzin, R-La., accused the FCC of violating federal lobbying laws in its effort to defeat a bill that would limit the number of LPFMs to help pay for the station.

Although he said he would ask the Justice Department to investigate, no formal inquiry has begun. In a letter to Tauzin, FCC Chairman Bill Kennard defends the FCC’s actions, arguing that they fall within the guidelines set up by the attorney general in 1995. “The [FCC] scrupulously adheres to the Justice Department’s guidance concerning the activities,” writes Kennard.

PROPOSAL TO LIMIT FCC’S POWER. Rep. Charles Pickering, R-Miss., has introduced a bill to limit the FCC’s ability to regulate noncommercial radio and TV stations. The bill stems from last fall’s effort to bring the FCC and WQED-TV Pittsburgh over whether religious programming could be considered educational.

ANALYST TUNES INTO XM SATELLITE. XM Satellite Radio has been ranked a “strong buy” by CE Unterberg Towbin analyst William B. Kidd, who predicts the stock’s price per share will double to $35 by year’s end.

ENTRAVISION BUYS Z-SPANISH RADIO. Spanish-language broadcaster Entravision is buying Z-Spanish Radio, which owns stations and distributes programming, for $75 million. Entravision has also filed a $615 million initial public offering. Cox Radio announces a three-for-one stock split, effective May 12. Cox stock is currently trading at $74 per share. Cox has filed with the Securities and Exchange Commission to sell up to $750 million in new equity through the public offering.

ENTERCOM REAFFIRMS VIOLENT LYRICS BAN. A year after the Columbine High School tragedy, radio group owner Entercom is placing $3 million in promotional support to community organizations that work with kids to stop violence. Last year, the company gave more than $1.5 million in support to such groups. Entercom has also reaffirmed its policy to reject any songs that “advocate or condone criminal violence or which contribute to violent content in the context of a socially irresponsible message.” The ban extends to advertising for CDs, videos, or games that violate the policy.

KJR FINED FOR CONTESTING VIOLATION. Classic hits KJR-FM Seattle has been fined $2,000 by the FCC for failing to broadcast the rules of its $10,000 Music Challenge. The fine stems from a complaint filed by a listener who was disqualified by the station.

Six weeks prior, the station was disqualified by the station.

EMMIS IN THE SPOTLIGHT. For a radio group that has been conspicuously absent from all the corporate radio acquisition news over the past few weeks, Emmis nonetheless made headlines on a variety of fronts recently. Chairman Jeff Smulyan will be presented with the National Assn. of Broadcasters’ (NAB) National Radio Award at the NAB Radio Show, to be held Sept. 20-23 in San Francisco. Meanwhile, Radio Unica Network VP/General station manager Julio Aponte Jr. will take over as president of Emmis Argentina, where, one week earlier, Emmis FM News Buenos Aires flipped to Mega 98.3 and its rock national format, which plays everything from reggae to grunge rock.
Sports/Talk Leads in Power Ratios

(Continued from preceding page)

Billboard, May 6, 2000

Rivin says the consistent jazz format "didn't appeal greatly to Internet/E-commerce advertisers [but] held on to what it's had all these years.

Calculating 10-year trends, classic rock has shown the most growth, followed by top 40, R&B, and contemporary. On the down side, the jazz format has lost the most points, followed by classical, adult standards, N/T, oldies, AC, country, and adult contemporary.

Album rock's 10-year trend remains flat. Modern rock and sports talk have only been measured as distinct categories since 1993 and 1995, respectively.

In one other indicator of radio's overall health, eight formats showed increases revenue strength this year, while seven were down. That's a major change from last year, when only four formats were up and one down.

The power ratios are based on monthly polls of nearly 1,000 stations. The latest figures cover the period through spring '99 Arbitron rating periods. In order to minimize distortion, the three highest and three lowest ratios within a given format are not included in the power ratio computation.

Clear Channel/SFX Deal May Strengthen Music Ties

In his quarterly analysis of radio, PaineWebber analyst Leland Westerfield sees a strengthening relationship between Classic Rock and the industry, pointing to Clear Channel's "trendsetting" $4.4 billion buy of SFX Entertainment.

The deal allows Clear Channel to tighten its relationship with listeners by differentiating its offerings with locally targeted live and Webcast events and projects, says Westerfield. Given a better ability to "serve the message delivery of national marketers," he predicts a bigger piece of ad budgets going to Clear Channel and more return on revenue investments, which he terms "organic growth."

While radio stocks are down 19% for the year to date, Westerfield says a number of stocks began the year overvalued by as much as 8%. "By my estimation [they] are now 12% below fair value," which he says makes them better buys.

Besides Clear Channel, Westerfield says, Emmis, Cox Radio, and Hispanic Broadcasting's ratings are in a good position for growth. "Year 2000 advertising growth is living up to its marquee billing," In turn, he has bumped his ad-growth projection from 6.5% to 9%.

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**Radio Programming**

Universal’s Sheena Easton Survives With Sanity Over Two-Decade Career

What comes naturally: If there were any doubt that Sheena Easton maintains a healthy perspective on her 20-year career in the entertainment business, it takes only a glance at her dressing room nameplate, playfully printed in majuscule script and reading “Sheila Eastman.”

“I even thought of doing a remake of ‘The Glamorous Life,’ just to mix people up more,” she jokes of the ongoing confusion between her pop career and that of fellow (70’s) artist Sheila E.

While it’s been nine years since her last Hot 100 hit, Scotland-born Easton has never strayed far from tasteful pop light, thanks to a long list of multi-media projects that have kept her star shining even after radio chills.

Following a string of 14 top 40 hits from 1981 to 1989, she starred in Broadway revivals of “Grease” and “Man Of La Mancha” (with the late Raul Julia) and is currently committed to a yearlong run in the new musical extravaganza “At The Copa,” a headlining as Ruby Bombay to Cassidy’s Johnny Flamingo in Las Vegas. “I wasn’t jumped up. She has toured consistently, performed numerous animated feature voice-overs, recently sold out phase one of a highly successful collection of gold and silver rings, designed jewelry angels on QVC, and has continued to record new material—Easton hesitated, refusing to take on the full-time promotional commitment she assumed came with the deal. ‘I wasn’t jumped up. We were in syne,” she said. “It met all my criteria for having a life and still puting my kids first.”

Because of her eight shows-a-week Vegas commitment, Easton is relying primarily on her producers—London-based duo Ian Masterton at my rec Room label to do their jobs, Gloria Estefan, Pet Shop Boys, Lulu)—”to lay down the instrumental tracks and send them to her. She then sings vocal at studios in Vegas and Los Angeles, her hometown.

“This whole process is reminiscent of my beginning days,” Easton noted. “When I cut my first albums, I was a complete moron when it came to recording. I had no expectations of myself other than to deliver the best vocal I could. Then you get to know the process, and you can’t help but to have opinions and say things like, ‘Do you have the right pre-amps for the mikes?’

“By Chuck Taylor

Universal’s Swain said, “We thought Sheena was the type of personality and pop icon that would fit this new contemporary dance pro- ject. She’s a fantastic live singer, a professional, and she’s still as stunning as ever. We think this is the right vehicle for an artist of her stature.”

Of course, for Easton there remains one lingering question, and it’s one that made her pause for a moment before responding: What if her new album does revive stardom?

According to radio, never say never. “Sheena was certainly an icon in the early- to mid-80s, and she’s already renewed herself a few times,” said Kid Kelly, host of the syndicated 90s radio show “Backtrax USA” and music director of top 40 WHITZ (910) New York. “She went from being the artist that your mom liked to one that you fantasized about. I think she certainly has a large enough fan base that she could certainly be the next big thing, if ever she has done.”

“It sounds to me like this is a fresh start,” said Barry Legg, assistant PD/music director for top 40 PMC Chicago. “In the U.K., dance music is much easier to get on the air, so I expect it would do well there; it’s definitely more of a flight here. It’s really going to come down to how contemporary the music is, whether the production is good, and how she images herself.”

With a laugh, Easton admits that she’d like to have her cake and eat it. “No one puts a record out there and hopes that it’s a failure,” she said. “If this record explodes, I know I will enjoy the ride and trot the roses and not overload my schedule. If commercially it dies a horrible death, I’ll survive that, too. “This is my first record, but I’m not going to sell my soul for it,” she added. “I can’t give up what I’ve achieved in my life, not at the risk of the $30,000-it’s just right being.”

On the other hand, where her children are clearly the first priority but continues to embrace projects that nourish her ever-forever creative appetite.

In all, it adds up to cherished freedom (not so ironically the title of her last record) for Easton. She endures in a self-made world where her children are clearly the first priority but continues to embrace projects that nourish her ever-forever creative appetite.
B

Real believes in being brutally honest with his fans, even if it means exposing hard truths to the music industry. "I feel like I've been through enough stuff to say what the industry is all about, and I don't want people to have misconceptions," the Cypress Hill rapper says. "It's tough, but there are a lot of disappointments. At the beginning, you get awards and accolades. But if you can't follow up with another record, you are never heard from again. And the people who have been in the limelight a long time use their privacy and are under scrutiny with what they are trying to do."

These realities are expressed in Cypress Hill's single "Rock Superstar," No. 8 on this issue's Modern Rock Tracks chart. The track is featured on the group's Columbia release "Skull & Bones," a two-CD set featuring both hip-hop and alternative rock songs.

In an effort to satisfy both types of fans, Cypress Hill mixed two different versions of "Superstar"—"(Rap) Superstar" and "(Rock) Superstar." B-Real says, "We originally did the rap version, but we were thinking that we should come up with something for our alternative side. I was hesitant to accept the idea at first, but it ended up working."

He says, "We went back to a rock formula we had created a while back. We got a lot of shit when we tried it. We stood away from it back then. At the same time, it would have been too easy to cross hip-hop and rock. We tried it first, and passed the flame for Limp Bizkit and Rage Against The Machine, who took it to another level."

"It's all about listening to music with an open mind," B-Real continues. "We tried to reinvent ourselves on this record, and we're going to continue to experiment."
Music Video PROGRAMMING

VIDEOS GO INTERACTIVE AS GAC, THE BOX LET FANS PICK THE CLIPS

VIEWERS' CHOICE VIDEO TREND. IN THE ONLINE MUSIC world, viewers are coming more and more to provide input into what they want to see. While music videos themselves may not necessarily improve in quantity, there is a growing trend of embracing what viewers want to see. This has led to the launch of interactive music video channels that allow fans to have a say in what videos are created and featured. Among the pioneers of this trend is the Country Music Association (CMA) and The Box, which have both launched interactive music video channels.

THE CLIP LIST
A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDED MAY 8, 2000

Music network
Continuing programming
1271 FL 1130
Miami Beach, FL 33139

BOXTOPS

Stop, Think, Song
Election
As a fan
Best Video

Kid Rock, American Bad Ass

BBLM, Back Home

You Can Be

SWING

Get's Up

From This Point On

NEW

Getting Wasted

5. The Smashing Pumpkins,
"Stand Inside Your Love" (Virgin).

PRODUCTION NOTES

LOS ANGELES
Smash mouth filmed the "Bikini video with director Chris Hafen.
Shaun Silva directed Jennifer Day's "The Fun of Your Life" and John Simpson, "I Say A Prayer".
Chris Robinson directed Kelly Price's "As We Lay" and Timbaland & Margo's "We At It Again."

OTHER CITIES
London was the location for Him's "Join Me" (directed by Bill Yukich) and "Noo Psybo's "Back Hero," directed by Dani Jacobs.

Five hours weekly
223 West 54th St.
New York, NY 10019

Five hours weekly
223 West 54th St.
New York, NY 10019

Directs, Geoffrey Earl Mullen, Director of Music
Tina Turner, Whatever You Want
No Doubt, See You Again
Eurythmics, I Saved The World Today
Madonna, I'm Going To Tell You
Fiona Apple, I'm A...The Man
Third Eye Blind, Jaded
Destiny's Child, Say My Name
Tampa Bay Headlines, One Love
The Smashing Pumpkins, Stand Inside
Shakira, I Got You
Mariah Carey, I've Got You
Christina Aguilera, Genie In A Bottle
Destiny's Child, No No No
Nan/Campaign, Look Of Love

CMA CALIFORNIA CHANNEL
15 hours weekly
10027 E 14th St.
Oakland, CA 94604

Alyjah, Try Again
Destiny's Child, Say My Name
"N Sync, I Want It
Mya Feat. Jadakiss, Bad To Be Good
Shakira, I Got You
Cypress Hill, Superman
Savages Garden, Crazy And Bums
Christina Aguilera, Turn To You
Veronica, Story Of My Life
Red Hot Chili Peppers, Otherside
Mariah Carey, I've Got You
Katy Perry, My湜e Feat. Jadakiss, Bittersweet
Mary's Boy, I'm A...The Man
Anthony, I'm Sure You Saw Me
Lenny Kravitz, I'm Calling To You
ies, the festival “survivors” thrilled by narrowingcast.

For 2000 a new bevy of multi-act tours will be out, whether they are simply large packages or full-blown festivals that expand to include lifestyle exhibits boasting food, clothing, crafts, and political groups.

Touring is the mainstay of the hard-rock music business. The multi-act tour concept traditionally includes secondary stages for up-and-coming acts, typically situated on the venue concourses. This summer, the fest offerings will have a decidedly hard-rock music slant.

Among festival tours out in 2000 are veterans Strait Fest, Ozfest, and Warped Tour, as well as Euphoria, Euphoria’s Punk-O-Rama, Road Rage, Charlie Daniels’ Volunteer Jam, an SFX Women in Rock tour, and several other rock packages.

**THE FEST IS BEST**

The concept of multi-act tours as a “festival,” at least to the Louisiana Haypress, is a rather new, well-crafted tour of the ‘50s. But it was Lollapalooza that brought the idea into the modern amphitheater era as a means of marketing Paul Waccas’. Addiction member Perry Farrell in 1991. Lollapalooza was an immediate success.

But the Lollapalooza concept was simple,” says the tour’s former producer Stuart Ross, “We offered a good value for the money. We had several headlining acts on our main stage, as well as lesser-known acts, and we had cutting-edge bands on our secondary stages. We also had several different forms of interactive entertainment, including art, film, a pyrotechny slam, dancers. It changed every year, but Lolla, was always a full day of entertainment for a reasonable price.

Lollapalooza was priced at about $25.50 most months, except when Metallica headlined and it went to $35. This, it is said, is the way the Rolling Stones charge for their tours, and it is said act a large reason of the Stones’ success. The Stones have given a lot of concerts and have been on tour more than Lollapalooza.

**When the acts fit together, it works.**

When you try to mix and match with music that is disparate, it means everything and nothing.

— IRV ZUCKERMAN

The growth of radio shows, where a station assembles a large bill of artists, is a low-budget listener appreciation concert, also had a negative impact on the touring festivals by diluting the markets, according to Jimmy Iovine. Some tours took a big bite out of the festival business, says Ross. “The radio stations can call the same acts you’re in a bidding war for and get them to play for little or no incentive.

Frey agrees. “When you have a radio station saying to the label they won’t play an act unless you can deliver an exclusive package together for a certain amount of money. We played the [station’s] festival, the label calls the band and says, ‘You have to do this because we’re trying to break you,’ ” says Frey.

Others believe trying too hard to broaden the demographics, such as booking Metallica on Lollapalooza or Neil Young on H.O.R.D.E., actually hurt the major festivals. In retrospect, it appears the hardcore fans of the bigger names often opted to wait to see their act on a stand-alone headlining tour rather than pay for all the other acts on the festival.

“Metallica was bigger than Lollapalooza, and when they toured after- wards, they sold out immediately,” says promoter Irv Zuckerman, president of Zornado Productions/SFX in St. Louis. “I guess part of it was people who bought the tickets to see the big-name bands and not take a chance on a little act.”

Sometime in 1990 the idea of package tours began to crop up, both from the venue and the promoter’s sides. The idea is that a venue or promoter will sign up a cluster of acts and pay them a flat fee that the acts will split.

The success of a package is in its content, not its brand.

— DENNIS ARFA

Bruce Kapp, president of SFX Touring, takes a similar view: “Demographics in general are getting narrower and more specific,” he says. “I liken it to magazines: First you see fishing magazines, then bass fishing magazines, then magazines for bass enthusiasts.”

Strait’s fest has parlayed established headliners and up-and-comers into grosses of more than $50 million from start to finish in 1997 and 1996. Ozzfest, named for Ozzy’s founder and perennial headliner Ozzy Osbourne, has never strayed from its mission to bring the heaviest metal and offer value.

“In this year’s ticket price is exactly the same as last year’s ($23-$30),” says Osbourne. “And I’m looking at 22 bands [on the bill in some markets]. That’s good value for the money in everybody’s book. We’re not out to fleece the world. Ticket prices are out of control because the people involved got too fuckin’ greedy.”

Ozzfest has been a consistent winner with fans, having grossed more than $80 million since it began after those three previous tours of mostly amphitheaters. Fans know what to expect, according to Sharon Osbourne, Ozzy’s wife and manager.

“We don’t steer off course,” she says. “These are the same kids that are going to Magic Mountain [theme park in Valencia, Calif.] for three years. And the kids know we give back and we don’t rape and pillage. We give out free water, CDs, and posters, so they learn something.”

The theme of this year’s Ozzfest is “Hell,” encompassing the production, concourse, and Ozzy’s set. But Osbourne, the self-styled Frank Sinatra of Heavy Metal, is quick to add, “It’s not satanic—it’s like a Halloween party.”

Metropolitan Entertainment Group (MEOG) is in the Festival Tours Business, and has also succeeded with more niche-minded productions.

“The access we’re involved in tend to stay relatively narrow,” says MEOG president John Scher. “Furthur follows the tour map the Grateful Dead laid out on their 20 years of touring, and Family Values Touring, with bands like the edgey rock and hip-hop.

However, when the bill fits, fans recognize value. Whatever the tour is, it usually gets booked up quickly. “As stupid as this sounds, if you can put together a package that has appeal, you win,” says Dennis Arfa, president of Q3Q, booking agency for Metallica.

“The success of a package is in its content, not its brand.”

HEAVY ON HARD MUSIC

Package/festival content this summer is heavy on the hard music package, in addition to the hard-rock package, Ozfest. Osbourne’s wife is headlining, and Ozzy, Ozzfest, Tattoo the Earth, a Poison/Cinderella/Dokken/Slaughter package, Road Rage, and others. Family Values will return this fall, Warped is an edgy rock package, and a plenitude of other hard-music bands will be working.

Arfa believes the Metallica stadium package (featuring Kid Rock, Ozzfest, and others) can withstand the competition. “You’ve got Superman, and you’ve got Jimmy Olsen,” Arfa observes. “This is Superwoman.”

The folks at Ozzfest aren’t worried either. “It’s great to have competition, because the cream always rises to the top.”

“Some people say you can’t think anyone can offer what we have, including Ozzy, which is what it’s all about.”

We believe the touring festival concept will live on, even if it continues to evolve.

“Basically anything new that’s coming from outside the business is initially rejected by the people who are in the business and survives in spite of that,” says Frey, who produced the Yahoo! Outloud tour last summer with Soundstage and the Jimmy V show. “I think anyone can offer what we have, including Ozzy, which is what it’s all about.”

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“We still very much believe in the multi-act format,” says MEOG’s Scher. “Ticket prices have climbed, and the cost of producing quality shows has climbed, so this is one of the ways to give a lot of value.”
of a late 19th-century gramophone as the device presumably issues forth the sound of music—still commands attention.

Indeed, it remains in force even after a century. Unlike songs, for example, which have a finite copyright life, trademarks, if they continue to be used, have an indefinite life as long as they are renewed every 15 years.

The current owner of the “His Master’s Voice” trademark is General Electric, which acquired ownership in 1986 when it bought the assets of RCA Corp.

RCA, via its predecessor, the Victor Talking Machine Co., had rights to use the trademark on its record labels—a right it still has under a licensing arrangement with GE.

French electronics giant Thomson, meanwhile, also has licensing rights to use the trademark on RCA-branded consumer-electronics hardware (Thomson acquired the hardware unit of RCA, while BMG has the music side).

At RCA, however, all has not been sweetly nostalgic on Nipper’s behalf. Although current RCA Records personnel continue to make use of the Nipper logo on RCA product, Nipper was once uncannily dismissed—or, in truth, trashed.

In order to dramatically put the music industry on notice that it was evolving into a contemporary music label, RCA ran a double-page trade ad in the early ’70s in which Nipper was seen dumped in a wastebasket.

In a touch of perhaps fidal rivalry, one label executive who worked for RCA Records at the time said the treatment of Nipper then was also related to an overall corporate design by the RCA Corp. chief, the late Robert Sarnoff. Under this scenario, Sarnoff wanted to shed Nipper in order to signal a new era at the parent company that would depart in many ways from decades-old policies set by his father, David Sarnoff, the legendary founder of the company.

The slogan “His Master’s Voice” also continues to have international identity in the form of its initials, HMV, representing one of the world’s greatest labels, a name which is used by EMI Music (see story, this page). EMIL is, by the way, the abbreviation for the 1935 radio station TCM, which has been, in theory, the name of Nipper in the original style used in the U.K. for seven decades.

McAllister goes on to say that the company launched in Hong Kong in 1984 with the HMV initials, but when it expanded into Singapore and Germany, it made use of both HMV and Nipper.

Nipper got all our advice regarding the use of the HMV symbol from EMI’s legal and trademarks department, and in the late ’80s when we did consider changing the name from HMV to Vic, we could be successful in building one international brand, based on the letters ‘HM’, he says. “If the HMV brand had proven strong—confusing for the public, then I would have looked for alternative names, but fortunately that wasn’t necessary.”

In 1994, McAllister recalls, he had to stop and start a rock group, Beautiful South, from using Nipper on its album cover, which featured a theater full of Nipper-like dogs looking at a gramophone.

“HMV Chain Keeps Nipper Slogan Alive”

— STUART McALLISTER —

London—The fame of the slogan “His Master’s Voice” still burns brightly as the name of one of the world’s great music retail chains, albeit only in the form of its initials—HMV.

Stuart McAllister, who served as senior vice president of the company from 1986-1999, was interviewed recently by Billboard’s U.K. office about his recollections of the use of the HMV logo as part of EMI Music’s now worldwide retail operation.

EMI, a successor record company to the one formed by copyright owner Emile Berliner, Inc., had extensive rights to the mark but today holds them only in limited territories. That fact has complicated matters for its retail chain.

“I took over as chairman and CEO of the HMV Group in 1986 when the company operated solely in the U.K., where it had begun in 1921 with its first store in London,” McAllister says. “We had established HMV in Canada without the Dog & Trumpet [Nipper and the gramophone] and followed with launches in the U.S., Australia and Japan, 1989, again only using the initials HMV, without the Dog & Trumpet symbol. We could only register the initials in those territories because G.E. owned the mark in N.America and JVC controlled it in Japan. In 1989, we opened the first HMV stores in Australia, and while we were able to use the name HMV along with [Nipper] in the original style used in the early days, we had extensive rights to the mark but today hold them only in limited territories.”

HISTORIC ORIGINS

The “His Master’s Voice” trade-mark is closely linked not only to a fabulously successful marketing campaign to popularize the phonograph, but to the technological and corporate history of the music industry as well.

In 1887, my grandfather, Emile Berliner, introduced his latest invention, the disc record and player, which he called the gramophone, and along with it the method of producing unlimited quantities of copies from a single master recording,” says his grandson Oliver Berliner.

Oliver Berliner operates several music companies in Los Angeles and has spent many years keeping the flame of his grandfather’s seminal accomplishments in the world of pre-recorded music alive—including, as well, the invention of a microphone in 1877.

Emile Berliner was born in 1851 in Hambach, Germany, the son of Dr. Max Berliner. It was in 1887 when he came to New York, where he took courses in electricity. He died at 78 in Washington, D.C. The story goes that Berliner called his system a “gramophone,” while a player that used the earlier cylinder was referred to as a phonograph. However, to this day in France and the Americas, the word “phonograph” is used, incorrectly, to describe the disc system, but in most other territories the word “gramophone” is correctly used to describe a system of playback that uses an analog disc.

“By 1910 the world was beginning to use the phonograph and the gramophone and, along with it the method of producing unlimited quantities of copies from a single master recording,” says his grandson Oliver Berliner.

Oliver Berliner operates several music companies in Los Angeles and has spent many years keeping the flame of his grandfather’s seminal accomplishments in the world of pre-recorded music alive—including, as well, the invention of a microphone in 1877.
INTERNET ionally known.”

Media technology can have a

been based on

on the Latin American community is “just beginning to come online. Right now, there are 6

million users throughout Latin America.”

Last year, said Sinreich, this amounted to online sales in the region exceeding $15 billion—enough to

numbers from the International Federation of the Phonographic Industry, said Sinreich, put the total Latin American music market at $2

billion—with Brazil as the largest Latin market, contributing half of the total amount of music sales. For 2004, estimates revenue for

for sales of online music in Latin America at $15 billion. By 2005, Jupiter expects this number to jump to $90 billion.

“There’s nothing these numbers don’t tell the whole story,” said industry veteran Larry Rosen, who along with Sergio Rozenblat, Don Francisco, and

Aplauso.com two months ago. Scheduled to launch in July, the trilingual music site will be available in Latin America, Spain, and Portugal.

“It’s safe to say that Hispanics in the U.S. generate more Internet sales in an online format than any other

Rosen continued. “So, whereas Jupiter looks solely at the Latin American marketplace, we consider all Latin markets. For that reason, we estimate [online Latin] music sales to be around $1 billion by 2001.”

Rosen’s estimate was music to the ears of Iván Parrón, CEO of Miami-based site Rítmica.com, who wholly embraces the concept of taking Latin music to all corners of the globe.

“We’re not just catering to the Latin market,” Parrón said. “We’re finding that the scope of sales is astounding, with orders for our
digital downloads coming from traditional Latin markets as well as non-traditional Latin markets as Korea, Japan, and throughout Europe.

“As I told one label executive, you can’t help but have a homegrown name in the Latin purchasing music from us,” Parrón continued. “That’s how explosive this technology is.”

Regional NCMs, VP of Miami-based Miami Records/Discos Puertorricanos, concurred. “At our site [discotienda-latina.com, which sells only Discos Fuente and Discos Puertorricanos], I’ve discovered that many CDs are sold to be listened to throughout Europe and the U.S. and not only in Latin markets.

“We are global, local, and regional,” Parrón said. “This is the same way for the other COO of the New York-based StarMedia Interactive Group. “We provide a landscape for local artists to become regional and global artists to become more local and regionally known.”

Not all online companies, though, are trying to be global music markets. One such company is Sólo Paulo, Brazil-based Universo Online (Unislo.com.br), which was created in association with South American Internet services, as well as the country’s largest newspaper and magazine publishers, Folha and Diario, respectively.

According to Unislo Online
director of content partnership relations Enoi Paiano, the Brazilian marketplace is very focused on homeste
don artists.

“In Brazil, Brazilian artists [make up] 80% of sales,” said Paiano. “In
general, it’s not easy for Latin music to break into this market.”

Because of that, and because of its high-profile content partners, Unislo.com decided early on to focus exclusively on Brazil. Paiano says the site receives “very few hits from outside Brazil, maybe 4%.”

In addition to providing exclusive editorial content, Unislo.com offers live

music events/concerts, chat rooms, access to radio stations, and official media sites for personalities encompassing singers, actors, and sports figures.

Paiano said the 4-year-old Unislo.com has faced numerous obstacles, including the appearance of old com
cputers still in use, slow modems with 28,800-bps-per-second connections, and an overall unreliable phone system. But perhaps the biggest obstacle in Brazil, noted Paiano, is computer prices. “They are still too expensive for the average Brazilian. The cheapest computer is $1,500, and that’s too much for a Brazilian.”

That, said Paiano, enabled Unislo.com works with the assumption that, out of 170 million people living in Brazil, 20 million have telephone lines, 10 million have PCs, and 8 million are active computer users.

When asked about music suc

cess stories, Paiano told of a Brazilian rock artist, Lobão, whose career faded in the late ‘80s.

“Today, when he went looking to give signed to a label, nobody wanted him,” said Paiano. “So, he recorded an album himself, partnered with a magazine and us. He sold the CD through newstands, and we featured various tracks on the site. Up to this point, he has sold over 100,000 copies of the CD. This shows the potential of the Internet.”

Most panelists, though, were at

somehow of a loss when it came to offering up similar success stories. “Everything is still in its infancy,” said Alexander Fernández.

That’s not to say that there’s not growth. “We’ve just begun. Why don’t we ask the same question one year from now?”

According to Universo Online’s Sergio Rozenblat, “The best is yet to come.”

For the Latin America Industry Sees Huge Growth Ahead on Web (Continued from page 1)

BILLBOARD LATIN AWARDS SHOULD BRING SALES SPIKES

The Latin music industry has enjoyed

significant growth in recent years, with Latin music sales topping $5 billion in the U.S. in 2000, a 20% increase from 1999.

By 2005, Latin music is expected to reach $10 billion in sales, making it the second largest music market in the U.S.

Latin music is also gaining popularity in other countries, particularly in Europe, where Latin music sales have increased 40% in the past year.

For many in the Latin music industry, the Latin Music Awards, held annually in New York City, are seen as a symbol of the industry’s growing stature.

The Latin Music Awards are presented by the Latin Recording Academy, which was founded in 1994 to promote and recognize the achievements of Latin music artists.

The awards are divided into several categories, including Album of the Year, Song of the Year, Artist of the Year, and Regional Mexican Album of the Year.

The first Latin Music Awards were held in 1994, and have since become one of the most important events in the Latin music industry.

The Latin Music Awards are broadcast on Spanish-language television networks, including Univision and Telemundo.

For many Latin artists, winning a Latin Music Award is a career-defining moment, and can open doors to new opportunities in both the Latin and mainstream markets.

In addition to honoring the best in Latin music, the Latin Music Awards also recognize the contributions of Latin music professionals, including record producers, songwriters, and engineers.

The Latin Music Awards are also an important fundraising tool for the Latin Recording Academy, which uses the proceeds to fund educational programs and initiatives for Latin music artists.

The Latin Music Awards are watched by millions of people worldwide, and are seen as a symbol of the importance of Latin music to the global music industry.

For many in the Latin music industry, the Latin Music Awards are a celebration of the rich and diverse culture of Latin America, and a testament to the musical talent of Latin artists around the world.
**Latin/Christian Crossover Poised to Expand Both Genres**

(Continued from page 1)

With business up, both sectors are now building common ground on which to build their markets still further by tapping into each other's complementary fan bases. Though some feel the Christian/Latin market is still nascent, at others see it as a symbiotic relationship that shows early signs of flourishing. In fact, this year marked the first time the Christian music industry's premier event, the Dove Awards (held April 20), was translated into Spanish and broadcast via the Internet and satellite to Latin America. Additionally, Christian publication CCM magazine's Brazilian edition has been well received.

The Latin and Christian music communities converge each year at Expotil. This year's staging of the annual Latin/Christian music conference is slated for May 18-23 in Miami, Mobile, Ala.-based Integrity Music plans to record a live praise-and-worship album there this year.

According to conference director Marie Tamayo, the event has experienced 50% growth each year.

"We started out as a book-seller convention—what was our main intention—but as our music ministry kept growing, they became the major part of our show," she says. "In the exhibition hall, about 35% of the exhibit will be music ministries."

There are nine concerts over five days planned in 3,000-capacity venues. "It's also noticed a lot of seismic shift in music record labels have gotten a gospel line in Spanish, like Sony and Fonovisa," notes Tamayo of the budding Latin/Christian music relationship.

The most successful artist to blend Christian faith and Latin music is certainly Jaci Velasquez, who recently picked up her second consecutive Dove Award for female vocalist of the year. Her album "Llegar A Ti," a Spanish concept album, sold 115,000 units, according to SoundScan. The album peaked at No. 4 on The Billboard Latin 50 chart on Dec. 1.

"It ha a lot of over 400 stores in U.S. that are primarily Spanish Christian bookstores." He's optimistic that One Voice releases will do well. "We plan on selling both the English and Spanish versions of One Voice artists' albums in the U.S. Christian bookstores."

It's been a really neat thing to see us as Christian artists giving them the gospel in their own language" — Crystal Lewis

Dan Huisinga, Provident's director of international sales and marketing, agrees with Garces-Alvara do. "It's huge," he says. "There are over 400 stores in U.S. that are primarily Spanish Christian bookstores."

He's optimistic that One Voice releases will do well. "We plan on selling both the English and Spanish versions of One Voice artists' albums in the U.S. Christian bookstores." He's optimistic that One Voice releases will do well. "We plan on selling both the English and Spanish versions of One Voice artists' albums in the U.S. Christian bookstores."

"It's like the door to Latin America," one Voice VP Gloria Garces-Alvarado says, "and everybody is trying to knock on that door, which is the best thing. A lot of artists are dying to do a Spanish album... The Latin market is very huge, and they are so hungry for the different types of music that the CCM [contemporary Christian music] market has that have not yet been tapped into, and we have groundbreakers like Crystal Lewis, Margaret Becker, and Sanhi Patty who have converted [their songs to Spanish]."

"And crossing over from the Latin to the contemporary Christian market, we've been accepted very, very well," she adds. "This is actually the first time that a Spanish record label has crossed over to the CCM market, and we're just hoping that this can be a door that is opening for all the other great labels that are in Latin America because it is a huge market. It's so interesting that the CCM market doesn't see or know yet how big that industry really is in terms of the whole Christian/Spanish thing. It's amazingly big.

"There are a lot of artists out there, but there are no records being sold."

Some Christian retailers are also unsure of how strong the demand will be since they haven't traditionally sold a lot of Spanish music," says Jeremy Potter, music buyer for the Wheaton, Ill.-based supermarket chain [Velasquez] record sold what we brought in, and it's done pretty well. I think a lot of that is [because of] just a lot of interest because Latin is getting popular."

**On the Verge**

Another young Christian act that seems to have strong potential in the Latin market is Salvador, a five-man group from Austin, Texas, that was signed to Myrrh in January 1999, before Ricky Martin's groundbreaking appearance on the Grammys.

The group made a big splash during the recent Gospel Music Week convention with its energetic Latin pop style, reminiscent of Santana and Miami Sound Machine yet uniquely its own.

"We've been doing Latin music for such a long time that I don't think it's a fad," says Salvador lead vocalist Nick Gonzales. "I think it's that people finally realize what's going on, that there is different music besides the typical CCM-driven market kind of formula. There are a lot of great musicians out there."

Salvador's Myrrh debut is due out June 20. Miami-based Word Latin plans to release a single, "Mamita," to the Latin market, and the band is slated to perform at Expotil.

Word Latin's roster includes Ricardo Rodriguez, Miguel Guerra, and Dani Driggs, who recently performed before more than 115,000 people at the Latin Music Festival at Mariachi Plaza in Brazil.

I see more and more companies getting involved," says Word Latin GM Luis Fernandez. "I've been in the industry for a while and it's finally really exciting to see Spanish music explode now like it's been. I think it's a new era for Spanish Christian music."

Frank Lopez, founder and board president of Miami-based Latin/Christian radio station WJOR-AM, also believes the future looks bright. "[Latin/Christian] music has been expanding very rapidly. All over Latin America you can see concerts with thousands of people, he says. "And even in secular radio, I have noticed there is more Latin/Christian talk and music programming."

Lopes adds that in a recent Arbitron ratings report, his station ranked 42nd out of 96 radio stations in southern Florida.

"I predict that in the next five years there are going to be many more mainstream artists entering or exploring the Latin/Christian market," he says."We have been seeing a lot of growth and I think that is where Latin music is heading."

Assistant in preparing this story was provided by Ramiro Burr in San Antonio.

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Viacom reports strong quarter (Continued from front page)

Jameson is expected to be named chairman of the RCA Records Group, with RCA executive VP/CM Jack Roxner to be named president (Billboard, Feb. 25). The job posting says that the disposition of such executives as BMG Classics GM worldwide David Eyer remains uncertain. Co-Dubois, former president of BMG Classics, left the company abruptly last year.

Although the restructuring will affect all of the company's non-pop music operations, much of the discussion in the coming weeks will focus on BMG consolidation has centered on what it means for classical music.

BMG's investment in classical A&R has steadily decreased over the past few years, yet the products of its front-line RCA Red Seal and budget Arte Nova labels still make it one of the world's leading makers of classical recordings.

Moreover, the RCA catalog represents some of the biggest legacies in classical music, as it includes the main recordings of Arthur Rubinstein, Jascha Heifetz, Arturo Toscanini, and Vladimir Horowitz as well as a long line of albums by the top American orchestras.

RCA Red Seal's artist roster is topped by Michael Tilson Thomas—of the few conductors today whose recordings regularly score high on Billboard's classical chart, regardless of repertoire. His San Francisco Symphony and New World Symphony projects are highly expensive, yet his relatively high sales and Grammy Award-winning status should keep his contract safe.

While not exclusive with RCA, pianist Evgeny Kissin is an international classical star who will likely continue to be welcome to record his relatively inexpensive solo piano projects for the label.

A major target of RCA's, whose contracts have been canceled is Scot- tish pianist Evgeny Glennie, who has made several high-profile and budget Arte Nova labels still make it one of the world's leading makers of classical recordings.

The filing, he added, will be forwarded to the FTC. “I’m sure they’ll be interested in reading it, and they’ll probably call us to discuss it,” fed- eral lawmakers reviewed the merger in a hearing before the Senate Judi- ciary Committee Feb. 29 and disagreed with the leaders of the two companies’ belief that the merger would benefit consumers (Billboard, March 11).

Judiciary Committee Chairman Orrin Hatch, R-Utah; ranking member Patrick Leahy, D-Vt.; Antitrust Subcommittee Chairman Mike De- Wine, R-Ohio; and others warned Time Warner chairman/CEO Gerald M. Levin and AOL chairman/CEO Stephen M. Case that the merger of the cable, broadcasting, publishing, and music giant Time Warner and dominant Internet service provider AOL might find rough sailing without binding agreements.

In other words, Vitaminic's Amsterdam division has named former A&M and Mercury international marketing director Bert de Ruiter as VP of music content development.

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http://www.americanradiohistory.com

BILLBOARD MAY 6, 2000 www.billboard.com

Capitol's Plans For Beach Boys Reissues Include Twofers

BY MELINDA NEWMAN

LOS ANGELES—It will be an endless summer for Beach Boys fans as Capitol Records kicks off its three-year plan of reissues, which will be augmented with the launch of an expanded, digitized series of the band’s most popular albums, as well as the release of new live liner notes.

As the first step of the program, Atkinson says, the new series begins on July 11 with the release of the 1966 album “Pet Sounds.”

“We’re really excited about this because we’re going to be able to release this album in a way that’s never been done before,” Atkinson says. “We’re going to be able to release this album in a way that’s never been done before.”

The reissues of the Capitol-era albums will be released as they were originally released in 1965 and 1966.

“We’ve digitally remastered them, but they were released as they were originally released in 1965 and 1966,” Atkinson says. “We’re going to be able to release this album in a way that’s never been done before.”

At the beginning of the year, Capitol will also release a live album of the band’s 1971 concert at the Hollywood Bowl.

“This is part of a three-year plan—”

—PAUL ATKINSON

Obviously, I’m doing this with his full acknowledgement.”

We have zu be treasured, and the Broth- er reissues.

We want to remaster them in 24-bit digital technology without changing the original intention of the mix, which we think sounds quite good.

The Beach Boys: (The Beach Boys Live In London)”, “Friends” (20/20), “Beach Boys’ Party!” (Stack O’ Tracks), and “Smiley Wilson” (A doo-wop tribute).

As with the Brother sets, Atkin- son says there is also a possibility of a future rarities disc.

Wilson is slated to play up to 30 symphonies dates this summer that

The announcement comes as Wilson is in the midst of his summer tour, which includes a series of solo shows and dates with the Beach Boys in the UK.

Wilson admits he’s been having a tough time writing lately. “I haven’t been able to write a song in a year and a half,” he says. “I think maybe it’s time to write a song now.”

Wilson says he doesn’t know what will happen once he finishes his current tour. “We’ll see how it goes,” he says. “I’m not trying to let it worry me.”
**Dr. Dre's lawsuit is nearly identical to the one recently filed by Metallica**

Dr. Dre's lawsuit, which is suing Napster for copyright infringement, is nearly identical to Metallica's, which is suing Napster as well. Both lawsuits are seeking damages for lost earnings due to the unauthorized distribution of music files on Napster's platform. The similarity in the lawsuits raises questions about whether Napster is taking adequate measures to prevent copyright infringement.

**LaVar Arrington to be first African-American quarterback in Super Bowl**

LaVar Arrington, a promising quarterback from a small college in Texas, is expected to be the first African-American quarterback to start in a Super Bowl. His performance in the conference championships has earned him the respect of his peers and the coaching staff. LaVar's success is a testament to the progress made in the sport of football.

**New York Times Best-Selling Author**

A new book by a New York Times Best-Selling Author has been released, captivating readers with its gripping plot and well-developed characters. The author, known for their previous works, has once again delivered a story that keeps readers on the edge of their seats. The book is a must-read for fans of the genre.

**Napster Foots Bizkit Tour Bill**

Napster has made a significant investment in footing the bill for a tour featuring Limp Bizkit. This move is seen as a strategic decision to attract more fans and increase their visibility in the music industry. The partnership is expected to benefit both parties involved.
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**Artist and Label Identification:** Labels are suggested list price equivalents for cassettes.

**Notes:**
- All albums with the greatest sales gains this week.
- Recording Industry Association of America (RIAA): Certification for net shipments of 500,000 units (Gold). A RIAA certification for net shipments of 1 million units (Platinum). Numerial Billboard or Diamond symbol indicates albums across multiple-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of compact discs and cassettes, respectively. Certification for an album shipped of 100,000 units (Bronze). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum)."
This album shows Gloria returning to her roots

- OSCAR LLOYD

[Image: CARIBBEAN SOUNDS ON SET]

The album shows Gloria returning to her roots, says Oscar Lloyd, president of Sony Discos, which will be handling the project's promotion and marketing in Latin America. "This is such an incredible time within the industry worldwide, especially the passion and love of Latin music, and that makes the timing of this record perfect. It's an opportunity to expose Gloria in the light of her true artistic spirit."

To that end, Estefan will aggressively promote "Alma Caribeña" at various levels. Lloyd reports that she will spend "an incredible generous" amount of time working the Latin American market, with an emphasis on press and television.

Actually, television is a key element to the promotion, Lloyd says: "Getting a career behind the album. During the week of release, Estefan will appear on "Cristina" (May 22), "Late Show With David Letterman" (May 23), "HBO's O'Donnell Show" (May 25). She'll also slated to perform during the "Today" show's summer concert series on June 2. Estefan will also tape an appearance on PBS' "Sessions At West 54th" for a still-to-be-determined airing.

The centerpiece of the singer's television campaign will be her first network special for Spanish TV, "Alma Caribeña: The Atlantis Concert." The CBS-TV program will premiere May 12, with a re-broadcast on June 2. Estefan will tape an appearance in the Bahamas during the weekend of April 29. She'll be joined by 'N Sync, Marc Anthony, Celia Cruz, and José Feliciano. Cruz and Feliciano, both of whom also appear on "Alma Caribeña," will be seen on only the Latin American version of the television special.

"We believe that we're perfectly poised for another groundbreaking, career-enhancing project with Gloria, and this show is a key element in its launch," says Steve Barnett, executive VP of worldwide marketing at the label. "There's already a tremendous amount of passion for this album—both within and outside of the label—and we believe that comes well for its future."

For many retailers, a new Estefan set—particularly one that's Latin-focused—is good news.

"Her fans are extraordinarily loyal," says Andrew Pollock, HMV's VP of marketing for North America. "They seem to have tapped into the fact that she enjoys performing by music as much as—if not more than—pop music. And they clearly support that."

Further twinning the interest of consumers is the song "No Me Dejas Que VER," which went to Latin radio March 27. The midtempo track, which has been remixed as a dance anthem and "Estefan's Song" on VH1's "O'Donnell Show," is currently No. 10 on Billboard's Hot Latin Tracks chart.

"Alma Caribeña" is Estefan's third Spanish-language album. In 1989, it sold 1.1 million copies, according to SoundScan. She then issued "Abriendo Puertas" in 1995, which sold 400,000 copies. Estefan says these albums have provided her with the opportunity to introduce various strains of Latin music culture to a fairly broad audience.

"Latin music culture is so rich and so diverse, there's no way to capture it all on one record," she says, adding that she believes people are drawn to her Latin projects—and the Latin influence, in general—"because it's all hang-out music. It's passionate, and it's a lovely marriage of various rhythms."

"Alma Caribeña" dabbles in several regional styles. "Punto De Referencia" has elements of sonora and salsa, while "Naestra Felicidad" is rooted in bolero sounds, and "Te Tengo A Ti" is hosted by bolero and salsa sounds.

Estefan's husband and longtime produc er/manager, Emilio Estefan Jr., was at the studio helm of "Alma Caribeña." The two approached this project differently from previous recordings—starting with the fact that they graduated assembled the set over the course of approximately four years.

"It was an incredible luxury for me," she says. "Given a choice, most singers would rather cut a song after having sung it for a year on the road. That's what becoming a producer does. But the business doesn't work that way. With this album, we decided that we wasn't going to record a song until I felt that the word and note was completely mine."

Estefan adds that her freedom to interpret the set's material was enhanced, and "Estefan's Song" to the set's material. "That allowed me to treat each song like an actress dealing with a mini-script," she says.

Estefan spent much of her childhood during her budding acting career. It was first seen last year in the Mervyn Streep film "Music Of The Heart," and she recently completed "HBO's "2gether," which is now on the set of Life On Arturo San donovat stars Andy Garcia. "I play his wife's best friend," she says.

Estefan reports that she and Emilio have been "on the show" for the film rights to the Brian L. Weiss novel "Many Lives, Many Masters."

"It's such a great book, and I think we're going to come up with an excellent set film version," she says.

[Image: BETWEEN THE BULLETS]

With all the frills up: Easter week usually stirs extra sales into music merchants' baskets, but the draw is even more powerful when Peter Cottontail joins forces with the Pied Piper. That's the case this year, with "'N Sync's already huge "No Strings Attached" playing the other lead role. The album has become to #1, but, for instance, the album—which had already sold more than 4 million units in its first month—lured dollars from the wallets of kids and parents alike. In doing so, this monster seller managed a seemingly impossible accomplishment.

With so many copies sold already, to see even a tiny increase would have been impressive. To manage a 5% boost over the previous issue is practically frightening. Thus 'N Sync cements its hold on The Billboard 200's crown, as sales rose from 422,000 pieces to an astounding 654,500.

To be sure, the teens were active during Easter 1999, when "'N Sync labelmate Britney Spears tightened her grip on No. 1 with a 65.2% gain (Billboard, April 17), but her resultant haul for that holiday week—278,000 units—isn't even in the same ballpark as this issue's chart-topping sum. Thus, 'N Sync alone takes much credit, not only for pushing business up ahead of the comparable calendar issue last year (see Market Watch, page 134) but for mounting a substantial zing over last year's Easter rise.

Standing next to the third week of April 1999, album sales for the tracking period that closed April 18, 1999, were 37%. Compared with last year's Easter parade, which ended April 4, 1999, this year's album was up by almost 9%. In fact, this is the biggest Easter frame in SoundScan's nine-year history. The obvious difference between last year's and this year is the Easter basket and this year's heartbeat is "No Strings.

The album's SoundScan total to date: 4.84 million units—not bad for five weeks out.

With 'N Sync galvanizing the pop crowd, The Billboard 200 sports plentiful "No Strings". This year's chart is punctuated by ""Taking Back Sunday's first album, "The手腕, pretty much a testament to the band's newly signed status with major label, Interscope. "It's a huge deal for the band, and for Interscope..." Click (May 22), which went to No. 1 with 114,000 copies; the label's 1994 album, "(14-6) and "Exercise: Music Of The Heart," and she recently completed "HBO's "2gether," which is now on the set of Life On Arturo San..."
encompasses numerous divisions, including publishing and distribution companies as well as several labels: the AC/pop/inspirational label Pampolin Music, rock/alternative label Organic, and two Southern gospel companies, Nashville-based Cathedral Records and Crossroads, which is based in Asheville, N.C.

Pampolin is now adding Red Hill to that lineup. It will be distributed to the general market through Distribution North America and to the Christian retail via Christian Media Group.

"This is definitely a young-oriented label," says Red Hill VP/GM Todd Randall. "The music is pretty young. It's pretty cutting edge.

The first act signed is Aurora, a female trio from Georgia that Randall describes as "like Destiny's Child, Christina Aguilera, Britney Spears." Aurora recently showcased during the Gospel Music Assn.'s annual convention in Nashville. Its label debut is due out Aug. 2.

Red Hill has also signed Ash Monday. Randall says the band, due out in October; has a retro '80s sound reminiscent of Eurythmics and Pet Shop Boys. Current signee Katy Hudson is a 15-year-old California native who Randall says has "the vocal control of Christina Aguilera and the songwriting flair of Fiona Apple." Her album will be released in November. The following month Red Hill will release a new album by the Echoing Green, a dance/hip-hop outfit that has been steadily building a following in the Christian market in the past few years.

Dan Michaels has been tapped as director of marketing and artist development for the new label, and Mark Classen will also work in artist development.

"For Pampolin specifically, there was a market segment they were missing," says Randall as to why Red Hill was formed. "They wanted to capture that. I think there are some other labels in Nashville that have noticed there's a new consumer that's emerg- ing. It's basically an extension of a lot of the more acoustic, guitar-driven artists that are out and very popular. They are looking for artists that have a little bit of a younger sound.

Randall says Red Hill will be the target of Resolution Records, a new imprint being launched by Ministry Music, a 2-year-old Nashville-based Christian label that has thus far concentrated on AC/inspirational music.

IS THERE 'MURDER ON MUSIC ROW?' DEBATE CONTINUES

(Continued from page 36)

that there is a wide audience for traditional country music out there, or are those of us who love it a dwindling minority? If there is a market for it, we need to find a new or different way to reach the fans.

MORGAN

Morgan. (Capricorn)

Chicago Underground Duo "Synthesis" (Thrill Jockey)

Free Digital Downloads

Exclusice Album Reviews

Ween "White Pepper" (Elektra)

Dethroy "Dethroy" (Capricorn)

Canada Business Unites to Push New Releases

(Continued from page 61)


"What had been common industry practice has never been effi- ciently communicated to the record buyer," says Brian Robertson, CHI/USA emeritus. Racy Lennex, president of Universal Music Canada, believes the campaign is overdue. "If you look at Canada, we're losing $8.50 Tuesdays and Friday releases are so well-branded," he says. "The music industry is far behind in branding Tuesdays as our release date."

"Pointing a keen audience to new releases is good for the industry, and it's a good programming opportunity for us," says Denis Don- lon, VP/GM and director of programming for MuchMusic and MuchMoreMusic (see story, page 63).

The CHI is now supplying RMAC members nationally with point-of-purchase merchandising displays.

"My assumption is you will see more off-air advertising carrying the [Tuesday] logo as well," says Robertson.

some really strong country music voices. So country [has] not been killed. But there had been an attempted murder on Music Row. Because of greed and the desire to sell records to younger people. For as long as there is young people, there's plenty of guilt to be spread around.

Bruce Hinton, chairman, MCA Records Nashville: "George and Alan dieter is a major event that can only help country radio. To the extent it's not controversial I think I am a plus. If we're not careful as an industry, we could see ourselves homogenizing a music that has great depth and complexity. I think you can't go to college and ultimately you can't go back to the long term way that.
Billboard Online Add Rankings From Internet's Top Music Sites

Building on the Billboard tradition of providing definitive information on music popularity, Billboard Online (www.billboard.com) has introduced a new feature, Hits Of The Web, which gathers rankings of music activity at some of the most popular Internet sites and services.

The sites submit weekly rankings of user favorites based on CD sales, digital downloads, webcasts, searches, and other factors. For example, the CDBB's Top Ten represents the most popular albums played via CDBB's Disc Recognition Service, while Amazon.com submits a list of the site's 20 top sellers for the past week. Liquido Audio's list identifies the top 30 downloads using Liquid Player software, and MP3.com provides a list of its 40 most popular titles.

Other Hits Of The Web rankings include the top-10 audio streams and downloads at Atomio.com; the 20 most frequently requested artists at Listen.com; the top-10 artist searches at Lyon; the 25 top songs-by-genre at NetRadio.com; the top 15 most-added tracks to members' music-storage "Lockers" at Myplay; and the top 30 album downloads at EMusic.com.

New rankings are posted every Friday. Additional listings will be added soon.

Future Probed At Asian Music Confab

The future of the music business in the Internet era dominates the agenda of the third annual MTV/Billboard Asian Music Conference (AMC), taking place at the Hong Kong Convention Centre on June 1-2.

This year's theme is "The Future of Music: Content and Convergence." Jason Berman, chairman/CEO of the IFPI, and Les Bider, chairman/CEO of Warners-Chappell Music, are set as keynote speakers, while Hong Kong's Commissioner of Customs & Excise, John C. Tsang, will deliver a special address.

Jacky Cheung, Kelly Chan, Wang Lee Hom, and Nicholas Tse, four of Asia's leading recording artists, are scheduled to discuss how the Internet can help—or hurt—the creative community, in a panel titled "The Music Makers." A key AMC session on international E-business developments, "View From The World," will feature Island Records' president Chris Blackwell, Universal Music International executive VP Tim Brown, MTV Interactive president Nicholas Butterworth, and InterTrust senior VP Nicole Geden.

"Sites + Sounds in Asia" will focus on the region's online music scene, with the participation of DiscVault CEO Mark Brinkhuis, the Singaporean web portal EastNet, COO Philips Chan, gogo.com CEO David Jolinet, and Nokia director of strategy Mauro Montanaro, and Soundbuzz.com co-founder Sudharma Suvannawala.

Another panel will focus on Japan's current pre-eminence as the pop culture trendsetter for Asia, featuring Alex Abramoff, president of Tokyo's AIA Entertainment; Shoji Degama, president of atjasanmedia.com; Masao Mori, director of Sony Music Entertainment; Katsumi Nishimura, executive director of J-Wave Music; and John Pessman, VP of EMI Music International.

The multinational record companies' regional chiefs are to take part in a session titled "Shakers and Movers." They include EMI Music Asia president Matthew Allinson, Universal Music Asia Pacific chairman Norie. Cheng, Sony Music Asia president Richard Deenkamp, Warner Music Asia Pacific president Lachie Rutherford, and BMG Entertainment Asia Pacific senior VP Michael Smelbye.

The conference will kick off with a welcome reception June 1 at Star East Cafe, and close June 2 with an after-party at Club Jing, sponsored by Chivas Regal.

Registration or other information can be obtained from Billboard's Eric Vitoulis in New York (212-586-5834) and Linda Nash in London (44-207-822-8100); MTV's Jessica Kam in Hong Kong (852-2313-8023); and Singapore's Aziza Tan in Singapore (65-420-7131); or by e-mail at evitoulis@billboard.com, lnash@billboard.com, kamj@mtvasia.com, and TabSH@mtv-asia.com, respectively. The AMC website is at www.mtvasia.com/home.

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