New Work-For-Hire Law To Be Examined

The Arguments From Both Sides

BY BILL HOLLAND
WASHINGTON, D.C.—In an effort to inform readers of the different views concerning loss-of-artists' rights issues growing out of the new law (Public Law 106-13) that amends the Copyright Act to make sound recordings a category of works made for hire, Billboard offers a point-by-point presentation of the views of the Recording Industry Assn. of America (RIAA), which put forward the measure in Congress, and of those artists, artists' representatives, and copyright law experts who disagree with that position and believe it should be repealed or modified.

The Copyright Act, expressing the will of Congress, states that when a creative work is "set into tangible form," the copyright, which grants the benefits of authorship or ownership, immediately becomes the property of the author who created it. The author or creator can rightfully claim copyright.

However, the Copyright Act states a limited exception to this rule: a work made for hire. As the phrase suggests (Continued on page 111)

INDIES STILL WARY OF DIGITAL MARKET

BY CHRIS MORRIS
CLEVELAND—While some independent distributors have already ramped up alliances with Internet-based firms, most remain analog players in an increasingly digital world unconvincing that new arrangements will result in great profits in the immediate future.

Many, if not the majority of the independents—while certain that there are opportunities on the horizon—are cautiously mullng their choices in the digital universe, in the belief that concentrating on the here-and-now is the best route to take at a time when the ultimate worth of Web sales remains unknown.

Most distributors—many of whom (Continued on page 114)

O'CONNOR HAS 'FAITH AND COURAGE'

ATLANTIC SET SPEAKS OF PRAYER, POWER OF HUMAN VOICE

BY MELINDA NEWMAN
LOS ANGELES—Sinead O'Connor has found that the hardest part of creating music is often getting out of the songs’ way.

"The album does itself," she says. "If you listen to what is inside you and get out of the way, it takes you on the journey. On this album, I've recorded myself going on the journey."

And what a trip it is. Her new album, "Faith And Courage," signals a number of transitions for O'Connor. Her first full-length album of new material since 1994's "Universal Mother" (1997's "Gospel Oak" was an EP), it's her debut for Atlantic Records. The title comes out June 18 in the U.S. and will be released in other territories the same day or the following week. Admittedly wary of international conglomerates, O'Connor says that she's happy with her 1998 move to Atlantic (Continued on page 111)
britney spears

oops!...I did it again

New album in stores May 16, 2000

featuring the smash single "oops!...I did it again"

AMERICA'S TUNING IN TO SEE BRITNEY ON:

- FIRST LISTEN 5/9
- BRITNEY 1515 5/12
- BRITNEY WEEKEND 5/14
- TOTAL REQUEST LIVE 5/16
- THE BEACH HOUSE 5/27
LATE NIGHT WITH CONAN O'BRIEN 5/9
THE ROSIE O'DONNELL SHOW 5/12
HOSTING and PERFORMING ON
SATURDAY NIGHT LIVE 5/13
THE VIEW 5/17
NICKELODEON'S ALL THAT 5/20
THE WORLD MUSIC AWARDS 5/25
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Will Artists Fight For Rights As Webster Did?

Artists’ idealistic defense of social principles can often make a real difference in our culture, but artists’ practical defense of ownership rights to their creative works can sometimes make history. Noah Webster, the 18th-century American patriot, copyright pioneer, and editor of the dictionary that still bears his name, always admired how gallant creative people could be in the protection of their civil ideals, but he lamented how tragically irrelevant they could prove when it came to protecting their own interests.

In 1786, Webster rode into the battle at the head of an army of schoolmasters, devoting an educational text for his new nation’s schoolchildren, which was popularly known by 1878 as “The American Spelling Book.”

The book altered the course of education in the U.S. and transformed the domestic contours of the English language. Eclipseed only by the Bible, the book was once lauded as “the best book the government ever published.”

“Webster’s—"in the words of Harlow Giles Unger; author of “Noah Webster: The Life Times Of An American Patriot” (John Wiley & Sons, 1980)—"was a status symbol, a sign of national pride, a guide to unity among Americans in peace, as much as the declaration of political independence had united them in war.” Webster’s spellers, followed by a grammar book, a reader, and, after 1808, the “–08” series of “Comprehensive Dictionary Of The English Language,” embraced and validated a free people’s evolving vernacular, with such spelling reforms as “jail” instead of “gall,” “raid” instead of “defense” than “defend.”

Webster’s was a tool which was to be a guide for people’s creations.

So learned did Webster become in the art of articulating the codes of justice that underlined democracy that his 1786 patent “Sketches Of American Authors” was confirmed by the U.S. Constitution that in 1874 replaced the Articles of Confederation. Article 1, Section 8, Paragraph 9 of the Constitution gave Congress the power “to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.” In 1830 Webster convinced Congress to enact a new federal bill that gave authors the right to copyright their works for 28 years, with their wives and children able to renew it for another 14 years.

The law remained in effect until 1909, with the latest Copyright Act revised in 1976 and enacted in 1978, which guarantees copyright holders life protection plus 50 years. Recently, to conform to international standards, the term was changed to 90 years.

Words have music, both harmonious and discordant, and the language in a law can be a model of fairness or a crude tool of manipulation. Laws were never meant to be a guide for people’s behavior, but rather a framework that sets the stage for each new generation. And the stage that the Websterian law created allowed a legal loophole will allow artists to establish ownership of recordings they created—that’s completely unfair!”

In an April 27 article in the Los Angeles Times, RIAA president/CEO Hilary Rosen found herself faced with such questions as, “So the idea that you had somebody slip this amendment under the door in 1998 right...so that the record industry could retain control over the masters in year 2013, when there is a possibility that a legal loophole will allow artists to establish ownership of recordings they created—that’s completely unfair!”

In response, Rosen said, “I understand that people are suspicious, but there is nothing I can do about it.”

Then she asked, “How does it feel being criticized as an anti-technology agent who is trying to stifle the triumph of the lyricist’s art. It was a legal and personal activist’s achievement as well, because Webster had to fight hard on the legislative front for his scholarly ideas and creations. Since America had severed ties with Britain and Europe, Webster was able to make his own laws. He conceived a dictionary, a book that was to serve as a guide to the English language. Eclipsed by the Bible, it was once lauded as “the best book the government ever published.”

Strong Sales, Reduced Losses For Name Warner Did?

BY GARRY BANN

NEW YORK—Navarre Corp., the New Hampshire-based radio, TV, DVD, CD, and software distributor, reports overall record sales and reduced losses for the fiscal year that ended March 31. Meanwhile, improved inventory- management efficiencies and reduced losses for the fiscal year that ended March 31. Meanwhile, improved inventory-management efficiencies and reduced losses for the fiscal year that ended March 31. Meanwhile, improved inventory-management efficiencies and reduced losses for the fiscal year that ended March 31.

The company—which has seen its stock price decline more than 80% in the past year—has hired Los Angeles investment bank, Suiter, pay to advise the company in its strategic alternatives, including potential merger and acquisition opportunities.

The net loss for the year—which includes Navarre’s investment in NetRadio.com, which went public in October 1999, as well as its digital distribution division, eSpice—decreased to $7.79 million, or 33 cents per share, from a loss of $22.67 million, or $1.96 per share, the previous year. Excluding Internet-related costs, net income was $41.3 million, or 24 cents per share.

Full-year net sales increased 36% to $285.17 million, up from $210.39 million the previous year. Music sales—which also benefited from strong performances in the children’s and holiday markets—rose 60% to $285.17 million.

Navarre’s net loss dropped to $2 million, or 9 cents per share, from a loss of $22.28 million, or 96 cents per share, in the year-earlier period. The company’s net sales increased 15% to $1.05 billion, or $6.71 per share.

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No. 1 IN BILLBOARD
VOLUME 112 • NO. 21

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Top ALBUMS

1. THE BILLBOARD 200
2. BLUES
3. CONTEMPORARY CHRI$$TIAN
4. COUNTRY
5. GOSPEL
6. HEATSEEKERS
7. INDEPENDENT
8. INTERNET
9. KIDS AUDIO
10. THE BILLBOARD LATIN 50

Top CATALOG

1. POP
2. R&B/HIP-HOP
3. REGGAE
4. WORLD MUSIC
5. THE BILLBOARD HOT 100
6. ADULT CONTEMPORARY
7. ADULT TOP 40
8. COUNTRY
9. DANCE / CLUB PLAY
10. HOT LATIN TRACKS

Top SINGLES

1. R&B / HIP-HOP
2. ROCK / MAINSTREAM ROCK TRACKS
3. ROCK / MODERN ROCK TRACKS
4. TOP 40 TRACKS
5. TOP VIDEO SALES
6. DVD SALES
7. HEALTH & FITNESS
8. MUSIC VIDEO SALES
9. RECREATIONAL SPORTS
10. RENTALS

No. 1 ON THIS WEEK’S UNPUBLISHED CHARTS

CLASSICAL
1. SACRED ARMS
2. ANDREA BOCELLI
3. BRUNO MOLINARI
4. CANTUS
5. CORO DI MONTE-CASINO
6. ORCHESTRA PRAGUES

JAZZ
1. WHEN I LOOK IN YOUR EYES
2. DIANA KRALL
3. DIANA KRALL
4. MICHAEL BRENNER
5. NINA SIMONE

JAZZ / CONTEMPORARY
1. TOMORROW TODAY
2. AL BARELLI
3. GRUEN

NEW AGE
1. NOUVEAU FLAMENCO
2. OTTOMAN LEBBE
3. HIGHLAND OCEANS

Top OF THE News
8. Napster responds to Metallica lawsuit by removing 300,000 users.

Artists & Music
10. Executive Turntable: Jim Nabors is named senior VP and chief information officer for the Warner Music Group.
11. University's Phoenix Stone makes his mark with self-titled debut.
12. The Beat: Michael Penn and Aimee Mann form United Musicians collective to promote new albums.

Soundtracks and Film
Score News: Disney tops composer James Newton Howard for “Dinosaur” soundtrack.

Top Reviews & Previews

Reviews

1. EVERYTHING YOU THE WAY YOU LOVE ME
2. ROY & CLINTON
3. GOSPEL

Top Spotlights

1. Universal’s Phoenix Liles makes his mark with self-titled debut.
2. The Def Jam/Atlantic Records and Digital Distribution.
3. The Hot 100: Mariah Carey.

Top Features

1. Billboard Chart Network
2. Billboard Box Office
3. Billboard Mid-Atlantic

Def Jam Expands Down South And In Germany

BY GAIL MITCHETT

LOS ANGELES—In its quest to become the "largest supplier of urban culture in the world," rap label Def Jam has established a new domestic division and will open its first European office on May 23.

Rapper Scarface (aka Brad Jordan) is president of Atlanta-based Def Jam South, while Andreas Laesker will head up operations for Def Jam Germany, based in Berlin.

These moves follow comments from Def Jam president Kevin Liles made in an earlier interview (Billboard, March 25) about setting up an infrastructure that would allow Def Jam to increase its rap business by 25%.

"We've been considering the move South for a while," says Liles. "It's being done to enhance and develop the South into a national venue. We'll seek out acts that are selling 30,000-40,000 and develop them into national acts and also break new acts. There's enough money out here for us and the other Southern-based labels like Cash Money and No Limit, with whom we have good relationships.

"One of the other things I want to do is help artists grow into executive positions, teaching them the right way to do business," Liles continues. "Artists can't just be artists. They have whole lives. Scarface is an artist who also has the entrepreneurial spirit to be a leader and develop talent."

Scarface's most recent album is the 1998 double-CD "My Homies," which will continue to record for Rap-A-Lot/Virgin. His Def Jam South management team includes GM Eric Carev, VP Artisitc "Peppa" Williams, and director of A&R Glen Wallace.

The imprint's first release is expected this summer. Initial artist signings will be announced later, as deals are currently being negotiated. "There's definitely a market out there for Southern entertainment," says Scarface. "And there are a lot of talented people in the South."

While Def Jam is still finalizing details regarding its office in Germany, Liles notes that the label plans to open up "a couple of more overseas posts over the course of the next two years." Def Jam Germany chief executive consultant Laesker operates his own Germany-based artist management firm, Bear Entertainment, and will continue to operate it in addition to the Def Jam office.
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Gaylord Plans Global Country Cable Channel

By Phyllis Stark

NASHVILLE—Gaylord Cable Networks will launch a new global music television network, MusicCountry, July 1.

The network will roll out in some new markets and replace CMT International in others. Featured music will include a mix of country, rock, folk, and roots music programming. Concurrently, Gaylord will cease operations of its 8-year-old Australian cable network, Z Music Television.

“The world of global brands, it just makes sense for Gaylord to invest in developing its own music channel brand that we really feel has a lot of potential,” says Cindy Wilson, president of Gaylord Cable Networks.

Wilson says MusicCountry will be positioned as a place where country music fits, or at least what it allows us to do is have a much broader definition of the genres that can be included, which allows us to localize.”

As part of the initial rollout, TV Argentina will run nine hours of MusicCountry programming per day, including three hours in prime time, eventually building up to become a 24-hour service reaching 3.2 million TV subscribers in Argentina. Concurrently, MusicCountry will begin to roll out Mexico's music channel Video Rola as a two-hour branded block of programming, reaching 300,000 subscribers.

On Sept 1 the MusicCountry brand will be available in Europe. The company plans to announce more specifics on its European operations at the end of May; it is now offering MusicCountry to cable and satellite operators throughout the continent.

Argentina, Mexico, and Europe are new markets for the network. CMT International previously was available in Europe, but Gaylord ceased operating the network there two years ago, after suffering significant financial losses.

“It wasn’t that there wasn’t a model for country music” in Europe, says Wilson. “In fact, right after we shut down was when Shania [Twain] and the Mavericks and all these artists started having real success. The timing was not because we didn’t believe there wasn’t a really good market for the channel; it was just a timing, the satellite we were on was very expensive and the arrangement we made for distribution just didn’t make sense.

“So it was really the business model, not because the market wasn’t there,” she adds. “What was the channel single-handedly vamped, and I really think the MusicCountry brand is going to be more compelling, broad-based brand reaching across Europe.”

The European MusicCountry brand “will include a broader base of musical genres that historically have been popular,” says Wilson. These include “American music forms that are popular like Americana, folk, singer/songwriter, people like Nanci Griffith and Steve Earle and those types of artists that have toured successfully in Europe for years, as well as mainstream country.”

She continues, “It’s just a great time for us [to relaunch in Europe] because, for the first time ever, country artists are being played on pop radio. In the US, it’s been the biggest thing holding country back internationally—the lack of airplay. We’re going to incorporate all the country music that’s having success in Europe. We just hope to further encourage that by providing a vehicle to expose it on satellite/cable television.”

CMT Re-Branded

The channels currently known as CMT in Brazil, Australia, the Philippines, Indonesia, and other parts of the Asia-Pacific region will be re-branded as MusicCountry before year’s end. Wilson says, “Now is a perfect opportunity to transition (CMT) to MusicCountry, which will have a broader appeal in a lot of the markets where just country music may not be as compelling.”

On Nov 1 MusicCountry plans to launch a 24-hour schedule reaching more than 1.6 million subscribers in the Pacific Rim, including Australia. In Brazil, Gaylord says the

R I A A, Metallica Win Napster Round

BY EILEEN FITZPATRICK

LOS ANGELES—The Napster legal saga continued the week of May 8 with the Recording Industry Assn. of America (RIAA) and Metallica claiming two small victories in their copyright-infringement lawsuits against the music file-swapping software company.

Meanwhile, in another case brought by the RIAA, MP3.com has removed major-label content from its MP3.com user accounts as a good-faith gesture while the company is in settlement talks with the RIAA.

The RIAA sued MP3.com for copyright infringement in January. On April 28, U.S. District Court Judge Jed Rakoff ruled the MP3.com user service violated RIAA member company copyrights (Billboard, May 15).

On May 10 Napster notified Metallica that it had permanently removed more than 300,000 users that the band had identified, in compliance with the band’s request and the Digital Millennium Copyright Act (DMCA).

Each of the users will be persistently blocked from the Napster system, even if they use a different log-in name, and will be directed to “an infringement notification page” on the company’s Web site that offers an explanation and reinstatement instructions if the user thinks he or she has been misidentified.

According to the Napster Web site, “If the user has been misidentified and requests to be reinstated by submitting a counter-notification under penalty of perjury, the user’s original notification will be purged and legal action against that user within 10 working days of being notified of that user’s counter-notification, the user is entitled to be reinstated.”

In a statement, Napster attorney Laurence Pulgram said, “Napster has always stated that it would act in response to notice from copyright holders, and it has lived up to that commitment in good faith.”

(Continued on page 123)

Kimmel To Head Musical Theater Web Site, Label

By IrV Lichtman

NEW YORK—Fans of the show music/cabaret scene will have an Internet site that offers product on an exclusive online basis for three months before it enters brick-and-mortar bins.

Heading the enterprise is Bruce Kimmel, who since 1993 has produced more than 100 albums for Varése Sarabande Records for its “Spotlight” series, including albums from Broadway and off-Broadway shows and musical theater and cabaret performers.

Kimmel says that he and his investors are negotiating with Varese Sarabande owner Chris Fuchsler to buy the masters of some 75 Kimmel productions that would then be released on a new label, Kimmel Records, via Los Angeles-based Fynsworth Alley. Kimmel identifies one of his investors as Dorothy O’Connor, a songwriter.

Fuchsler co-founded Varése (Continued on page 153)
18 MORE TOTALLY AWESOME HITS BY TODAY'S HOTTEST ARTISTS

AS SEEN ON TV!

TOTOALLY
HITS
2

SANTANA
(Featuring The Product G&B)
Maria Maria
CHRISTINA AGUILERA
Genie In A Bottle
THIRD EYE BLIND
Never Let You Go
SUGAR RAY
Falls Apart
LONESTAR
Amazed
LOU BEGA
Mambo No. 5

MADONNA
Beautiful Stranger
WHITNEY HOUSTON
My Love Is Your Love
FILTER
Take A Picture
TLC
Dear Lie
MISSY ELLIOTT
Hot Boyz
MOBY
Natural Blues
LFO
Girl On TV
'N SYNC
I Drive Myself Crazy
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Corrs To Continue Jarre’s IFPI Role

BY GORDON MASSON
LONDON—When Ireland’s The Corrs take the reins as European industry spokespeople at the International Federation of the Phonographic Industry (IFPI) in July, they will be charged with promoting the interests of artists and record companies in Europe.

In particular, they will voice the concerns of artists over copyright protection in the digital age and support the ongoing fights against piracy. The band, which has already been active in the IFPI, will perform the task for the next two years.

The family act—Andrew, Caroline, Jim, and Sharon—succeeds French keyboardist/composer Jean Michel Jarre in the post (Billboard, May 13).

Jarre became the IFPI’s first artist spokesman in July 1998 as part of his work with the IFPI, he last year rallied hundreds of Europe’s top musicians in a petition to the European Parliament over the proposed European Union Copyright Directive. He was joined by the Corrs in meetings with politicians at the parliament’s headquarters in Brussels, France. The acts’ intervention helped secure amendments that could strengthen the protection of artists from piracy in the digital environment.

IFPI chairman/CEO Jay Berman says, “Jean Michel Jarre has used his status as one of the world’s most successful musicians to champion the rights of all those who would follow in his footsteps. Europe’s music industry owes a huge debt to him. It is very fitting that the Corrs should pick up Jean Michel’s mantle, and we are absolutely thrilled and honored that they are going to continue his work.”

The Corrs said in a statement, “We are honored by IFPI’s invitation to act as artist spokespeople for the European music industry. Succeding such a renowned artist as Jean Michel Jarre, who has represented musicians and their rights regarding copyright and anti-piracy issues with such vigor, will be a challenge. But it is important that the international creative community is represented in these matters.”

Jarre says, “This is a really important time for artists, who need to know their creativity will be protected and their art protected through the Internet. I am delighted to know that my work will be taken over by such an impressive group of musicians as the Corrs. Having worked with them, both musically and in our petition to the European Parliament, I know they will be great ambassadors for their fellow artists.”

Sony Music Japan Sees Domestic Sales Growth

BY STEVE McCLURE
TOKYO—Sony Music Entertainment (Japan’s) (SMEJ) sales for the year ending March 31 rose 9.2% to 118.2 billion yen ($1.12 billion), despite the Japanese market’s overall stagnation.

Unlike in previous years, SMEJ did not release profit figures, since the label was delisted from the Tokyo Stock Exchange after becoming a solely owned subsidiary of parent Sony Corp. on Jan. 1.

Sales of domestic product by Japan’s biggest label rose an impressive 38% to 58.9 billion yen ($508 million), powered by hit albums such as “ark” and “ray” (K/loon Records) by rock group L’Arc-En-Ciel, which sold 3.5 million units, according to the label; “Greatest Hits—The Soul” (Epic Records) by pop trio Dreams Come True, which sold 2.6 million units; and “Infinity Eighteen Vol. 1” (EMI &B Associated Records) by female vocalist Aimi Suzuki, which sold 1.3 million copies.

Reflecting international repercussions of Napster’s weakened position in the Japanese market, Sony’s sales of non-Japanese product fell 17% to 23.6 billion yen ($229.7 million). The label’s top-selling foreign title was Celine Dion’s “All The Way… A Decade” (Continued on page 122)
Farmhouse
The new album featuring HEAVY THINGS

Radio City Music Hall May 21 & 22

On tour

Chicago, IL
Minneapolis, MN
Target Center

Minneapolis, MN
Sandstone Amphitheatre

Polaris Amphitheater

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10/6 & 7

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On tour

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Minneapolis, MN
Sandstone Amphitheatre

Polaris Amphitheater

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Radio City Music Hall May 21 & 22

On tour

Chicago, IL
Minneapolis, MN
Target Center

Minneapolis, MN
Sandstone Amphitheatre

Polaris Amphitheater

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LATIN MUSIC 6 PACK III

The third edition of the Latin Music Six Pack covers the latest news in the Latin E-music biz. Editorial takes a comprehensive look at how dedicated sites are catering to the Latin music market. Plus, we report on the latest salsa and merengue acts hitting the scene. Bonus distribution to 500 leading Latin radio program directors in the U.S., Latin America and Spain.

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ISSUE DATE: JUNE 17
AD CLOSE: MAY 22

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DANCE - Issue Date: July 22  Ad Close: June 23
SITES & SOUNDS III - Issue Date: July 29  Ad Close: June 30
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www.americanradiohistory.com
By Brian Garrity

New York—Scottish chamber/pop darling Belle & Sebastian returns on June 20 with the Jeepster/Matador release "Fold Your Hands Child, You Walk Like A Peasant," a quiet, soul-influenced record that marks the band’s first collection of new material in almost two years.

But as the Glasgow septet discovered when it entered the studio to record the album, capturing the ideal lo-fi vibe can take time. A long time. "Fold Your Hands…"—produced by the band and Tony Doogan—was more than a year in the works as B&S recorded and rerecorded and, in some cases, recorded again the same tracks in search of the perfect sound.

"We kind of struggled a bit at first with this album to do the songs justice," explains trumpeter Mike Cooke—one of the few members of the notoriously reclusive collective granting interviews. "The songs are more songs where you really need to get the groove and you need to nail it. Whereas some early Belle & Sebastian songs, they were more simple in their feel; these songs are harder to play."

But Chris Lombardi, co-president of Matador Records (which is distributing the album in the U.S. and Canada), says that persistence paid off in the finished product. "It's really cohesive in the way it has been put together," he says. "It's a more mature record—an even lower, husker-sounding record than the other ones."

While a labor of love, the extended recording process also forced the band, long a loose confederation, to function as a collaborative unit for the first time. (It did at least for those who survived it. Halfway through recording, bass player Stuart David dropped out of the band to focus full-time on his other group, Looper.)

In the past, B&S members would come up with the melody, chords, and words to a song before offering it up to the rest of the group for additional arrangement ideas. However, after struggling for six months to come up with the right feel for the new album, by last summer, band members began exchanging pieces of unfinished songs and even wrote songs together.

"We were getting so caught up trying to get these songs sounding so good that we were forgetting to have fun," explains Cooke. "We had to break out of doing all that stuff, so we thought, 'Let's write some songs together and have a bit of a lark.'"

Those efforts resulted in some of the album's finest moments, including the Wurlitzer-driven "Don’t Leave The Light On, Baby," written by Belle & Sebastian front man Stuart Murdoch and keyboard player Chris Geddes. It also produced "Legal Man," a single of non-album material released on Tuesday (16), that features some of the band's first collectively penned songs, including the title track and the instrumental "Judy Is A Dick Slap."

While the band entered the studio in December 1998 to record the follow-up to "The Boy With The Arab Strap," released earlier that same year, Cooke says the group considers the collaborative period of last summer the real beginning to the recording process.

"A lot of us think of it as the recording of the album started proper there," Cooke says. "And after that it was great, because we went back to the songs and nailed them straight away."

But perhaps even more challenging than completing the album will be marketing it. B&S doesn’t do photo shoots for the press, and Murdoch, the creative mastermind behind the band, and many of the other band members rarely grant interviews.

Touring is limited, too. (The band is managed worldwide by Neil Robertson of Banchory Management and booked in North America by Jim Romeo of Legends of the 21st Century in New York.) In the U.S., the band only has a half-dozen dates planned thus far; all of them on the West Coast. Tentatively set for June 15-23, the tour is expected to make stops in Los Angeles; San Francisco; Seattle; Portland, Ore.; and Olympia, Wash.

"Their reluctance to play the game is something Matador is used to," says Lombardi, who says the album will be promoted on a more grassroots level.

In addition to a strong in-store push with listening post positioning and advertising in indie record stores, the album will also be serviced to college radio and specialty shows on commercial radio. While no commercial single from the album is yet planned, the band will release a still undefined free MP3 download from it on the Matador Web site two weeks prior to release. Videos are also in the works for "Legal Man," directed by band member Isobel Campbell, and "The Wrong Girl" from "Fold Your Hands…" directed by Lance Bangs, who also helmed the video for "Dirty Dream #2" from "…Arab Strap."

"With this being their first brand-new album in quite a while, there should be a lot of interest right out of the box," says Bob Bell, senior rock buyer for Wherehouse Music, the 500-store chain based in Torrance, Calif., who adds that the band benefits from strong critical indie rock buzz.

Jeepster Records distributes Belle & Sebastian outside the U.S.; Sony (worldwide) handles publishing.

By Paul Sexton

London—The members of Witness U.K. admit that they initially attracted British media interest as friends and neighbors of erstwhile modern rock heroes the Verve. But after working on their own reputation at home, they're preparing to export it to the U.S.

The quartet (known simply as Witness at home; the suffix was added to avert a clash with a similarly named U.S. act) will see its debut album, "Before The Calm," released Tuesday (16) on the U.S. MCA. That's some 10 months after the set was issued in Britain, where the band is still in a developmental stage at retail and radio.

But Witness U.K. bass player Dylan Keeton, eagerly anticipating the band's first U.S. live dates—which are penciled in for late-June/early-July—says that its progress is right on course.

"The whole thing for us is going (according to our plans and dreams)," he enthuses. "(The U.S.) is all we talk about at the moment; it's what we wanted to do from the beginning. When we first wanted to sign with a record company, we said this was where we wanted to end up. So many of our influences are American, people like Tom Waits and Pavement."

Jeremy Hammond, VP of marketing for MCA in the U.S., says the band is a "huge believer" in the act and expects to build a strong fan base in the States on the core of support already evident overseas.

"They're not a formulaic band," Hammond says. "They're not trying to write hit singles per se—it's their honesty and their musical talent and songwriting that is what's coming through. They write beautiful songs that are very introspective. Very few (bands) out of England are doing that now."

Hammond also detects "an incredible influence of American music in their sound—a Americana roots-rock reminiscent of Hank Williams and Wilco and the Jayhawks" that he feels will play well in the U.S. market.

To build the band's base, MCA plans to focus on the basics of retail, touring, and press.

"We're starting off with a fairly soft launch, initially looking for grass-roots supporters at retail and press," Hammond says. "We're going after the Anglophilic of the world and have already gotten a few nibbles on that front from record stores that do a lot of import business.

For his part, Keeton is prepared to work to establish a following that will last beyond the initial media buzz.

["Early last year in Britain] we were in all the national newspapers," recalls Keeton. "People were talking about "the next big thing," 'they're going to be the biggest band on the planet.' We weren't taken in by that at all."

"The initial (U.K. media) interest in us came about because of the friendship with the Verve—at the time they were becoming very pop."

(Continued on page 117)
**ARTISTS & MUSIC**

**BY RASHAUN HALL**

NEW YORK—With his self-titled debut album due June 27, Universal recording artist Phoenix Stone believes he has something different from the current bumper crop of teen-pop acts.

“A lot of pop albums seem to have songs just pieced together,” says Stone, who wrote all 12 tracks on the set, “I didn’t want that. I wanted to have something that felt like it was a complete album. It started in one place and ended somewhere.”

Universal has high hopes for the singer/songwriter too.

“Phoenix—unlike all of the other successful pop acts—writes, sings, produces, and plays his own instruments,” says Jill Capone, director of marketing for Universal Records. “He creates all the stuff you hear.”

Stone, who began playing the piano at age 11, knew what he wanted to do at an early age. Influenced by artists like Billy Joel, Elton John, Lionel Richie, and Stevie Wonder, he started writing and singing songs at 15.

“I’ve always been really good by melodies,” says the Tampa, Fla., native, who is published by Warn-er/Chappell. “Whether the song has a hard rhythm or a fast rhythm, a really pretty melody over the top, something that’s really catchy always goes well.”

Stone, who describes his sound as “pop but with a personal touch,” is also inspired by personal experiences, as well as the experiences of friends.

The piano-driven “Forever Friday,” he says, “is a song that’s come up on its own. I needed a song for a party. Someone wanted to sing ‘Happy Birthday’ to this person, but I didn’t want to sing ‘Happy Birthday,’” says Stone.

Stone’s favorite song on the album, the syrupy-sweet “Nobody Loves Me Like You,” was written on a spur-of-the-moment inspiration.

“It was one of the last songs to go on the album,” says Stone. “In the studio [when recording the song], every conical thing that could go wrong went wrong. I doubted I would ever finish the song, but when I finally finished it, it turned out to be one of my favorites.”

Stone has given a lot of creative control on his debut, but it also put more pressure on the young artist. “At Trans Continental, I see a lot of other artists, and they just come into the studio at whatever time they’re supposed to show up with their songs, leave, and in a week or two the producer mails them the finished product all mixed and together, and then the artist gets happy lives,” says the songwriter, who is managed by Cybi Hall and Lou Pearlman for the Orlando, Fla.-based Trans Continental Records. “And there I am every day and night, making sure everything is right.”

In addition to his own release, Stone has recently written for other artists, like Art Garfunkel and PYT.

“They were good songs that just didn’t fit in that context of the album,” says Stone. “So it’s nice when other people say, ‘Hey, I like your stuff’ and they want to use it.”

Stone has written and produced a song for O-Town of ABC-TV’s “Making The Band.” He will be featured in an upcoming episode of the show, “When they were filming all that, it’s like a surreal environment because there are cameras everywhere,” says Stone, who appeared on Nickelodeon’s “Welcome Freshman” while in high school. “So anything you say is right there.”

Stone will be expanding his acting résumé when he makes a cameo appearance as himself in the upcoming summer film “Jack Of All Trades.”

Universal has committed a great deal of promotion to Stone, and has connected him with various promotions.

Stone is promoting his album on the Elite Model Look 2000 tour, which (Continued on page 22)

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**ARTISTS & MUSIC**

**BY CLAY MARSHALL**

LOS ANGELES—Derek Sherinian has toured the world with Kiss, Alice Cooper, and Dream Theater; but with his new band Planet X, he’s ready to take on the “Universe.”

The Berklee College of Music-trained keyboardist released a solo album, “Planet X,” in 1999, which includes notable players Eddie MacApline on bass, Joe Bonamassa on guitar, and drummer Tony MacAlpine.

The three began performing frequently in the Los Angeles area, quickly developing a buzz for their live shows. In Sherinian’s home studio, the trio added veteran guitarist Ed Mann’s bassist and Planet X opened for Jimi Hendrix, who was on tour at the time.

The resulting “Universe,” which Sherinian began writing and recording in early 1999, has in its DNA the progressive fusion, with definite rock, ‘n’ roll edges to it,” says the album’s producer Steve Chapple.

The album was released June 6 on Insideout Music America.

“It’s a very strong album for an artist to put out as his debut,” says Chapple. “It’s an album that will have longevity.”

The album is built around one hit, “Rapture,” which has drawn the most attention from fans.

Sherinian—who also is a member of Platypus with Ty Tabor of King’s X, Rod Morgenstein of Dixie Dregs, and Dream Theater’s John Petrucci—has made extensive use of Planet X’s Web site, xplanetx.com, to build pre-release awareness for “Universe.”

“‘We’ve been making limited-edition demos and giving them the fans the opportunity to pay for these demos online,’” he says. “The fans are getting to see the album constructed before their eyes.”

Sherinian is the managing director of InsideOut, says the first logical step in promoting “Universe” is targeting musicologically proficient listeners.

“People may find this record through the Internet, and eventually they go to the record itself,” he says.

Besides co-producing “Universe,” Sherinian manages the act, which will perform on a Hitman Agency-booked world tour this summer.

The Planet X tour offers Sherinian his first chance to perform in Europe since leaving Dream Theater in early 1999. “I’ve been anxious to go out on my own terms, with my band, playing my music,” he says.

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**Penn & Mann’s United Nations Collective Offers Artists Label Services, Distribution**

**by Melinda Newman**

UNITED WE STAND: Michael Penn, Aimee Mann, and Mann’s manager, Michael Hausman, have formed United Musicians (UM), a collective that will provide marketing, promotion, and publicity services for artists, as well as provide distribution through RED.

The formation of the ad hoc label came as a direct result of Hausman and Mann setting up Mann’s Web site and retail distribution for her new album, “Back- eter No. 2.”

“I talked to a lot of distributors and a lot of people at retail, and basically what they said was it’s very, very difficult for a single-artist label with only a record a year to get decent distribution, so what I thought is maybe we need more than one record a year,” says Hausman.

Hence the formation of UM, which will now be the home for Mann’s album. Hausman says it’s unclear whether Mann’s Super-Ego imprint will continue to exist. It also hopes to release Penn’s album, “May,” which Penn is trying to buy back from Epic. Additionally, UM will release a live album this winter of Mann and Penn’s Acoustic Vaudeville tour.

“We’re talking to other artists,” says Hausman. “Singer/songwriters are the first ones who have come to mind, [those] who have had some success, can produce their own records, and can tour but don’t really fit into the landscape of major labels anymore.”

The artists will pay for their recording and own their masters but will link with UM for distribution, marketing, promotion, and press. UM will charge a distribution fee and take an additional percentage for the other services and other services for other artists.

Hausman, Mann, and Penn will jointly decide on other artists brought into the collective. Hausman also manages Skeleton Key, but he adds, “I don’t know if they’ll be in UM yet. They got their record back from Capitol, and we’re going to discuss it.”

Hausman says he also plans to talk to artist Jon Brion, who has produced both Mann and Fiona Apple, about involving with the label as well.

In addition to album distribution through RED, the releases will be available through a UM Web site, which is under construction. The UM Web site will also link to the other services for other artists.

“There’s tremendous potential for cross-promo,” says Hausman. “That’s why we’re starting somewhat like-minded artists.” Eventually, he adds, UM hopes to sign new acts.

Given the economies of scale, Hausman says he expects UM’s artists to make more money selling fewer albums than they would have to on a major label. “It used to be if you had a gold-selling record on a major label, it was fantastic. Now it’s got to be at least double platinum,” he says. “We’re targeting the market in the 50,000 range being great and 100,000 being fantastic . . . Not that we’re not aiming for much higher sales.”

ROAD SHOW: Capitol Records is putting a number of its new female artists on the road for a club tour. Dubbed the Girls Room tour, it starts July 10 at Seattle’s Aro Space club.

The 21-city outing features Tara McAnarney, Amy Correia, and Shannon McNally. Shows are free and open to all ages. The tour is the brainchild of Capitol senior VP of A&R Perry Watts-Russell.

Payne, Correia, and McNally are on Watts-Russell’s Capitol-distributed imprint, Arista.

Opening each gig will be a local act selected via a contest run through regional media and nationally through alliances.

For the tour’s final stop—Aug. 8 at the Troubadour in Los Angeles—the opener will be the local fave as selected by the Capitol artists. In addition to landing the opener spot, the act will get to record a demo at Capitol’s famed studio.

Appropriately enough, the estrogen fest is sponsored by Stayfree, which is donating up to $1,000 to women’s and children’s charities in each market.

STUFF: The Artist Formerly Known As Prince is throwing an open house June 7-13. Dubbed “Prince: A Celebration,” the event will give fans the chance to tour The Artist’s famous Paisley Park estate on the outskirts of Minneapolis. The week will conclude with a concert by The Artist at Minneapolis’ Northrup Auditorium June 13. In its first licensing deal not related to The Artist, Karmarama, which has been instrumental in Prince’s PR strategy, signed an agreement to represent Rick Nelson’s name, likeness, and image. . . . The fourth annual Rhino Musical Aptitude Test (RMAT) takes place at five local Tower Records stores and online via Tower’s Tour. The last year’s winners, DJ Jonathon and Aaron Berman, will once again be the judges. . . . The Los Angeles event will be hosted by Devo. For the first time, KMAT goes international, with Tower locations in London, Toronto, Dublin, and Buenos Aires also participating. . . . Artist’s Choice president/CEO Clive Davis is auctioning off gold and platinum records for charity via planetgiving.com. The auction, which concludes May 21, benefits the TJ. Martell Foundation for Leukemia, Cancer and AIDS Research, the American Foundation for AIDS Research, and City of Hope.
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editoras: BMG Songs, IVJOHAJE

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compositor: Donato Poveda
editora: PSO Limited

"Destino"
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editora: PSO Limited

"Mi Mayor Venganza"
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editora: EMOA Music Publishing

"Qué Habría Sido De Mí"
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Billboard hosted its 11th annual International Latin Music Conference and Awards April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. The three-day event drew more than 2,000 people. Billboard’s seventh annual Latin Music Awards were held April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach.

Speakers at the “Rise Of Raperos And Roqueros” panel, from left, are Antonio Castaneda, national director of Spanish rock events, Cárdenas/Fernández & Associates; Desmond Child, producer/songwriter, Deston Songs/Deston Entertainment; Gustavo Fernández, president, Delanuca Marketing; Mitch Rotter, executive director of soundtracks, New Line Cinema, and John “Magic” Wilson, president, Flia Entertainment.

Shown at a showcase at Level nightclub, from left, are Timothy White, Billboard editor in chief; Phyllis Demo, Billboard special events coordinator; Oscar Lloyd, president, Sony Discos; and Michele Jacangelo Quigley, Billboard special events director.

Triloka recording artist Charlie Bravo looks ready for takeoff while performing at a showcase at Level in Miami Beach.

Shown at the party following the awards show, from left, are Chris Dickens, VP of operations, Billboard Live venues; Mark Vlassopulos, president, Billboard Live.com LLC; and Mitch Chait, chairman/CEO, Billboard Live International.

Latin ska act Don Pepe gets busy at the ASCAP showcase.

Gathered after the opening night performance, from left, are Tony Martinez, president, Latinflava.com; Prestigio/Sony Discos artist George Lamond; and Ney Pimentel, CEO, Latinflava.com.

WEA Latina recording artist Fernando Osono performs at the Warner Music International showcase.

Interscope recording artist Enrique Iglesias, left, is pictured with Ed Miconi, executive VP and executive producer of Radio City Entertainment.

Kim LaPadula, left, StarMedia VP of business development, and Lauren Weiner, StarMedia senior director of business development, flank Howard Appelbaum, Billboard associate publisher, marketing and licensing.
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Johnny Cash says, instead would try themes and said, “Why career,” him think “We al,” reflections Quaglieri. Cash three albums sold Columbia, and individually track “I Walk The Line,” “Ring Of Fire,” and “Pok- som Prison Blues” to unusual bi-sides and rarities that have never before seen release in the U.S.

Each album’s Digipak package includes additional liner notes. “Love” features a tribute from Cash’s wife, vocalist June Carter Cash; “God” includes a meditation on Cash’s spirituality by June; and “Murder” spurs a piece on “hillbilly tug life” by director Quentin Tarantino, the latter-day saint of Hollywood ultra-violence.

Cash says of Bono, “Gosh, it must be 20 years ago, the first time I met Bono and all the guys. They came to my house here in Hendersonville; they came two or three different times. And every time we played Dublin, we saw them and sang with them onstage.”

He says of Tarantino, “I met him at a hotel in California. We talked a while... He and I became friends right away. He’s from Knoxville, Tenn., so we had a lot of common ground there.”

Jones says the intention was always to create something more than a run-of-the-mill hits package. “We were trying to create a classic, introspective, thoughtfully designed, front-line, new-record approach. We wanted to give them a specific feel and also make sure that people, when they were individually rocked at retail, that they were part of a series.”

For a catalog project, “Love God Murder” will be the beneficiary of a fairly ambitious promotional push. “We’re going to have display material at retail. We’re going to set up promotions. During the whole process, we’ve been working together with Sony. We’ll work with the Sony Nashville radio promotion team to do on-air promotions and giveaways.

There will be a heavy presence on the Internet,” Jones continues. “It’ll have its own presence within the Legacy Recordings site [legacyrecordings.com]. We’ve asked John-ny to speak with select media about these projects.”

National publications that have committed to coverage of “Love God Murder” include Rolling Stone, Spin, GQ, Goldmine, SMJ, Playboy, US, and Guitar World.

Allen Larram, roots music buyer at Rhino Records in L.A., believes that heightened awareness of Cash’s recent years will reap sales for Legacy’s new retrospective. “It’s going to do well,” Larram says. “There’s been so much renewed interest in him. He’s become an icon to everyone, from alternative to country, people everywhere, since those records [American Recordings owner and producer] Rick Rubin did.”

“American Recordings” and “Unchained,” the American albums that sparkled the resurgence of interest in Cash’s music, are now distributed by Sony. Like the rest of Cash’s catalog, those titles will receive a boost through the promotion of these new releases.

Jones says, “We’ve actually put an... (Continued on page 22)
OUR BRICK IN THE WALL.
Look closely and you’ll see that one of the bricks in the wall was laid by Pozzoli, the Italian firm which developed and manufactured the packaging for Pink Floyd’s new double CD in the form of a stylish, intriguingly constructed book. So make sure your CDs have the impact they deserve. Make the right choice. Choose Pozzoli.
Pozzoli’s packaging. Easy to tell. Easy to sell.
Legacy's Cash Box: A Thematic Survey (Continued from page 26)
insert into all the packages that advertise all the Columbia recordings, and on the other side of the insert we advertise the two American recordings. We're trying to cross-promote both of them.

Jones continues, "We had this great lunch with Johnny about six months ago, and one of the things that he asked us was to take some time and focus on some of his individual albums... as opposed to just doing new hits compilations."

Legacy reassigned Cash's 1968 classic "At Folsom Prison," complete and unexpurgated for the first time, in its initial flight of "American Milestones" country titles last October. On July 4, the company will reissue "Johnny Cash At San Quentin," which occupied the No. 1 slot on Billboard's pop albums chart for four weeks in 1969.

However, Cash is not resting on his laurels. Now recovered from the bout of pneumonia that put him in the hospital last October, he entered the studio in Nashville in late April to resume work on a new album for American, with Rubin again producing.

"I don't have over two instruments on any song," Cash says. "It's going to be a more or less aetheraphonic sounds like it needs electric guitar overdrubbin' or somethin' like that."

But I don't think so." Cash says that the veteran Nashville pickers Randy Scruggs, Marty Stuart, and Norman Blake will be the featured instrumentalists on the new album.

The amount of time Cash spent listening to his old material didn't spur him to revisit it again in the current sessions.

"I don't want to do an album of cover records," he says. "There's one song that I'm recording that I really love, and that's a Stephen Foster song written about 1840, called 'Hard Times.' Merle Haggard is comin' to town, and he and I are goin' over to the studio to record that song together, and we'll probably do another song of his that day. I hope to have Merle as a guest on my album."

Regarding other potential material on the album, Cash indicates the songs may take the unusual course of his other American albums: "There's one [song] that I can say that will almost definitely be on the album, and that's a Nick Cave song called 'The Merry Seal.'"

Phoenix Stone Rises on Universal (Continued from page 14)
also features Motown's R-Angels and Q Records' 3 Belos. The four-month, nationwide mall tour was launched March 21.

Stone will also be taking part in a Nabisco "Back To School" promotion with seven other musical acts. Each artist will be featured on Nabisco boxes, and customers can send in for a CD premium that will include Stone's single "Still Be Loving You."

Stone has been selected by General Mills Cereals for a promotion in early 2001 where the cereal company will give away more than 2 million locker posters. Stone's first single, "Nothing Good About Goodbye," is also featured on a Wet Seal retail-store CD sampler.

Capone says radio is Universal's No. 1 priority in marketing the album. "Still Be Loving You" is being serviced to radio May 22 as a non-commercial release in preparation for the album. "Nothing Good About Goodbye" was issued commercially in early February.

"I'm looking forward to 'Still Be Loving You,'" says Mike Atrams, PD at WBTS (66.5 FM) Atlanta. "'Nothing Good About Goodbye' did really well here."

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DIXIE CHICKS
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FLY
Album of the Year

AIMEE MAYO

CHRIS LINDSEY

MARV GREEN

LONESTAR
Single Record of the Year

TAMMY WYNETTE
Pioneer Award

MONTGOMERY GENTRY
Top New Vocal Duo

Song of the Year
"Amazed"
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Published by
Warner-Tamerlane Publishing Corp.
Golden Wheat Music
Careers-BMG Music Publishing, Inc.
Silverkiss Music
Songs of Nashville Dreamworks

Produced by
Blake Chancey

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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who had never appeared on the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "*" indicates vinyl LPs available. Albums with the greatest sales gains, ©2000, Billboard/Billboard Communications.

**OUT-OF-TOWNSERS:** With the popularity of boy bands showing no signs of slowing down, Ireland’s Mytown is making a bid for the charts with the May 23 U.S. release of its self-titled debut album on Cherry/Universal Records. The members of Mytown—Terry Daly, Marc Sheehan, Paul Walker, and Danny O’Donoghue—co-wrote many of the songs on the album. They also collaborated with such heavy-hitters as Teddy Riley, members of Boyz II Men, and Narada Michael Walden.

Daly says, “The album has a variation of romantic ballads, midtempo grooves, and fast street songs.” The album’s first single, “Body Bumpin’,” was produced by Riley.

Mytown has already made appearances on "Donny & Marie" and the Nickelodeon program "The Splat". A second appearance on "Donny & Marie" show airs May 29, while a half-hour Nickelodeon special will be televised at a date around the time of the album’s release.

In May, the group is quietly touring as the opening act for Christina Aguilera in Canada. Tour dates include July 7 in Toronto, July 8 in Montreal, and July 19 in Vancouver.

**VAN ZANT LEGACY:** The Van Zant family name has almost become synonymous with Southern rock. The late Ronnie Van Zant and his brother Johnny Van Zant have been the lead singers of Lynyrd Skynyrd. Their brother, Donnie Van Zant, who was the front man of 38 Special, now comes their cousin, Jimmie Van Zant, who makes his J-Rock Records solo debut with the album “Southern Comfort” (credited to the Jimmie Van Zant Band), due June 20. Jimmie Van Zant says of his songwriting style, “I’m not a fantasy writer. I just write stuff that I’ve experienced in life, for my friends, or something we’ve all been through.”

**Spryo Gyra**

Spryo Gyra saxophonist Jay Beckenstein makes his solo album debut with "Eye Contact" (Wendham Hill Jazz). He says, “Being in Spyro Gyra is great, but it’s like being on an island, and making this solo album was like going to the mainland.” He adds that he will continue to be a member of the group.

Spryo Solo. Spryo Gyra saxophonist Jay Beckenstein makes his solo album debut with “Eye Contact” (Wendham Hill Jazz). He says, “Being in Spyro Gyra is great, but it’s like being on an island, and making this solo album was like going to the mainland.” He adds that he will continue to be a member of the group.

**Lara’s English Debut**

Italian/Belgian singer Lara Fabian, who’s based in Canada, has sold more than 6 million albums in French-speaking markets around the world, according to her U.S. record company, Columbia Records. The label releases her self-titled, English-language debut album May 30. The album features production from Walter Afanasieff (Mariah Carey) and Patrick Leonard (Madonna). The album’s first single is “I Will Love Again.” Fabian will make TV appearances on the “Today” show, Hip Hop Vision. Having emerged from the Los Angeles underground, Dilated Peoples bring a positive message to the hip-hop world with “The Platform,” the group’s Capitol Records debut album, due May 20. The current single is the album’s title track. Group member Evidence says that Dilated Peoples’ music is “cutting-edge traditionalism, balanced, full-flavored, and robust. We want people who hear it to feel completed.”

The group is currently on a North American tour. May 30: “The View,” June 1; and “The Tonight Show With Jay Leno” and “Donny & Marie,” the week of June 5.
“Nobody but a few geeks will download music from the web.”
— ONE-TIME MUSIC EXECUTIVE
The book is about the Mighty Mighty Bosstones, a ska-punk band from Boston. The text discusses their album "So Sad To Say," their unique sound, and their live performances. The review also mentions other albums by the band and their influence on the ska-punk genre.

The JAYHAWKS

The Jayhawks are described as the other rock band of the 1980s, with their album "The Previously Unreleased Songs of 1982-1988" reviewed. The band's style is noted for its complex arrangements and diverse instrumentation.

MUSIC

The article includes reviews of new releases, including albums by The Mighty Mighty Bosstones, Rudderbaugh, and others. There are mentions of other bands such as The Jayhawks, The Jayhawks, and The Jayhawks.

Rudderbaugh

Rudderbaugh is noted for their ska-punk influence, with their album "So Sad To Say" reviewed. The band is described as having a unique sound that incorporates elements of reggae and punk.

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BLACK AND WHITE

Joe Stampley’s recording of Junior Brown’s “The Guitar Farmer” is a fine example of the kind of “ripped” blues that Brown himself helped to introduce to the world through his innovative electric guitar playing. Stampley takes Brown’s original and turns it into a driving, soulful interpretation that is both respectful and inspired.

Stampley’s rendition of “The Guitar Farmer” is a highlight of his latest album, “Black and White.” The album features a mix of original material and covers of classic blues songs, all delivered with Stampley’s signature style.

In addition to “The Guitar Farmer,” “Black and White” includes tracks like “I Walked All Night,” a soulful ballad, and “Bad News,” a gritty, hard-driving blues number. Stampley’s voice is at its best on these tracks, singing with aching emotion and a deep understanding of the blues.

Overall, “Black and White” is a powerful release that巩固s Joe Stampley’s place as one of the leading figures in modern blues music. It is a must-listen for fans of the genre, and a great introduction for those new to the world of blues. This album is a testament to Stampley’s talent and dedication to the music, and it is sure to please fans of all ages and backgrounds.

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BLUES

North Mississippi All Stars
Shake Hand With Shorty

Produced by Kurt Rosenwinkel

Toad Can: TCD4407-177

This blues trio has been on the rise for the past few years, and they continue to deliver with their latest release, “Shake Hand With Shorty.” The band features Ben Walz on guitar, Steve Cradock on bass, and Roger Humphries on drums, and they bring a fresh, modern take to the blues genre.

The opening track, “Dirty Water,” is a high-energy, fast-paced number that sets the tone for the rest of the album. The band’s tight rhythm section propels the song forward, while Walz’s guitar work is both aggressive and melodic.

“Shake Hand With Shorty” is a standout track on the album, with its catchy melody and infectious groove. The band’s tight telephonic配合 creates a sense of cohesion and unity.

Overall, “Shake Hand With Shorty” is a strong release from the North Mississippi All Stars. Featuring three talented musicians, the band delivers a fresh take on the blues that is sure to appeal to fans of the genre.

COUNTRY

Steve Wariner
“Southbound”

Producer: Steve Wariner

These Days, the song is a heartfelt ode to love and the beauty of the South. Wariner’s voice is full of emotion as he sings about the places he holds dear, and the memories they hold.

The song features Wariner’s signature sound, with a jazzy, soulful vibe that is both relaxed and infectious. The melody is catchy, and the lyrics are relatable and heartfelt, making it a standout track on Wariner’s latest album.

“Southbound” is a fantastic addition to Wariner’s already impressive discography. It is a beautiful ode to the Southern way of living, and it is sure to resonate with fans of the genre.

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There is no trick to making the story of Bruce Springsteen's life compelling. Discovered by legendary talent scout John Hammond and saved from the depths of poverty by his own prodigious abilities, the Boss could be cast as a rock'n'roll Messiah. His tale is sprinkled with so many Horatio Alger-esque scenes that one New York Times writer famously noted, "if there hadn't been a Bruce Springsteen, destiny critics would have made him up."

But assessing the artist's body of work, legendary stage presence, and unique relationship with his audience, can be a greater challenge. It can be hard to nail down any esteemed songwriter's work without sounding pretentious, and Springsteen's music is no exception to that rule. It's equally difficult to re-create the drama of the performer's shows with just ink and paper, and Springsteen's special connection with fans presents a writer with a minefield of clichés.

What a nice surprise it is, then, to have been treated to two uniquely absorbing books on the artist, published within months of each other: the first, Eric Alterman's "It Ain't Nothin' But It'll Be Glad You're Alive," looks to have captured the singer's appeal without merely stringing together old anecdotes. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieu—specifically, the 1970s' darkness on the Edge of Town tour. Alterman dutifully takes readers back to Springsteen's New Jersey childhood and depicts the singer's strained relationship with his dad before resorting to "Behind the Music"-style sensationalism. He then follows young Bruce through his journey from Stevie Van Zandt and Asbury Park to cover a man of the year's offices. The first single from their RCA debut, "Tightwad," doesn't even make the Top 40. Bruce's home video of "Born to Run" makes the Top 10. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieu—specifically, the 1970s' darkness on the Edge of Town tour. Alterman dutifully takes readers back to Springsteen's New Jersey childhood and depicts the singer's strained relationship with his dad before resorting to "Behind the Music"-style sensationalism. He then follows young Bruce through his journey from Stevie Van Zandt and Asbury Park to cover a man of the year's offices. The first single from their RCA debut, "Tightwad," doesn't even make the Top 40. Bruce's home video of "Born to Run" makes the Top 10. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieu—specifically, the 1970s' darkness on the Edge of Town tour. Alterman dutifully takes readers back to Springsteen's New Jersey childhood and depicts the singer's strained relationship with his dad before resorting to "Behind the Music"-style sensationalism. He then follows young Bruce through his journey from Stevie Van Zandt and Asbury Park to cover a man of the year's offices. The first single from their RCA debut, "Tightwad," doesn't even make the Top 40. Bruce's home video of "Born to Run" makes the Top 10. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieu—specifically, the 1970s' darkness on the Edge of Town tour. Alterman dutifully takes readers back to Springsteen's New Jersey childhood and depicts the singer's strained relationship with his dad before resorting to "Behind the Music"-style sensationalism. He then follows young Bruce through his journey from Stevie Van Zandt and Asbury Park to cover a man of the year's offices. The first single from their RCA debut, "Tightwad," doesn't even make the Top 40. Bruce's home video of "Born to Run" makes the Top 10. The second, a collection of photos titled "Access All Areas," captures the artist beautifully in his milieu—specifically, the 1970s' darkness on the Edge of Town tour.
ATLANTA'S REPUTATION AS A BREEDING GROUND FOR R&B AND HIP-HOP TALENT IS WELL-ESTABLISHED. But, today, the musical hub known for million-selling chart-toppers like TLC, Jermaine Dupri and OutKast is flinging its arms wide to embrace its musical diversity. And many of those in a position to know predict that Atlanta is at the dawn of a musical renaissance—one that may represent a convergence of the city's once-polarized musical cliques and will ultimately smear the line between genres.

Musically speaking, Atlanta is well-endowed, representing every style imaginable—hip-hop, Southern rock, techno, soul, country, folk and, perhaps, a few earnest (and contrived) hybrids that fuse existing genres to create new ones. Atlanta has become a musical amalgam of the influences, styles and tastes of its natives and transplants.

SUPPORT AND DIVERSITY AROUND TOWN
Singer/songwriter Angie Aparo, whose debut
Continued on page 14

"A lot of people grew up here, when it was a simpler town, and I think [the idea of diversity] is sort of ingrained in people's creative thinking and what they think about other people."

—Matt Serletic, Melisma
Dallas Austin Presents

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SAMMIE

J.T.MONEY

VEGA

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It wasn’t long ago that the typical independent label was widely viewed as—and, to some extent, actually was—a small, mom-and-pop operation with a modest in-house studio and a two-person staff, with one staff member doubling as the label's only artist. They might have literally sold their product from the trunks of their cars and, though they had big dreams, they never actually quit their day jobs.

But many of today’s independent labels are different, helmed by artists and businesspeople who know the music game and are poised to compete and ultimately partner with the industry’s major players.

In Atlanta, the musical hotbed that it is, opportunities are great for indie—that is, if they have the money to finance their dreams. But, according to Candis Bonner, a partner in the Atlanta-based Born 4 Entertainment, a marketing and promotion company, many of them don’t. “Some of them might have had the money but they spent it all in the studio. Some wanted to come out hitting the streets like they were already there and spent all their money prior to actually doing the real work, and, then, some simply don’t have the money in the first place.”

**If there was an Atlanta-based label and there was a New York-based label and one had better music than the other and I could only work with one, I’d choose the one with the best music. But we certainly encourage and have reached out to some of the Atlanta-based labels and hope that they will come and do their distribution with us.”**

—Brent Gordon, PED Distribution

**HEADING UP THE MARKET**

So, who is the independent label head of the ’90s? Bonner says the long-held perception that the industry is dominated by gangsters and drug dealers is inaccurate and unfair. She says her company’s clientele runs the gamut, from doctors to insurance brokers to music teachers who want to start a label and have the money to do it. Many of them, she says, are totally new to the game. “Most of them have never actually run a label, and they don’t have a clue,” she adds. “A lot of them don’t know photographers, they don’t know graphics people, they don’t know who to call to get a bar code. So, we help them get a project from the studio to the store.”

Tana Thompson, CFO/VP of Unplugged Records, agrees that running an independent label is a learning process. “It’s like being in school again,” she says. “There’s never a dull moment.”

The label, which she co-founded with husband Andrew in 1998, has a three-artist roster consisting of male quartet Blayz, alternative female vocalist Lysa and rapper Finesse. Blayz’s first single, “Freak In My Life,” is due in stores in June. Releases by Lysa and Finesse are slated for later this year.

Thompson said she and her husband, who moved to Atlanta six years ago from New York, owned three successful paging and cellular stores prior to getting into the music business. “Andrew used to be a DJ, and he always wanted to produce,” says Thompson. “So, he built a little studio in our basement. He started finding people that wanted to do a track here and there and, before I knew it, we were actually a label, a publishing company, a promotion company and an entertainment company. One thing just led to another.”

“Today, the label, distributed by Atlanta–based Southern Music Distribution, is striving to carve a niche for itself and, hopefully, catch the eye of a major. Says Thompson, “We just want to build a strong enough foundation for them to be confident that, when they do sign us, we will be a label that is here to stay, not something that’s going to fade away because of mismanagement of funds or the company as a whole. We were successful in our previous business. A lot of people came to us and made offers to buy that business,” she adds. “We finally sold it last month at a significant profit and we want to try to do the same thing with this company.”

Continued on page 46
ATLANTA'S OWN

COLLECTIVE SOUL

the rock band of the decade

[ More #1 rock songs & albums than any other artist in the 90's ]

[ #1 rock album for '99—DOSAGE—Album Network ]

[ #1 rock track for '99—"Heavy" ]

TOTAL WORLDWIDE ALBUM SALES 10 MILLION

Hit after hit after hit after hit...
the DOSAGE is unlimited
Evander Holyfield's Label Is Ready For The Real Deal

Evander Holyfield calls it "real music"—music that offers "solutions and hope for everyday life." His label, Real Deal Records, strives to be a source for such music.

The label has a roster of 10 artists—all of whom are either gospel or inspirational in some way. The bottom line: no cursing, no loudness and no suggestive videos.

In an open letter to the media in which he introduces the label, Holyfield says, "I wanted to put out music that was going to make people happy or hopeful or positive about some part of life, music with words that offer solutions and hope for everyday life. That's why I call it Real Deal Records.

Real Deal's artists, which include rapper Nuwine, vocal quartet Shalom, male vocalist Oliver, female balladeer Saison and gospel singers Adrian Smith and Lexi, represent a range of backgrounds and styles. But all have one thing in common, they are "musically and spiritually in tune," says Oscar Fields, the label's executive VP and general manager. "They are on the religious level with Evander Holyfield.

Fields, who joined the label last June, says, like the artists, he was attracted to Holyfield's positive approach. "[Evander] said to me that he wanted no curse words and only very positive music and very positive artists.

A 36-year music industry veteran, Fields, along with a staff of eight, oversees the day-to-day operation of the label, with Holyfield lending input only on creative matters. He says Holyfield tipped him for the position because "the fact that, in order for the company to be successful, he needed to find someone that had a true record business experience.

With roughly half its artists on the charts, Fields says the label has its hands full. "We feel that that time being [the current roster is] going to be our limit, simply because we want to give every artist an opportunity to be successful and to have our full attention." And because competing with mainstream artists is not easy, Fields says, "We are finding that it's certainly more difficult. Our videos don't have to go through the re-edit process at BET like everyone else's does, but it also means that we don't get as much play as everyone else. But we are finding that a lot of people, both video-wise and radio-wise, are finding us and even inviting us to their shows.

As for the label's future direction, Fields says he's hoping for a financial breakthrough. "By the end of the year, I would love to have the label paying for itself, and the only way to do that is to have artists on the label that have gold and platinum potential. I see us continuing to do a great job for our gospel artists, but also having a more aggressive approach on the urban end.

Distributed by Central South and Nile Rodgers' Something Distribution, Real Deal is a prime candidate for major-label affiliation. Fields says, "All of the majors are very interested in market share and for them to grow they're going to be after any successful independent company, and I'm obviously assuming that we're going to be one of them. I think the time will come when we will be approached by major labels. Evander, because of his view of the label and wanting it to be something where his kids will have a place to learn and grow and work, might not want to do that but we will be approached by major companies in the future."

——R.B.
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Local Focus

Gaelle’s Undaunted Underground Sound Thrives

As a product of Atlanta’s thriving underground, singing sensation Gaelle represents the city’s unknown and undaunted—unknown to mainstream audiences and record executives and undaunted in the efforts to stay true to an artistic calling, even if it means never attaining commercial success.

A native of New Jersey, Gaelle came to Atlanta to study business at Clark Atlanta University. “I put my aspirations for music aside to do one of those straight and narrow things,” she recalls. “But when I got into college, I started doing music again so that I could have an outlet.” The striking, charismatic singer says that, for her, music was therapy. “I started writing down a lot of my feelings and viewpoints and they just started coming out in verse, rhymes and hooks, and I realized they were songs,” she says.

Reluctant to describe her sound, Gaelle says her music is layered with multiple styles and represents her personal emotional tides. “One day I might feel a little more aggressive than the next,” she says. “One day I might feel silly and do something like a children’s style song that makes no sense. The next day I might do something very introspective and intense. I like having that freedom because that’s what an artist does. An artist creates whenever the creative winds come over her.”

Gaelle says the fact that others have difficulty labeling her sound speaks to the music’s breadth and artistry. “Most people don’t try to describe it. They just go, ‘I like it’ or ‘It’s a crossbreed of this and a little of that.’ Well, if it’s so many other things, that means it’s a whole beast of its own—but it’s a friendly beast that people can actually understand.”

Gaelle, whose deep, rich vocals add to her signature sound, composes most of her material with partner Eric Stamile, a classically trained pianist with a penchant for electronic rock. “I came from a gospel/Caribbean background because I’m Haitian and he’s coming from a kind of classic Duran Duran—very industrial with a twist of Chopin. The two of us together, with all of our influences, make up the sound,” she explains.

An underground loyalist, Gaelle is determined to keep her music pure and, although she’s no stranger to commercial success (she wrote and sang three songs for the internationally acclaimed Wamdue Project’s 1998 “Program Yourself”), she treads lightly when it comes to courting label deals, opting instead to market her music via the Internet. Nonetheless, she says, she remains open to possibilities.

—R.B.
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Capricorn Records' Sign Of Success

Students of soul music and Southern rock know the phoenix-like story of Capricorn Records—the label was founded in 1969 by 29-year-old Macon, Georgia, Phil Walden; it folded in 1979 amidst industry-wide recession and Walden's battles with drugs and alcohol. And, like the mythical bird that grew from its ashes, made its comeback in 1991, re-emerging as the renoun birthplace of Southern rock. Walden's roster consisted of not only white rock bands, but black soul singers, among them Otis Redding, Sam and Dave, Percy Sledge, and Johnnie Taylor. Walden's work with these artists grew out of his passion for soul music, an emotional and organic sound that was indigenous to Macon. "It wasn't like we said 'we're going to this quaint little town to set up this music company because it'll read well in articles," he says, "it was just natural."

In 1969, Walden hung out his shingle and declared Capricorn Records open for business. Years later, after the 1967 plane crash death of Otis Redding, he shifted gears, focusing less on black artists and more on Southern-bred rockers. "After Otis died, I literally felt that I had walked on the mable top," recalls Walden. "As much as I loved soul music, I decided I wanted to do something different."Capricorn went on to launch the careers of the Marshall Tucker Band and the Allman Brothers, solidifying the Southern rock genre.

Today, the label, which is housed in a renovated 1916 building in the heart of downtown Atlanta, has a joint venture with Island/Def Jam Records and a roster of about 14 artists. The most successful of whom are the electric rock band 311 whose current release, "Sound System," is certified gold, and Cake, whose CD, "Prolonging The Magic," has been certified platinum.

Phil Walden
Otis Redding

"I think that is one of the reasons we've survived so long. We try to make everything as natural and original as possible."

Walden says Capricorn prides itself on putting the music first and standing cookie-cutter artist-development. "The emphasis has always been on the music and the creative side," he says, "and I think that's one of the reasons we've survived so long. We try to make everything as natural and original as possible. Look at the Allman Brothers—they're a 30-year career. That's no accident. Those are the kinds of things I'd like to be remembered for. I never think about myself in terms of contributions. I think of myself in terms of how lucky I've been to be standing next to all these great artists. I've been fortunate to be able to do it and do it well, and do it in the South."

CRIMINAL RECORDS
(400 Moreland Ave.)
HQ for alternative rock, this modest-sized emporium is perpetually bustling with youthful customers of all shapes and interests. Staffed by a motley assortment of local musicians and indie geeks, Criminal also stocks a generous collection of underground comics, magazines and books, and boasts a pretty good DVD selection, too. Periodic in-stores and live parking lot performances, both from touring acts and local bands, are popular events.

SATELLITE RECORDS
(421 Moreland Ave.)

Satellite, the best place for Atlanta's hip-hop crowd to find what they're jonesing for, both new and used. Major players from the city's active urban music scene are regular customers.

RECORDS
(102 Peachtree St.)

This Midtown mart is the best place for Atlanta's hip-hop crowd to find what they're jonesing for, both new and used. Major players from the city's active urban music scene are regular customers.

WAX N FACTS
(432 Moreland Ave.)

A longtime fixture, this cramped and crowded store is stocked wall-to-wall with new and used vinyl albums—lots of imports. The decent CD selection focuses mainly on alternative and indie rock. There's also a thorough local music section.

WRAS, 88.5 FM

Georgia State University's student-run station boasts 100,000 watts, sending its indie-centric programming over most of north and central Georgia. New alternative/underground rock is the rule of the day, with local groups occupying a healthy percentage of the playlist. The "Georgia Music Show," airing Saturdays from 5-7 p.m., is the best place to hear a concentrated dosage of local rockabilly, not to mention live-on-air performances. WRAS also airs plenty of other specialty shows, running the gamut from hip-hop to country & western to early 20th century music.

WREK, 91.1 FM

Georgia Tech's non-commercial station offers diversity in the extreme, with an adventurous, unclassifiable playlist focusing on everything but the norm. Lots of specialty shows here, too—the best place for hearing local bands is "Live At WREK," from 10-11 p.m. on Tuesdays, which features local underground rockers and experimentalists playing uninterrupted for an hour or sometimes more.

WKLS, 96.1 FM

The long-established album-rock mainstay plays few up-and-coming Atlanta acts in its regular rotation but has a four-hour show, "Stage 96" (Sundays from 9-10 p.m.), that focuses on local mainstream rockers.

WHTA, 97.5 FM

Atlanta's commercial hip-hop powerhouse certainly plays many of Atlanta's superstar urban players but also has a nightly feature, "Dig It Or Dish It," that previews brand new local talent, on which the listeners call in and voice their approval or otherwise.

WNXN, 99.7 FM

Atlanta's modern-rock powerhouse no longer has a local music show, but the station has been instrumental in launching the careers of Atlantans Shawn Mullins, Angie Aparo and The Marvelous 5, among others, via heavy regular rotation.

WMLB, 1170 AM

A great little Gavin Award-winning alt-country station just north of Atlanta, that plays an admirable amount of local releases from the likes of Star Room Boys and Greta Lee in the regular rotation. It's hard to pick up unless you're on the top end of town, but for those in the signal's range, it's a twangy treat.
Atlanta asked for Platinum, so we gave it to them!
Enter **Rehab** And Find Hip-hop Salvation

Alternative hip-hop duo Rehab is Atlanta's answer to artists like Limp Bizkit and Eminem—white guys with a lust for hip-hop and stranger-than-fiction life stories.

Danny Alexander and Jason Brooks met at an Atlanta rehabilitation center, each trying desperately to extricate themselves from the demons of drugs and alcohol. Their salvation? Hip-hop.

"The first time I heard BDP and Beastie Boys, I flipped," recalls Alexander, who, prior to being signed, had a laundry list of petty crimes to his credit. "Hip-hop was loud and clear. You knew exactly what [the artists] were saying, and it was the art form that I could best relate to. It just drew me in." Brooks agrees, "Hip-hop was the music that made sense to me, more than any other kind out there. It felt like my natural art form."

Rehab's first single, "Storm Chaser" (Destiny Music/Epic Records), finds the group mixing it up with ATL ambassadors Goodie Mob. Tracks on their as yet unscheduled album reflect the real-life struggles of two young men who have battled addiction and mental illness and lived to tell about it.

"Hip-hop was the music that made sense to me, more than any other kind out there. It felt like my natural art form."

**AROUND TOWN**
(Continued from page 4)

**CREATIVE LOAFING**
The big alternative weekly has a sizable music section and the most comprehensive night-by-night calendar listings you'll find in the city. Diverse, if sometimes spotty, local music coverage.

**STOMP AND STAMMER**
Upstart monthly magazine that focuses almost entirely on alternative rock music, local and otherwise. It's caustic and opinionated, but generally authoritative.

**ATLANTA JOURNAL-CONSTITUTION**
The daily paper in Atlanta usually sticks to the mainstream sure bets with its music coverage. Still, its Friday edition includes a weekend music preview that gets a little more adventurous, with local profiles on lesser-known local musicians often being a feature. Also in Friday's edition is a weekend live music calendar that's easy to navigate and fairly complete.

**DARP**
Dallas Austin's recording complex is constantly bustling with acts on his Freeworld label, plus others from the city's booming urban music community and out-of-towners like Erykah Badu. Mostly R&B, but the occasional pop or rock act will record here—Stevie Nicks was a recent client.

**DOPPLER**
A seven-room complex with facilities for both broadcast and music recording. On the music end, Doppler caters primarily to Atlanta's urban music scene, although that business has fallen somewhat since Jermaine Dupri and OutKast opened their own respective studios.

**SNACK 'N' SHACK**
A small facility operated by Atlanta musician Rob Gal (of the Daemons Records band 6X), this friendly, low-cost room is popular with local alternative rock 'n' rollers.

**SOUTHERN TRACKS**
Owned by former Joe South drummer Mike Clark and music publisher Bill Lowery, this recording facility is a favorite of rock producer Brendan O'Brien, who often brings his acts in like Pearl Jam, Stone Temple Pilots, Korn, Rage Against The Machine and Limp Bizkit to lay down tracks. Indigo Girls, Matthew Sweet, Edwin McCain, Brian Setzer, Keith Sweat and many others have recorded here.

**SOUTHSIDE STUDIOS**
Jermaine Dupri's recently opened facility obviously works with many of the acts on So So Def, plus other performers. Dupri is working with Usher, Jagged Edge and Da Brat. Amenities include an indoor basketball court.

**STANKONIA**
Noteworthy Atlanta hip-hoppers OutKast own this studio, which they use for their own projects as well as other urban music acts from the area.

**STUDIO 1314**
Highly touted rock producer Matt Serletic (Matchbox Twenty) is opening this studio by the year's end. Expect all of his Melisma Records signings to work here, in addition to modern-rock acts from far and wide.

**TREE SOUND**
Large, state-of-the-art complex with lots of amenities for long-term stays. Collective Soul, Matchbox Twenty, Isaac Hayes, Angie Aparo and up-and-coming Atlantans Brand New Immortals have all recorded here recently.

**ZERO RETURN**
Operated by the alien misfits from Touch and Go's instrumental act Man Or Astro-man?, this new studio, set to open this summer, should prove to be a favorite with the indie rock crowd. Famed Chicago-based producer Steve Albini has been down to assist with the layout.

**CAPRICORN**
Phil Walden's revitalized label still releases its share of Southern rock, but these days it's as likely to be the sensuous bludgeon-core of Johnny Winter as it is a more traditional blues-rock act like Timmy Ellis. Both of those Georgia-based artists, as well as ex-Drivin 'n' Cryin frontman Kevin Kinney, have new releases on the successful label, whose roster also includes funk-rock act 311 and guitar jammers Gov't Mule.

**DAEMON RECORDS**
Any Ray of Indigo Girls operates this eclectic independent label. Probably two thirds of the releases are from Atlanta-based musicians, running the gamut from folkie singer-songwriters (Kristen Hall) to rock (6X) to stylish trip-hop (pH Balance). A new video documentary, "A Decade of Daemon," is just out. A solo album from Ray is in the planning stages.

**FREeworld entertainment**
Hot producer Dallas Austin's label, distributed through Capitol. Signings include former Poison frontman Bret Michaels and top Remaining Heads. A new video documentary, "A Decade of Daemon," is just out. A solo album from Ray is in the planning stages.

**LAFAACE**
Founded by Kenneth "Babyface" Edmonds and future Arista chief Antonio "L.A." Reid. Its sizable roster includes some of R&B's most exciting current acts, including Atlantans TLC, Goodie Mob, Donell Jones, Joy and OutKast.

**MELISMA RECORDS**
Producer Matt Serletic's new Arista-distributed label is currently working its first release, Atlanta singer-songwriter Angie Aparo's "The American." They recently signed their second act, Austin-based rock band Color.

**SO SO DEF**
Producer/musician Jermaine Dupri's successful label, home to Da Brat, Xscape, Jagged Edge and, naturally, Dupri himself.
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that distribution was in place and the distributors wanted to know without a shadow of a doubt that you have some product that they’ll be able to sell. As an independent, you have to struggle and try to keep things going financially until you secure distribution.”

Though he describes the task as frustrating, he says the rewards are worth the challenge, noting, “It’s unfair and

“It’s fair because, if a record does break, you’re pretty much in there but it’s just a real struggle beforehand, trying to make something from nothing.” Nonetheless, Lawson says he’s committed to remaining independent and will continue to work his label’s four remaining projects. “I still have to remain independent because it’s a real crusade out here,” he says. “We definitely have to hang in there for the long haul.”

A FINGER ON THE BALESS

Brent Gordon, president of PED Distribution, appreciates Lawson’s kind of commitment and that the company makes it easier for labels like his to “hang in there.” As the biggest independent distributor in the city, PED Distribution, formerly known as Intersound Distribution, has its finger on the pulse of the independent market. In addition to marketing, manufacturing and selling product for its own independent labels—Platinum Urban, Platinum Nashville, House of Blues, CHI and Intersound—PED distributes 18 other indies specializing in everything from reggae and jazz to new age and electronic.

Gordon says the services they provide the distributed labels range from manufacturing to marketing. “Each deal is different,” he says. “Some labels send us finished product and others do the manufacturing for it. It depends on what services they bring to the table and what they need us to provide.”

While not all of PED’s labels are Atlanta-based, Gordon says the company makes an effort to work with local talent. “If there was an Atlanta-based label and there was a New York-based label and one had better music than the other and I could only work with one, I’d choose the one with the best music,” he says. “But we certainly encourage and have reached out to some of the Atlanta-based labels and hope that they will come and do their distribution with us.” He adds that the company has recently partnered with hot R&B producer She’kspere, who now has an office in PED’s 80,000-square foot digs in Alpharetta and will produce two albums for them this year.

With a staff of 129, PED is equipped to compete with major distributors. Gordon says, “Independent distributors have the ability to pay more attention to our artists because we’re not that big. We have a staff of about 120, and many of the country, many of which have worked for major distribution companies, and we understand both sides of that fence. We are an independent that has learned a lot from our affiliations with majors and we know how to get the most out of the product.

Bonner says it’s that kind of symbiotic relationship between majors and indies that has helped the independent climate in Atlanta. “It has changed,” she affirms. “Majors had gotten kind of lazy and independents came around doing the things that majors used to do. The indies were aggressive and really went at it hard. They have a passion because they’re hungry. Majors tend to wait because they have the luxury, but when you’re an indie and this is your last $200, you don’t have that luxury.” she says. “There have been a lot of independent hits that have jumped to majors because majors have been coming to Atlanta and picking up independent releases that are doing well.”

Bonner says that, while the Atlanta press remains a bit “snobby” towards local indies, radio is starting to take notice. “There used to be a time when, if you were an independent label and you went to radio, you had to talk to an intern, but now independents, while they’re not on par, are getting on because they’ve proven they’re successful,” she says. “A lot of those hits came from the grassroots level. They didn’t have airplay but they were selling. Somebody like V103, who does research, saw those sales on records that weren’t playing so they had to pay attention.”

Unplugged’s Thompson says the key to getting and keeping the attention of major players in radio, press and the record business lies in the confidence to compete and the faith to persevere. “You have to really believe in your project from day one—right from the time it’s presented to you until you see it come to fruition,” she says. “We believe in our projects. We believe in our acts, and we believe they can stand right up there with the big boys.”

--R.B.
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**Epic Answers ‘Who Is Jill Scott?’**

**Philly-Based Singer/Songwriter Debuts On Hidden Beach**

**BY GAIL MITCHELL**

LOS ANGELES—Back in the day, the ultimate oft-quoted line for a record was simple yet telling comment: You can drop the needle down anywhere and hit something good.

Well, that concept definitely applies to singer/songwriter Jill Scott. Her debut album on Atlantic Records, “Who Is Jill Scott?”, due in stores June 27. The noncommercial lead track being spun off the Epic-distributed project is “Love Rain,” which will be serviced to radio in June. On May 24 a 12-inch remix with Mos Def will be sent to mix shows and clubs. This isn’t the first time listeners have been treated to the Philadelphia native’s imagery-rich aural vib. In addition to co-writing the Roots’ Grammy nominated “You Got Me,” touring with the celebrated hip-hop crew and appearing on “The Roots Come Alive,” Scott has been featured on a host of albums since signing with Hidden Beach in 1999. “The Wood,” “In Too Deep,” and “Wild Wild West,” Will Smith’s “Willemium”; and Common’s “Like Water For Chocolate.”

When asked to describe herself musically, Scott laughs. “I get asked that a lot,” she says. “Basically I just hope this is the beginning of a movement that shows good—not just catchy—music is coming back, with live instruments and singing from the soul. What I do is soul music.”

Scott’s brand of soul music fuses R&B, jazz, blues, and hip-hop with real-world subject matter evocative of the musically rich ‘70s. It has also invited comparisons to such contemporaries as Erykah Badu, Grendique, and Lauryn Hill.

“Take it on to new music, people often compare my voice to an artist to someone else—just like Con Funk Shun was compared to Earth, Wind & Fire in the ‘70s,” says DJ Snoop (aka Jeff Townes), whose Philadelphia-based A Touch of Jazz Productions produced Scott’s debut. “But I don’t think she sounds like anyone else.”

(Continued on page 5d)

**Violator’s Mona Scott Talks About Urban Credibility & Music Politics**

Six Questions on an occasional feature that focuses on noteworthy industry people. This issue’s subject is Mona Scott, who is co-owner and president of Violator Management, with partner and CEO Chris Lighty. The management wing—which roster includes Missy Elliott, Boosta Rhymes, and Q-Tip—joined forces earlier this year with Michael Ortiz’s Artists Management Group (AMG) to establish a new AMG/R&B Entertainment division based in New York.

In March the company’s Violator Records arm switched affiliation from Def Jam to Loud Records, with Lighty joining Loud as executive VP and Scott overseeing the day-to-day operations of the management division. Prior to joining Violator, Scott worked with several producers, most notably Tone and Poke (aka the Track Masters).

Were Violator’s recent strategic alliances always part of a grand master plan or something that just happened?

There was always a plan to take the company as far as it could go in music and then leverage that success to branch into different areas of entertainment and media. Violator’s growth has definitely been by design.

What strengths does Violator bring to its new relationships?

Our biggest strength is an undeniable credibility in the urban marketplace. We also offer a structured, systematic approach to marketing, promotion, and management that is not often seen in our genre of music.

What’s the greatest challenge faced by the black music industry today?

Lack of creativity and a desire to cultivate new talent.

If you could change one thing about the music industry, what would it be?

The politics, which more often than not supersede the creative process.

How does the Internet figure into Violator’s plans?

It’s definitely a major part of our expansion plans. AMG is extremely aggressive and progressive in new media, and we are currently closing an Internet deal for ViolatorWorld.com. Our ultimate goal is to develop a fully interactive, hip-hop lifestyle portal.

Where do you see Violator in five years?

Our five-year goal is to expand and develop in the areas of film, television, and new media—creating unlimited opportunities for our artists to break rules and do the unexpected.
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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
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| 50  | Youngbloodz | Tight to the Bone (ARISTA) | ARISTA | 15
| 51  | Yolanda Adams | My Heart's on Fire (COLUMBIA) | COLUMBIA | 16
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| New #1 | 69 Boyz | In Da Club (HOLLYWOOD) | HOLLYWOOD | 26

**Greatest Gainer**

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<th>No.</th>
<th>Artist</th>
<th>Title</th>
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| 11  | Cypress Hill | Skullcrushers (KAPP) | KAPP | 12
| 12  | The Black Rob | Life Story (SIREN) | SIREN | 13
| 13  | Bone Thugs-N-Harmony |去哪儿 (EPIC) | EPIC | 14
| 14  | Ice Cube | War & Peace Vol. 2 (THAT PEACE DISCO) | THAT PEACE DISCO | 15
| 15  | Mary Mary | Heaven Is Here (Epic/THAT PEACE DISCO) | EPIC | 16
| 17  | Mary J. Blige | Not a Lady (RIAA) | RIAA | 18
| 19  | Common | Let’s Do It (Epic) | EPIC | 20
| 21  | Angie Stone | What Is Love (Epic) | EPIC | 22
| 23  | Kevon Edmonds | World Wrestling Federation: Aggression (EPIC) | EPIC | 24
| 25  | Ghostface Killah | Blackmail (URING) | URING | 26
| 26  | Angie Stone | What Is Love (Epic) | EPIC | 28
| 27  | Kevon Edmonds | World Wrestling Federation: Aggression (EPIC) | EPIC | 30
| 29  | Mary J. Blige | Not a Lady (RIAA) | RIAA | 32
| 30  | Common | Let’s Do It (Epic) | EPIC | 34
| 31  | Angie Stone | What Is Love (Epic) | EPIC | 36
| 32  | Kevon Edmonds | World Wrestling Federation: Aggression (EPIC) | EPIC | 38
| 33  | Mary J. Blige | Not a Lady (RIAA) | RIAA | 40
| 34  | Common | Let’s Do It (Epic) | EPIC | 42
| 35  | Angie Stone | What Is Love (Epic) | EPIC | 44
| 36  | Kevon Edmonds | World Wrestling Federation: Aggression (EPIC) | EPIC | 46
| 37  | Mary J. Blige | Not a Lady (RIAA) | RIAA | 48
| 38  | Common | Let’s Do It (Epic) | EPIC | 50
| 39  | Angie Stone | What Is Love (Epic) | EPIC | 52
| 40  | Kevon Edmonds | World Wrestling Federation: Aggression (EPIC) | EPIC | 54
THE REVOLUTION HAS BEEN TELEVISIONED.

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www.americanradiohistory.com
Robert Johnson had an idea. He wanted to create a cable network that would serve the African-American community and be a platform for African-American entertainment, creativity and entrepreneurship. He succeeded, and then some.

As BET — through its parent company BET Holdings — celebrates its 20th anniversary, the media conglomerate that Johnson built is a privately held corporation estimated to be worth between $1.5 billion to $2 billion. Not only is it the largest black-owned and operated business in the country, but it is also the largest black-owned and operated business in the world.

According to a study commissioned by the company, 95% of African-Americans can identify the BET name. It reaches 6 million African-American homes, and this year will surpass 60 million total households in the United States. Forbes magazine has twice ranked BET among "America's best small companies."

"BET was an idea that was out there in the air in the '60s and '70s when I was growing up," says Johnson, founder, chair and CEO of BET Holdings. "There was this idea that someone was going to do it. I was already in the cable industry in the late '70s. Why not me?"

"Bob Johnson is the reason it has been successful," insists John J. Sie, the founder, chair and CEO of Starz Encore Group, which is partnered with BET on Starz!3. "He saw a very underserved audience. He started on a shoestring (budget). You look at BET today and realize why so many other companies want to be in business."

The BET brand is one of the most recognizable geared to the African-American community about the African-American community. According to a study commissioned by the company, 95% of African-Americans can identify the BET name. It reaches 6 million African-American homes and this year will surpass 60 million total households.
with them."

"We’ve been around 20 years," adds Debra Lee, president, COO and, along with Johnson and Malone, equity partner. "We’re one of the pioneers of the cable industry. We grew up principally showing a lot of music videos, building BET into something much more. We’re trying still to make it more well-rounded. BET has been successful because we had a cable industry that gave us distribution. And because, well, it was time."

The origins of BET go back to the earliest days of the cable boom. From 1976-79, Johnson served as vp of government relations for the National Cable Television Association (NCTA), which was a national trade organization representing the newly founded and aspiring cable companies. Johnson was, not to mince words, its lobbyist.

"As luck would have it, I was going up to Capitol Hill with a guy who was going to try to sell a cable network targeted to the elderly," Johnson recalls. "I asked him if I could see his (business) plan, and he showed it to me. I said, 'Hey, you could apply this to black America.' He answered, 'I guess you could.' I asked him if I could have a copy and he gave me one."

Johnson put together his own business plan and took it to John Malone, a cable pioneer who at the time already had an interest in a cable system in Memphis, Tenn. Johnson reasoned that Memphis, being a market with a large African-American population, could be the perfect target area for a new African-American network.

"John asked me how much I would need to get started with my idea for a network," Johnson says. "I told him half a million dollars. He said that would be fine. He’d give me the money and he’d own 20% of it, I’d own 80%. We were started."

Though black-owned businesses are often a "tough sell" in the realities of the American marketplace today, Johnson says that, in many ways, this was not the case in 1979.

"This was a time when companies were trying to franchise the big cities," he notes. "They would go to the city and try to show them all the different channels they would be getting. For them to be able to say — especially in urban areas — that they had a black channel for your community was something that was a plus to them at the time."

The advertisers were the tougher sell, Johnson recalls. Cities in general were more troublesome to wire for cable than rural and suburban areas. Getting to much of the core BET audience was not going to be easy, and advertisers were adding to their skepticism that black people can’t afford cable.

Nevertheless, six national companies became BET’s charter advertisers: Anheuser-Busch, Time, Champale, Pepsi, Sears-Roebuck and Kellogg. BET made its debut on Jan. 25, 1980 with Friday evening broadcasts to 3.8 million subscribers in 350 U.S. markets. By May the network had allocated $1 million for the production of black collegiate sports and cable specials venturing for the first time into original produc-

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**BET Timeline**

**JANUARY 1980:** BET, with Robert Johnson at the helm, is launched to an initial 3.8 million cable subscribers in 350 markets.

**MAY 1980:** With $1 million allocated, BET begins production of black collegiate sports and cable specials, marking BET’s first foray into original programming.

**JANUARY 1981:** BET celebrates its first anniversary with 5.3 million cable homes and 544 markets.

**MAY 1981:** BET receives its First Cable ACE Award for its coverage of black college basketball.

**OCTOBER 1983:** BET expands to 24 hours a day and has 7.6 million subscribers.

**AUGUST 1986:** "Video LP" premieres, while "On the Line," "This Week in Black Entertainment," "Video Soul" and "Video Vibrations" are all expanded.

**OCTOBER 1986:** "BET News," the country’s first African-American national news program, debuts.

**NOVEMBER 1987:** Subscriber base reaches 17.4 million in 1,000 markets.

**APRIL 1989:** A new $10 million production facility opens in Washington, D.C.

**JANUARY 1990:** "Frank’s Place," a heralded off-network series originally seen on CBS, finds new life on BET; BET celebrates its 10th anniversary serving a 25 million-subscriber base in all 50 states.

**SEPTEMBER 1990:** United Image Entertainment, a partnership between actor-producer Tim Reid and BET, is launched.

**JANUARY 1991:** Subscriber base reaches 30 million in 2,400 markets.

**MAY 1991:** BET acquires Time Warner’s percentage of Emerge magazine, giving it controlling interest in the publication.

**NOVEMBER 1991:** BET stock is officially offered on the New York Stock Exchange.

**MAY 1993:** Business Week names BET one of the "100 Best Small Corporations" in its annual "Hot Growth Companies" issue.

**JUNE 1993:** BET Direct, a subsidiary that will allow viewers to purchase exclusive BET-produced merchandise, is formed.
YOU OPENED A DOOR AND INTRODUCED US TO THE POTENTIAL OF BLACK ENTERTAINMENT. YOU SPARKED CAREERS AND GAVE US BLACK STAR POWER. YOU SHARED A HISTORY FILLED WITH PRIDE AND A FUTURE FULL OF PROMISE.

Thank you BET, for 20 spectacular years.

From all your friends at Starz Encore Group.

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tion. By September it had grown to serve 5 million households in 47 states, and November saw original entertainment programming such as "Black Showcase" and the still-running " Bobby Jones Gospel Show."

By BET's first anniversary, it had almost doubled in size. Since then, there has been steady growth, all geared, says Johnson, toward "growing the BET brand."

The BET channel is now a 24/7 entity able to reach 90% of the African-American community, charging systems about 14 cents per subscriber. Lee notes that the budget for original programming has grown to more than $40 million for the current year.

"Programming BET really is a challenge," Lee says. "People think because we target African-Americans that we're narrowcasting, but the truth is, we can't narrowcast. We can't be MTV and only appeal to a particular age group, because we have all age groups. We have to be full service."

Still, much of the programming is music-based, as programming with music videos, performances and wraparounds is about 60% to 65% of the programming seen on BET.

"BET was built on and is known for music," says Stephen Hill, vp of music programming, who came over to the company from MTV about a year ago, in large measure because, as he puts it, "BET will always be in the position to reflect the youth culture and lead it. We can expose our audience to new performers, give them their first national shot and embrace what is out there."

Though music remains important, BET has moved into other programming. BET Action Pay-Per-View, a 24-hour movie and events channel, was purchased in 1993. Currently available in about 9 million homes, it is described by Curtis Symonds, executive vp of affiliate sales and marketing, as "a real urban pay-per-view channel, not just another black channel."

BET Movies/Starz!3, which began in 1997, is a partnership with Encore Media as the nation's first 24-hour movie channel devoted to showcasing African-American filmmakers. "BET is the brand, and we are the movie scene, so it was a perfect marriage," notes Encore's Sie. "We are now supplementing the movies we purchase with originals, such as 'Funny Valentines,' as well as Pan-African Cinema, which you can't find anywhere else. We would like to launch more channels as time goes on and support Bob Johnson's attempt to make the first African-American film studio."

The desire to be in movie production has triggered several key deals for BET. One was the acquisition of Arabesque Books in 1998, the largest publisher of romance novels written by African-Americans. In turn, beginning in March of last year the company began production of five to 10 movies based on the titles.

At the same time, BET Pictures II has entered into a deal with Artisan Entertainment to release six to eight feature films during the next two years with budgets from $3 million to $4 million. Scripts are now being considered, with production on the first of the films to begin later this year.

As part of its position as a full media company, BET is looking into radio stations, and it already can boast being the largest publisher of magazines directed at the African-American market.

To expand this part of the BET empire, the company recently invested in Vanguard Media, bringing two additional publications — Honey and Impact — into the realm. Keith Clingakes, who founded Vanguard, will now run BET's magazine division.

Toward that end, there are such entities as the BET SoundStage Restaurant in Largo, Md. and BET SoundStage Club in the heart of the Walt Disney World Resort in Orlando, Fla., which has also been used as the setting for original music and event programming. In downtown Washington, D.C., there is the BET on Jazz Restaurant, and the Tres Jazz Restaurant is located within the Paris Las Vegas Casino Resort.

Particularly key to the future, as the executives agree, is the success of BET.com, a joint venture with Microsoft, Liberty Digital, New Corp. and USA Networks. Much of the future image and brand of the company is being invested in what Lee calls "the African-American portal."

The pieces all add up to a name that has risen from the cable universe to become part of the very fabric of America. "It's the opportunity to still grow that makes this company exciting," Symonds says.

BET has become the symbol of cable in many African-American homes.

"What I see in the next five to 10 years is the BET brand becoming the home for African-Americans in the digital world of TV," says Johnson. "If that audience wants entertainment or information, a BET product is going to be there."

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**JULY 1993:** Through a joint venture with Identity Television, BET's programming gets its first European window in Great Britain.

**AUGUST 1993:** BET International is formed.

**DECEMBER 1993:** Encore and Live Entertainment join with BET to form BET Film Productions.

**MARCH 1994:** The "Mandela Freedom Fund Telethon" to support South Africa's change to democracy airs.

**JUNE 1995:** "Out of Sync," the first production from BET Films and United Image Entertainment, opens for a limited theatrical release.

**AUGUST 1995:** "A Tribute to Black Music Legends" receives an Emmy nomination for Outstanding Cultural Program — the first honor of its kind for the network.

**SEPTEMBER 1995:** Michael Jackson is the first artist inducted into BET's Walk of Fame.

**OCTOBER 1995:** BET SoundStage restaurant in Largo, Md., opens.

**JANUARY 1996:** BET on Jazz: The Cable Jazz Channel launches.

**FEBRUARY 1996:** Microsoft joint ventures with BET Holdings to create interactive entertainment and information targeted at African-Americans.

**MARCH 1996:** Debra Lee is named president and COO.

**JANUARY 1997:** BET Movies/Starz!3, a joint venture with Encore Media, launches as nation's first black movie channel.

**JUNE 1998:** BET acquires Arabesque Books, the largest line of African-American romance novels. It creates Arabesque Films, planning to produce five to 10 TV movies per year beginning in 1999.

**JULY 1998:** Shareholders approve the buyout of BET Holdings by Robert Johnson and Liberty Media Corp.

**SEPTEMBER 1999:** BET's Tres Jazz restaurant opens at the Paris Las Vegas Casino and Resort.

**JANUARY 2000:** BET celebrates its 20th anniversary — now available to more than 58.5 million cable households nationwide and in 13 countries.

**FEBRUARY 2000:** Artisan Entertainment and BET Pictures II enter into an agreement to distribute six to eight feature films during a two-year period.
For the past two decades, Def Jam and BET have been a consistent force in the evolution of urban music and culture. BET has always been synonymous with quality and creative programming, as well as innovative television. Separate, we both are the best in our respective fields.

United, we are invincible.

Congratulations on your 20th Anniversary.

Wishing you continued success.

Your Def Jam Family
Special thanks to the Impact Record Pool organization, Jimmy Iovine, Tom Whalley, Steve Stout, Step Johnson, Steve Berman and the team at Interscope Records, Robert Johnson & BET on their 20th anniversary, my associates Jim Ervin, Jay Cooper, Gene Schwam, and the many talented artists that I have had the good fortune to work with over the past decade...

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Black Eyed Peas  
Jurassic 5  
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Ice Cube  
Tha Dogg Pound  
Scarface  
Prince  
Gang Starr  
Eminem  
Trin-I-Tee 5:7  
Kirk Franklin  
Blackstreet  
Janet Jackson  
L.L. Cool J  
Public Enemy  
Run DMC  
Public Announcement  
Kurupt  

With appreciation,

K. Black
Salute

for 20 years of bringing vision to our music
Novel Ideas

With the acquisition of Arabesque Books in 1998 — and the commitment to develop its titles for television — BET has just begun showing off its original programming moves. BY BARRY GARRON

At BET, the emphasis is still on the music. But now, 20 years after it began operating as the nation’s first and only network targeted to African-Americans, BET has begun to branch into different programming directions.

Reflecting an industry-wide trend toward original programming, BET has started to produce its own line of movies and is perhaps only a season or two away from telecasting original comedies and dramas. Having spiced up its original music programming with a couple of new and increasingly popular shows, BET is planning to do more next fall to foster a feeling of immediacy and interactivity.

“I look at it like we’re in a cocoon,” says Curtis Gadson, senior vp of entertainment programming for BET and an executive at the cable channel since 1992. “If you know what happens in a cocoon, there’s all kinds of turmoil and things going on. But when the butterfly breaks out, it flies and it’s a wonderful thing. We’re in that cocoon stage: Change is happening.”

One of the most obvious indications of this change was the announcement a year ago that BET Arabesque Films, a subsidiary of BET Pictures, would produce 10 original made-for-TV movies — the single largest production order of African-American feature-length films. The movies, broadcast on BET, represent the start of a new and important franchise.

Ratings for the movies have met expectations, according to Gadson.

Take “Midnight Blue,” a recent Arabesque film. “It did a very good number,” he says. “This was a comedy, the first one we broadcast. The others were all romance films. We learned that our audience will accept a variety of themes. We put the comedy on not knowing what to expect and it did very well. We learned we don’t have to exclusively target the romantic area. We can expand on a few different fronts.”

Understanding the formula of presenting new programming to audiences was taken very seriously. “We learned how to promote them and how we should position them,” Gadson says. “We’re basically a music programming network, and the things that work for us go hand in hand with music programming. We’ve learned to promote our movies like we would promote our music programming and it seems to work.”

“Comicview,” a showcase for rising comedians, continues to be the network’s most popular show, generating primetime ratings between .8 and 1.2. Increasingly, though, other shows on BET have been enjoying favorable buzz.

Stephen Hill, vp of music programming, points to the growing popularity of two BET music shows, “Hits From the Streets” and “The Jamm Zone” — each hosted by a unique personality.

The host for “Hits” is named, appropriately, Hits.
"He's just an incredible talent who really pulls the humor out of any situation," says Hill, who, as the former director of music programming for MTV, knows the importance of music video hosts. "Hits is great with people," he says. "He puts regular people on television, and the audience gets to see themselves. That's important to them. Hits has really been phenomenal and he continues to get bigger, and that show continues to grow and expand."

"The Jamm Zone," a two-hour midday show, is hosted by Cita, a virtual character with an attitude and enough smarts to quote from literature. "She's a controversial character, a ghetto girl who is far too 'street' for television. There's no one like her on television," Hill says. As a virtual character, Cita has the freedom to speak her mind about the music she plays. "A lot of times on music channels, every video is called 'the best thing ever.' Cita has an opinion and she'll let you know. Sometimes, she'll say, 'The establishment made me play it, because I'm not a big fan of it and I'll tell you why.' [For other things that] she's a huge fan of, she'll tell you why. It's a matter of giving things a point of view — and that seems to be working."

According to Hill, these two shows have contributed to a 20% increase in ratings for BET music programs since last September.

Meanwhile, other programs, including "BET Tonight," "Rap City" and "Teen Summit," have also performed well for the network. "[These] are some of the programs we knew were solid, but nothing's ever perfect," Gadson says. You have to tweak everything. In addition to [these shows], we wanted to play with a lot of new programming."

Gadson believes BET will be even more successful if it sharpens its focus on its target audience.

"I thought we were trying to be all things to all people, to all segments of African-American society, which is a very, very difficult task to accomplish," he says. "Most networks seek out a more narrow demographic, but BET has always tried to be the end-all and be-all for the entire African-American community. That's extremely difficult."

Gadson has made viewers between the ages of 12 and 34 his primary target. "I think that's the core BET audience," he says. "Our feeling is that, if we can solidify that core, we have a better foundation to build upon."

Building a stronger BET has also meant improving the technological aspects of the network. "We brought in a virtual set and now we've started doing virtual characters," Gadson continues. "We are looking at changing the shooting of our shows from analog to digital tape. We are upgrading the production values in our facilities in Washington, D.C., and Los Angeles."

Upgrading equipment can be as difficult as developing new programs. "We have some of the stuff that we need, but it's a long road that we have to go down. With technology, it's a moving target. It's kind of like fixing a car while you're on the road," he says.

A high priority for Gadson and the network is the development of original comedy and drama series.

"Off-network sitcoms have been great performers for us," he says. "But, in the long term, we are looking to develop our own. We want to have our own library, and the only way to do that is to begin to develop the movies, the sitcoms and other types of programs."

Projects in development include a game show and a court show. "Once they're developed, we'll be able to see if we want to go ahead and put them on the air or not," Gadson says.

The senior vp has begun looking at treatments and scripts for comedies and dramas, and says he wouldn't be surprised to see a BET original series as early as fall 2001. Not only would that mean the start of a BET program library and a new source of revenue, but it would also represent the opening of new opportunities for African-Americans in the creative areas of television.

"It allows us to give African-American producers, directors and writers a chance to showcase who they are and what they are," Gadson says. "We like to think of ourselves as the place where African-Americans can come and be themselves. I've worked in several other venues and I've always had to be bilingual. By that, I mean you have to assimilate. In this environment, you are who you are and it is what it is. When we started (the show) 'Live From L.A.,' a lot of the writers who came on board told us this is the place where they could be themselves, where nobody would tell them, 'Be more this' or 'Be more that.' Here, you can be who you are."

Although Hill concentrates on original music programs, he recognizes that the development of other programs is part of a larger plan for the network. "Getting original programming and movies and getting more variety has always been in the plan. Now it's coming into fruition. BET has gotten to that part of its growth where it's time to start doing more original programming, pushing the envelope and taking some chances," he says.

Although he declines to be specific about new programs that he may introduce this fall, Hill says there will be a new emphasis on providing programming around the music videos that will be live and timely throughout the day.

"When we were analyzing our audience, we found that they want information now," he observes. "They want more information by the time it takes me to finish this sentence than they did when I started the sentence. That's all because of access to the Internet and the immediate gratification it provides. We're going to provide that to our audience by making more of our programs live and with more interactivity. Those are really the themes for next season."

"I think there is a definite commitment to improving the programming and taking [it] to the next level," he concludes. "By that, I mean making quality programs and seeing growth in the ratings."
Robert Johnson

BET's founder on programming, partnership and expansion

Besides being founder, chair and CEO of BET Holdings, Robert Johnson can lay claim to being a cable TV pioneer, having cut his teeth in the industry as vp of government relations for the National Cable Television Association from 1976-79, just prior to creating BET. Previously, Johnson had been press secretary to the Hon. Walter E. Fauntroy, congressional delegate from the District of Columbia.

A graduate of the University of Illinois, Johnson also holds an M.A. in international affairs from the Woodrow Wilson School of Public and International Affairs at Princeton University. He and his wife, Sheila, have two children and reside in Washington, D.C.

Recently, Johnson spoke to Alan Leigh for Billboard and The Hollywood Reporter about the present and future goals of BET — the company he has built into a multibillion-dollar media conglomerate.

You went public back in 1991 and then later in the decade bought back the stock. Is raising capital for BET an ongoing issue?

We did go public in 1991 to get capital to grow the company, and we went private again in 1998 because we weren't getting proper value on Wall Street. We didn't need to be public. We have plenty of capital to pursue growth. We can get the capital out of our own cash flow. We're a good business that runs on the bottom line.

Don't you have plans to fund a lot more original programming?

We are doing original programs and we are doing films, as you know. Many companies in television throw money at the problem. The economics of our business is different. We're a targeted business. We do targeted programming to a targeted audience and sell to advertisers who want to reach that audience.

So will we see BET sitcoms and dramas?

We target black entertainment. There is no backend for black entertainment. In fact, I don't know of any original cable sitcom on (any) basic cable network that has been marketable in syndication. Producers like Witt-Thomas or Casey-Werner deficit their episodes knowing that, if successful, they'll make it back and more in syndication. I don't know of a black production company that can deficit 40 episodes of a show.

What if they were able to do it with a well-established TV supplier?

We're not opposed to that; we have had those discussions. But in the end, the studio partner or network partner can see that the backend is lacking. We've had proposals. The lowest I got for an hour show was $600,000 per episode. If there are 15 minutes of commercials or 30 30-second spots, and we currently sell those spots for $2,000 each, that's only $60,000, so the economics are just not there. We focus on what we can provide economically, which are music entertainment and in-studio shows.

Do you think you don't get enough attention for the programs you produce, or enough kudos for some of the exclusives you've had in news, for example?

I don't think we look at it like that. What we do is in the best interests of the audience. Are we perfect? No. Are we doing a job we're proud of? Absolutely. We're the only channel in the cable industry to say we are trying to feed every need of the black community.

Though you retain control, you have numerous channels and other businesses, often in partnership with larger companies, such as Microsoft. Why this avenue?

I've always [believed] that the smartest way for an African-American company to grow is by strategic partnerships. White companies have been doing it for years. We don't have to have 100% black ownership. The best example for us is our ongoing partnerships with John Malone (Liberty Media). Any idea I can come up with that he wants to be a part of, he can.

You had some negative publicity last year, articles in which it was said that BET was underpaying its talent. Is this just the price of success?

We had negative publicity because we were in a labor dispute with AFTRA (American Federation of Television and Radio Artists), and [the organization] engineered it. All companies have negative publicity at some time, and all companies have labor disputes.

What about BET International? Do you see that cracking more markets?

Oh, it has a very bright future and is moving rapidly toward being profitable. Music is like sports: It knows no boundaries. While we began thinking it would be an extension of BET Jazz, the audience has let us know they also want to see the African-American lifestyle blended in, so our original programs are doing well. They want to see the creativity and vitality of the African-American community, and that is what BET is.
WHERE
Black Star Power SHINES

LIVE FROM LA HITS FROM THE STREET LEAD STORY TEEN SUMMIT MIDNIGHT LOVE MORNING MOVES BOBBY JONES GOSPEL MADD SPORTS RAP CITY THA BASSMENT OUT THE BOX ALL JAM ZONE VIDEOLINK COMICVIEW BLACK COLLEGE SPORTS HEART & SOUL VIDEO GOSPEL
THE WORLD OF ENTERTAINMENT is as vast and diverse as the cultures, thoughts and people that inhabit our planet. Such has been the mission of BLACK ENTERTAINMENT TELEVISION for African Americans - to deliver the diverse rhythms of our culture; to feel the pulse and heart-felt lyrics of our society; and enrich the minds of our people. Through 20 strong years, BET has been the true source of BLACK STAR POWER in MUSIC and ENTERTAINMENT.

To those who contributed to and supported our mission, WE SAY THANK YOU.
CONGRATULATIONS BET,
YOU CHANGED THE WORLD.
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K-OS
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Supervision
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S

Since September 1989, BET’s “Rap City” has been the first show to feature many of hip-hop’s major artists, shining a national spotlight on acts from various regions around the country. Even record companies have come to rely on the show to help break in rap acts such as Puff Daddy, Notorious B.I.G., 2Pac, DMX and many others who have made their video debuts on the show.

“Lil’ Troy’s ‘Wanna Be a Baller’ was first seen nationally on BET,” says Ashley Ohlinger, director of music video promotions for Universal Records. “‘Rap City’ has been an integral part (for us) in successfully breaking new artists like Cash Money Millionaires and Juvenile.”

Shellie Fontana, vp of video promotion and production for Priority Records, agrees that “Rap City” has been a leader among video shows for quite some time. “They would play videos that nobody else would play — N.W.A., Ice Cube,” she recalls. “They were one of the first to play Master P. We have a video out right now by Young Bleed that is very raw. People don’t want to play it, but ‘Rap City’ has been very supportive of the Young Bleed project because they know what’s hot on the streets.”

Stephen Hill, who became vp of programming for BET in June 1999, and Kelly G., his cohort who arrived in September as music director, are trying to maintain the groundbreaking reputation while also creating a newer pop image for “Rap City” and other BET music shows.

“Rap City” is still the place where you can see the underground artists, but we are trying to focus on presenting people’s favorite artists,” Kelly G. says. “When you turn on BET, you are going to see your favorite video, in addition to seeing something new, something fresh or something hot.”

BET executives believe that presenting videos of more established acts has contributed to the 20% increase in Nielsen ratings in its overall music programming since fall 1999.

“The new direction is more about ratings,” Kelly G. stresses. “In the past, ratings were not really an issue. Now we have to be much more competitive.” Record label executives have had to make adjustments, and sometimes it has not been easy. “What would you do if BET went off the air tomorrow?” she asks.

Kelly G. requests that label representatives help them formulate new strategies and change their perception of “Rap City” and other BET music shows. “We are not here just to jump-start records. We want to work hand in hand with the labels (in promoting all of their acts).”

The overall success of hip-hop music has led to greater competition from national and regional video shows. As a result, ratings have become a major factor, and executives are seeing “everything on the cable network” as contenders. Labels are also finding it more challenging to get video exposure for their acts because of the market saturation of hip-hop music.

“Hip-hop is pop now, so we have to fight for position because everybody’s doing it,” Fontana says. “It was a little easier for us in the past, because we were one of the only labels doing hip-hop and rap music.”

But stiffer competition and the change of focus to more established artists have made labels examine their new product and intensify their grassroots campaigns because, as Ohlinger points out, getting rotation on “Rap City” means an increase in record sales.

“You have to make sure that your product is hot on the street,” Fontana says. “It’s not going to be added just because it’s a rap video. They’re more picky about what they’ll play, and they play the videos people want to see.”

Big Tigger is the solo host of “Rap City: Tha Bassment,” a signature name introduced in September of last year. He is also a prime-time on-air host for WPWG-FM 95.5, the highest-rated radio network in Washington, D.C. His radio show, “Live in the Den With Tigger,” has an audience of more than 8 million listeners.

— Marci Kenon

BY CARLA HAY

Although BET covers a wide spectrum of entertainment, its slogan remains “Where Music Lives.” More than 60% of BET’s current programming is music-related, and BET is credited with giving many R&B and hip-hop artists their first national TV exposure, including top artists such as Erykah Badu, Brandy, Deborah Cox, Whitney Houston, Maxwell, Brian McKnight and Usher.

Stephen Hill, vp of music programming, describes BET’s core music audience as being primarily in their late teens and early 20s. “It’s an R&B and hip-hop world out there (today), but BET has been around for 20 years,” he says. “We’ve been presenting a visual representation of hip-hop and urban music even at times when it wasn’t the hot music of the day. BET understands the African-American audience and artists like no other network.”

One of Hill’s main responsibilities is heading the department responsible for choosing music videos to be played on the network. “There’s not enough time in the day to play everything we get, so we’re looking for something that will capture the imagination and attention of the audience,” he explains. He lists J-Shin, Sammie and Sole as recent examples of artists that the network chose to support before they reached widespread mainstream acceptance.

“BET is extremely important in breaking a new urban artist,” says Diedre Gary, urban video promotion manager for Arista Records. “A lot of people cater to MTV, but BET is where it’s at for a lot of

FAMILY AFFAIR: BET’s music hosts form a solid base for its programming. (Above) Rachel, host of “BET’s Live From L.A.,” on stage with Wyclef Jean. (Top right, clockwise from bottom) Big Tigger leads hip-hop with “Rap City: Tha Bassment”; Liza Michelle hosts “All”; Hits hosts “Hits From the Street”; and Malonda heads “Out the Box.”
All That Jazz

BET's sister network, BET on Jazz, fills the void for all jazz enthusiasts.

Launched in January 1996, BET on Jazz: The Jazz Channel promises to be "the principal location for the fulfillment of all jazz interests," says Paxton Baker, senior vp and general manager for the network. According to Baker, BET on Jazz currently reaches 6 million subscribers, and the network expects that number to more than double in the next two years.

"Our demographic is very broad -- pretty much anyone you would see at a jazz festival," notes Baker. "The goal is to make this a lifestyle channel, which includes traditional jazz and blues programming, extending to world music and Latin programming. I like to say that our artists range from Cecil Taylor and John Zorn to Will Downing and Najee, with a hearty dose of Wynton Marsalis and Herbie Hancock."

In order to serve as many consumer interests as possible, BET on Jazz has expanded its music programming to include the Latin-themed show "Latin Beat," as well as the world music-based "Musical Passport." In the past year, the channel also launched "Future Wave," a new technology magazine show hosted by pianist and technology buff Hancock. Shot on the premises of New York retailer J&R Music World, "Future Wave" profiles cutting-edge electronics, as well as addresses technology-related concerns within the music business, such as how record labels can co-exist with the growing MP3 market.

Baker is enthusiastic about the upcoming Billboard/BET Jazz Conference (to be held June 7-9 in Washington, D.C.), which he believes is important to the jazz community because it will include "the first definitive jazz awards show to be televised on a major network," he says. "Conferences in the past have been done within the jazz community, but the alliance between Billboard and BET gives a built-in credibility that would take years to develop."

Music, however, remains the channel's focus. In order to grow and promote jazz artists, Baker says that the channel needs a constant influx of music videos. "In the past, these artists were told that they could not do videos because there was no place to air them," he observes, noting that the channel's "Jazz & Blues" show has far fewer videos to air than the urban/contemporary jazz and Latin-oriented segments. "A lot of the time we have to create our own videos from performance footage."

Randall Kennedy, vp of marketing and sales for Warner Bros., says that, for the most part, his label has the resources to create videos only for artists who have the potential to cross over to the urban and pop markets, such as Boney James and Fourplay. For the label's traditional jazz artists, such as saxophonist Joshua Redman and pianist Brad Mehldau, EPKs are made, containing performance footage interspersed with interviews. BET on Jazz will often air these EPKs in whole or in part. "They offer an interview format, much like a latenight television show, and they give viewers an opportunity to see the artist perform," says Kennedy. "It gives people background information on the artists, which is important in a genre where consumers really want and need to be able to get to know the artists. BET on Jazz is especially important because it presents all types of jazz, without worrying about whether they are traditional or contemporary. [It should] be applauded for bringing together jazz fans and furthering the sense of a jazz community."

— Steve Graybow

urban artists to get their first big break. MTV tends to follow by picking up on artists after BET [has already had] an early jump on them.

A presence on BET is still considered an important step for these artists, but Gary says that the network has become more selective in choosing who to support. "There used to be a time when people thought they could send anything BET's way and they'd play it," she says. "Back in the day, it seemed like they were breaking more new artists. Now, it's more hit-driven. They give you criteria on what they're looking for, and it's harder to get a new artist played on the network. In a way, it's refreshing; it makes people work harder for an artist."

With the growth of BET, changes ensue, but the network maintains its goal of being on the cutting edge of new music: "The biggest misconception about BET is that we've turned our back on new artists," Hill says. "Ratings are extremely important to the company. We play new, unproven artists, but we've got to bolster them with hits. If the new music we pick, we try to give it more exposure and play it a lot more, so it makes more of an impact."

"We're well through the first generation of people who are so used to seeing videos that they've come to expect it," he continues. "People are now used to radio and video being almost one. If they hear a hit on the radio, they expect to see a video for it. Videos have changed the music business forever. There are songs that wouldn't have been hits if it weren't for their videos."

With the increasing importance placed on videos in the R&B and hip-hop world, and the escalating extravagance in these videos, Hill says he's also concerned that this may cause a backlash for some artists: "I've seen a lot of artists have a hard time living up to their visual image. Not every artist needs to make a minimovie. Everybody talks in terms of how much their video costs. If people spent more time thinking about what's in their videos instead of how much it costs, we'd have better television."
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with you.

THE MUSIC

Even with its influence in music programming, BET wants to be more than a TV channel. The network is extending its brand name into other music-oriented businesses as well.

BET’s current music program lineup consists mainly of R&B and hip-hop music video shows, including “Rap City” (see sidebar on page S-18), “Out the Box,” “Hits From the Street,” “Morning Moves,” “All,” “Videolink,” “Midnight Love” and “Jam Zone.” There’s also the talk show “BET Live From L.A.,” which regularly showcases artists through interviews and live performances. In addition, BET offers gospel programming (“Bobby Jones Gospel,” “Video Gospel,” “Lift Every Voice”) and runs jazz programming from sister network BET on Jazz: The Jazz Channel (see sidebar on page S-19).

BET and BET on Jazz are entering the home-video market in a deal with Image Entertainment to co-produce a series of concerts which would then be released on home video. The first series of concerts will feature Chaka Khan, Jeffrey Osborne, Lou Rawls, Mark Whitfield, Bobby Womack and in performances taped at BET’s Washington, D.C., studios.

BET will also be converging more of its TV programming with its recently launched Web site, www.BET.com (see sidebar on page S-24). “We’re going to be holding more online events with artists,” Hill says. “We’re also going to have more programming in which we’ll see more of our TV audience interacting with our Web site.”

Despite the rapid growth surrounding the network, there’s still one solid goal that remains a priority: “I hope we will continue to lead the way for urban music,” Hill says. “We have to reflect our audience and play the music they’re listening to and want to experience.”
You keep on shakin’ it, we’ll keep on smackin’ it!

Congratulations ★ BET!
Bob Johnson and BET, thank you for being a part of our line-up.

Congratulations on your 20th anniversary from your friends at Adelphia.

We've been watching for 20 years.

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Congratulations Bob Johnson, Debra Lee, and the Entire BET Family
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Chris Thomas (aka "The Mayor")
Prime
Prince DeJour
Joe Clair
Big Lez
Big Tigger.....

Love and respect for
10 years of dedication and loyalty to Hip-Hop

www.americanradiohistory.com
Net Gain

With the launch of BET.com this year, the network has found yet another venue to attract a new generation.

Narrowing the digital divide was chief among the goals pledged by BET Holdings II when it formally announced plans last August to develop BET.com, a $35 million joint venture with Microsoft Corp., Liberty Digital, News Corp. and USA Networks. Its launch this year signaled the official end of mshbet.com, the largely promotional Web site that BET bowed in 1996.

Since debuting Feb. 7, Internet portal BET.com has already conducted several successful interactive projects with sister cable network BET. The most recent: a tie-in with the Tavis Smiley-hosted "BET Tonight" following the recent acquittal of the New York police officers involved in the controversial shooting death of immigrant Amadou Diallo.

"It gave us the ability to create interactive content in real time that was germane to specific African-American issues on an African-American venue," says Scott Mills, COO of BET.com. "Another week-long interactive project we did in February was conducted across a number of different BET network shows — news, music and entertainment — during primetime that generated positive response. So we're planning to do a lot more of that. There's been so much discussion about the digital divide. But this shows, first and foremost, just how much real demand and interest there is in the African-American community for significant interactivity between the television and the Web."

Much of the site's design and content was spurred by ideas generated through focus groups conducted with majority Internet users across the country. Not surprisingly, a principal component of BET.com is its music channel. Elements include streaming music videos, multimedia artist profiles, interactive music features, reviews, industry news and an unsigned-artist showcase that gives acts the chance to upload original music to the site, where other users can then download it. The music channel is also home to an online radio section.

Looking ahead, BET.com's future plans include E-commerce and direct retail, in addition to forthcoming announcements concerning third-party sponsorship ventures. "We're in discussion right now about a number of major things regarding E-commerce," says Mills. "We've identified a couple of very strong potential partners, but we can't talk about those yet. The good news is, we're moving very quickly in that direction." (At presstime, BET was preparing to make a major announcement regarding another E-commerce initiative.)

Supported by an $8 million advertising campaign (network and cable television, print, radio, outdoor, promotions and the Internet), BET.com is operated by a seven-member executive team. Working with Mills are Craig MacCubbins, CTO; Kathryn Engebretson, CFO; Marc Martin, vp and general counsel; Retha Hill, vp of content development; Michael Pickrum, vp of business development; and Stacie Turner, vp of marketing.

Though it's still too early to gauge BET.com's total impact, Mills says the site is producing a "staggering amount of traffic. We're not quoting numbers yet because we're waiting for the official traffic agencies to make their reports. But we're confident that our numbers make us the most highly trafficked African-American Web site. We're absolutely thrilled by the amount of progress we're making." — Gaul Mitchell
Congratulations BET for your 20th Anniversary.

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Thanks for your continued support of
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J-SHIN  TRINA  TRICK DADDY  DRAMA

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B.E.T.

Thank you for your continuous support of our label, artists, videos and creative form of expression. We couldn't have achieved our success without you.
### R&B Singles A-Z

<table>
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### Hot R&B/Hip-Hop Airplay

**Billboard**

**Hot R&B/Hip-Hop Recurrent Airplay**

**Hot R&B/Hip-Hop Singles Sales**

**Billboard**
Nervous Remixes: Kim English Set


While several of these restructurings work incredibly well—the deep house leanings of “Been So Long,” the over-the-top 2002 Lear 2 mix, the big room vibe of “Time For Love,” and the next single, the soulful “Higher Things,” for instance—we still wouldn’t have preferred a brand-new album as the next single. Unfortunately, that won’t be happening anytime soon (sigh). According to both Williams and English’s management, the album’s shelved nature is a label and artist decision.

Explains Markusik, “Because Kim didn’t deliver a new album to Nervous, the label decided to put this album together without her involvement.”

“We’d love to have Kim supporting this project,” offers Williams. “Unfortunately, the only thing missing is her cooperation. English could not be reached for comment.

In additional English news, Markusik informs DanceTrax that the singer, accompanied by a live band (like she was at last year’s Billboard Dance Music Summit), will be headlining the annual pre-Dance Music Awards show this weekend, Thursday June 1 at Solaris, sponsored by Atlanta’s Freesoul.co, the free-charge 14.1 market tour commences June 7 in Sayreville, N.J. (at Club Abyss), and will make stops in Hartford, Conn. (the Velvet club), Boston (Chaze), and Pittsburgh (the Eagle), among other cities. Opening for English are Shannon, La Rissa, Mynyx, K, and Reina. A zoom-to-be announced female DJ will also be included on the lineup.

NEWSY NEIGHBORS: DanceTrax is happy to report that DJ Skribble has inked an exclusive three-year deal with Atlantic Records for Warner Music Group’s Essential Records imprint, March 11. Skribble’s first Atlantic release, tentatively titled “Essential Dance Summer 2000,” should be in stores midsummer. The set will be a multi-artist, beat-mixed compilation. Speaking of the Essential imprint, it makes its U.S. debut Tuesday (16) with the release of “Essential Selection Volume 1” on London-Sire. Comprising two discs—one mixed by big beat guru Fatboy Slim, the other by Ultra’s Greg Dulli—“Essential Selection” offers several choice cuts, including Art Of Noise’s “Metafore,” Size’s “I’m Ready,” Mr. X and Mr. Y’s “1500,” the Unknown’s “The Spirit,” Brainchild’s “Symmetry C,” and Moogwai’s “Visa.”

An absolute high point occurs toward the end of Slim’s set, with Scanty Sandwich’s “Because Of You” morphing into Underworld’s “Born Slippy,” which then merges with Grits n’ Gravy’s “At The River.” Quite cathartic.

Remix/reproduction outfit Thunderpuss (aka Chris Cox and Barry Harris)—no longer going by Thunderpuss 99—continues to dominate dancefloors with a handful of top 10 hits on Billboard’s Hot Dance Music/Club Play chart. Last issue, the Southern California-based duo’s production/remix of Abigail’s “If It Don’t Fit” climbed to the top of the chart. This followed in the footsteps of Enrique Iglesias’ “Be With Me (Tonight)”, which topped the chart the previous week—and which the pair also remixed.

This issue, the pair is responsible for the duo’s new Lora Fabian’s “I Will Love Again” (No. 2), Jennifer Lopez Featuring Big Pun & Fat Joe’s “Feelin’ So Good” (No. 5), GTS Featuring Loleatta Holloway’s “Share My Joy” (No. 6), Josey Lynn Enriquez’s “When I Get Close To You” (No. 7), and Abigail’s “If I Don’t Fit” (No. 8). Not bad, eh?

Anthony Macaroni, who honed his club promotion skills at labels like Playland and King Street Sounds/Nite-grooves, has opened the doors to his new company, Bounce Entertainment. The New York-based company, says Macaroni, will handle all manufacturing, worldwide distribution, and promotion for four independent labels: the resurrected Bumble Beat Records, Hypo, Cosmic, and GB! (Great British House), named after the successful Friday Night parties in New York’s Cheetah club. Additionally, Macaroni does independent clubmix show promotion for several labels, including New Jersey-based Xtreme Records.

(Continued on next page)

Rampage Has Fine 1st Year

BY CRAIG ROSEBERRY

NEW YORK—Currently celebrating its one-year anniversary, New York-based Rampage Music is responsible for a string of successful releases, including effervescent and melodic singles from Dawn Tallman (“Be Encouraged”), Michelle Wells and Tracy Robinson’s “It’s A Fine Day”, as well as albums from drum’n’bass artist Duke Mushroom and Euro-dance singer/songwriter Rene Freder.

Additionally, the label released the critically acclaimed “Planet Electrica: Protection” compilation, a benefit album for global hurricane victims, which featured top electronica acts such as Massive Attack, Fatboy Slim, the Chemical Brothers, Bad Boy, Skribble & Reprezentor, Underworld, and LTJ Bukem, among others.

Founded by president Kevin Doyle and CEO Cees Van Leeuwen, Rampage Music has gained a solid reputation for its multi-format releases, as well as its aggressive, grass-roots marketing strategy.

“Our main objective is to release a wide range of quality releases that represent the many faces of dance music,” explains Doyle, who is also the director of A&R at ZYX Records and national director of dance promotion at EMI Records.

“We want our catalog to reflect our love of diverse musical genres,” he adds. “We shouldn’t be expected to promote one or limit ourselves creatively. We’d rather develop a reputation for putting out great records that we love and support, regardless of their styles.”

“It’s been amazing,” says Rampage national director of radio promotion Robi Velka. “We’ve had so much support from the underground DJ community, as well as from mix-show and crossover radio DJs, especially with Miss Jane’s ‘It’s A Fine Day’.

Released last year, ‘It’s A Fine Day’ peaked at No. 3 on Billboard’s Hot Dance Music/Club Play chart the week of Dec. 18, 1999.

“Interestingly, this track is impacting at such rhythmic top 40 radio stations as KLNA Sacramento, Calif.; WPWQ Miami; WPYO Orlando; WLIB-FM New York; KXRX Houston.

To support the single and its follow-up, ‘La, La, La, La,’ which is scheduled as a June domestic release, Miss Jane (aka 22-year-old Omie Jaffe) recently embarked on a promotional club tour of major market radio stations. The release has already performed at clubs in Washington, D.C., Miami, Philadelphia, Los Angeles, San Francisco, and New York.

“Doing live club performances has been a great learning experience for me,” notes Miss Jane. “I grew up in the club scene, and that inspired me to pursue music and dance. The energy of the music and the love that people give you is electrifying. It’s so positive.”

Helping me make the best decisions to affect a whole audience,” she continues. “I don’t want to pigeonhole or categorize myself. My (forthcoming) album will incorporate the different styles of music within the dance music spectrum. ‘It’s A Fine Day’ was basically a tool for me to test the waters, whereas my album will be much more revealing of my total character and vision.”

In addition to Miss Jane’s debut album, the B&R-distributed Rampage Music is releasing albums from Christian & Riina, Lydia Rhodes, and Matthew Heilbron.

In the 12-inch singles department, summer releases include “The Hello Song” by New York-based dance duo Chris Honey Dijon; “Cada Vez” by Isean, which Rampage has licensed from City Records U.K.; and “Hidden Feelings” by Christian & Riino, Do-It-Self, and Francois Fukky.

The company is also excited about its new beat-mixed DJ series. According to Doyle, the first installment, mixed by New York-based DJ DJB (aka Domini Brand), will be in stores in late June.

And in signature Rampage fashion, it will encompass many dancefloor sounds, from inspirational garage to hypnotic tech/house to New York hard house.

In late June, the label will unveil one new imprint—Ruff Rampage—that will focus on R&B and hip-hop. Its first release will be “Diamonds” by hip-hop veteran Rob Base. The funky track will feature remixes by Jason Nevins.

“We just love exploring new music, and we’re dedicated to working with talented artists,” explains Joe Berinato, director of promotions/A&R at Rampage Music.

“Every release is a priority for us, and we work hard to establish our artists and projects from the ground up—no support from the club community, radio, retail, and press.

“At the end of the day, we want our artists to be heard, and reach a wide audience encompassing a wide variety of styles without any borders,” adds Berinato. “It’s important to look at the world of dance as multifaceted; we want our music to represent that.”

“Tell Me You Love Me”
From Bumble Beat, Macaroni says he expects new remixes from the label's catalog—among them new tracks. First up is “The Return” EP, which includes the Tamp Armer remix of Karen Pol locks’ classic “Take Me Back,” SYB Creep’s “Feelin’ So Good,” and Blais Down, “Boogie Down,” and French Connection’s “Easy Love.” The latter, according to Macaroni, has already been licensed to Sony France, Sony UK, and Atlantic Records.

Hype, the label owned by Romatt, is scheduled to drop the soulful “Share My Love”/”I Need You” by the Bionic Men (aka Romatt) in the next few weeks. The progressive house/techno mix, Cosmic, is currently negotiat ing several titles. And GHB will spec ialize in dance compilations mixed by U.S. and UK DJs, featuring both underground and commercial sounds.

Rama Barbaro, formerly of Cont rainer Records/Mix, DJ/ producer Jonathan Cowan have un to form Blais Productions, an elec tronic dance music label based in Hol lywood, Fla. According to Barb aco, the label will concentrate on DJ-mixed compilations, with the first one, sched uled for a midsummer release, being a two-disc set heated by Sleaker. This will be followed, in the fall, by DJ- mixed CDs from house diva Quiver and John Debo. Barbacco says Blais is cur rently negotiating distribution, as well as the possibility of a Timo Maas mixed CD.

PARTING GLANCES: The dance music community is mourning the loss of veteran Billboard-reporting DJ Stuart Gardner, who died April 23, 2000.

* * *

DANCE TRAX (Continued from preceding page)
Shell Point Set Has New Parsons Lyrics

BY RAY WADDELL
NASHVILLE—Nearly 27 years after his death, new material from country rock pioneer Gram Parsons will emerge with "The Gram Parsons Notebook: The Last Whippoorwill," due June 27 on Shell Point/echomusic.

In a movebefitting the maverick Parsons, the record will be distributed and marketed in a unique fashion. "The Gram Parsons Notebook" will be released initially via the Internet before distribution to brick-and-mortar outlets some three months later.

The impetus for the new record comes from a notebook filled with lyrics and notes by Parsons, which was given to his friend and Internationale Submarine Bandmate Joe Edwards after Parsons died in 1973. Nuese kept the notebook in a drawer for 20 years before sharing its contents with Los Angeles and Nashville songwriters Nuese and singer/songwriter Mike Ward laid down some initial tracks before turning the project over to Grammy-winning producer Carl Jackson. "When they got talking about this notebook, my ears perked up," says Jackson. "And when I actually started looking at it, chills came all over me. I was always a big fan of Gram Parsons'."

Of the album's 13 cuts, six were put together from lyrics in the notebook. Jackson himself completed a song Parsons had partially written called "L.A. Customs Blues," adding a verse and coming up with a melody. "I tried my best to use every word Graham had already done," says Jackson. "Gram's music really touches people deeply," says Nuese. "Unfortunately, he didn't leave that much [material] behind because he was only here for such a short time."

Lauderdale gave "Blessin' For Bein'" a very sparse, haunting arrangement. "I figured the rest of the songs would be getting a full treatment from the band, so I wanted something a little quieter," he says. In addition to the unfinished Parsons songs, the set includes other favorites from the late artist's songbook, including "Hickory Wind" and "A Song For You," as well as songs associated with the artist, such as the Louvin Brothers' "Cash On The Barrelhead" and the Rolling Stones' "Dead Flowers." Additionally, two tribute songs appear: "The Last Whippoorwill" and "Barefootin'." Besides Jackson, Ward, and Lauderdale, guests include Leslie Satcher, Ricky Skaggs, Marty Stuart, Larry Cordle, and James Burton.

SPREADING THE WORD

"The Gram Parsons Notebook" will be the third release from Nashville-based indie Shell Point, following releases from bluegrass greats Cordie and Porter Wagoner. In the joint venture with echomusic, Shell Point will focus on distribution and promotion, while echomusic will handle marketing, design, and distribution of the initial pressing of the record.

"We also did due diligence regarding the Parsons estate, plus dealing with the songwriters and publishers," says Mark Montgomery, partner in echomusic and Neil Eystman. He adds that Parsons' estate approves of and is behind the project.

The album will be released exclusively by roots Internet source GrooveTone.com. In the joint venture with echomusic, Shell Point will focus on distribution and promotion, while echomusic will handle marketing, design, and distribution of the initial pressing of the record.

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## Billboard Top Country Catalog Albums

**MAY 20, 2000**

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### New to Charts

- **COLLIN RAYE** (Eric 65995/99605/99705/99805/99905/100005)
  - **YOU'RE A MAN OF THE WORLD**
- **JUDY TAYLOR** (MCA 77949/90995/90995/90995/90995/90995)
  - **YOU'RE A MAN OF THE WORLD**

### Top Country Albums

**MAY 20, 2000**

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### Billboard Top Country Catalog Albums

**Top 20 Country Albums**

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Country
ARTISTS & MUSIC

COUNTRY CORNER
by Wade Jessen

CENTER STAGE: The 35th annual Academy of Country Music (ACM) Awards, which aired May 3 on CBS with a 9.7 rating and 16 shares, had a noticeable but not overwhelming impact on Country Albums, as sales jumped 14% over the prior issue, compared with an 8% post-show boost last year.

Last year’s total was buoyed by Tim McGraw’s record-breaking “A Place In This World” (Caribou), which debuted with more than 350,000 sales, its biggest opening week to date. It was the only new title to enter the chart a year ago, and things look much different this year. With three new titles accounting for slightly more than 28,000 units this issue, the contrast is astonishing. Nashville fare rings more than 644,000 units on this issue’s Top Country Albums, offering a sobering contrast to last year’s chart sum of approximately 1.03 million pieces.

Fueled by an awards show performance of lead single “Can’t Let A Moment,” Collin Raye’s new set, “Tracks” (Epic), starts at No. 9 with approximately 16,000 units, five-fourth opening week 8th a set of new material. Raye’s The Best Of Collin Raye-Direct Hits logged his highest first week when it moved 28,000 pieces to debut at No. 5 in the Sept. 13, 1997, Billboard. On Hot Country Singles & Tracks, “Can’t Let A Moment” gains 207 detections to finish at No. 10.

MORE BOWS AND BUMPS: Chad Brock’s sophomore set, “Yes!” (WARNER Bros.), enters Top Country Albums at No. 17, with more than 10,000 units, besting his self-titled debut album’s No. 37 with approximately 1,500 pieces in the March 6, 1999, issue. “Yes!” pops onto Heatseekers at No. 3 and The Billboard 200 at No. 125. Up 469 detections, the title track from the new album takes the fifth-largest leap on Hot Country Singles & Tracks and lands at No. 8. With 14 total chart weeks, “Yes!” is the youngest title in the top 10 on the radio chart, where the average number of cumulative weeks is 21.

Also on Top Country Albums, newcomer Rebecca Lynn Howard’s self-titled debut begins at No. 44 with 2,500 sales. Meanwhile, Greatest Gainer honors are handed to Faith Hill’s “Breathe,” which fees a 24% gain from Hill’s performance of “Let Me Make Love” with hubby Tim McGraw on the ACM show. Hill sees 62,000 pieces to ballet at No. 2.

The Hill/McGraw duet, which was removed from Hot Country Singles & Tracks after accumulating 20 weeks of unsolicited album play, re-enters at No. 60, following an announcement by Warner Bros. brass that a single will be served shortly to country radio. Jack Purrell, senior VP of promotion at Warner/Reprise Nashville, says the official impact date for “Let Me Make Love” had been scheduled for June 12 but is likely to be moved up on heavier airplay traffic from the awards show performance. Purrell says the chart performance of Hill’s current single, “The Way You Love Me,” will also be a factor in minimizing the label’s short-term agenda for the new duet. Hill’s solo single gains 287 detections to rule Hot Country Singles & Tracks, while the “Way You Love Me” gains 225 detections, with spins heard at 83 monitored stations.

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

Titles Publisher — Licensing Org | Sheet Music Out

60) POOLS JESUS (Sing, B&M, BMI)

61) MOST DEER (EPT, BMI)

62) MI celebrity-SF (BMI)

63) NEEDLES IN THE ANNA (BMI)

64) GOOD TIDE (BMI)

65) COUNTRY JUKEBOX (BMI/ASCAP)

66) HELP, WE’RE ON FIRE (BMI)

67) LOOK AT THE RIGHT PLACE (BMI)

68) COUNTRY LADY (BMI)

69) COUNTRY GIRL (BMI)

70) COUNTRY MAN (BMI)

71) COUNTRY GIRL (BMI)

72) COUNTRY LADY (BMI)

73) COUNTRY MAN (BMI)

74) COUNTRY GIRL (BMI)

75) COUNTRY MAN (BMI)

76) COUNTRY GIRL (BMI)

77) COUNTRY LADY (BMI)

78) COUNTRY MAN (BMI)

79) COUNTRY GIRL (BMI)

80) COUNTRY MAN (BMI)

81) COUNTRY GIRL (BMI)

82) COUNTRY LADY (BMI)

83) COUNTRY MAN (BMI)

84) COUNTRY GIRL (BMI)

85) COUNTRY LADY (BMI)

86) COUNTRY MAN (BMI)

87) COUNTRY GIRL (BMI)

88) COUNTRY LADY (BMI)

89) COUNTRY MAN (BMI)

90) COUNTRY GIRL (BMI)

91) COUNTRY LADY (BMI)

92) COUNTRY MAN (BMI)

93) COUNTRY GIRL (BMI)

94) COUNTRY LADY (BMI)

95) COUNTRY MAN (BMI)

96) COUNTRY GIRL (BMI)

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100) COUNTRY LADY (BMI)

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110) COUNTRY MAN (BMI)
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<td>ANDY GRIDS</td>
<td>RCA</td>
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<td>DREAMCATCHER</td>
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<td>THE BEST DAY</td>
<td>GEORGE STRAIT</td>
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**Billboard Hot Country Singles & Tracks**

**Top Country Singles Sales**

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**Billboard Hot Country Tracks**

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<td>THAT'S THE BEAT OF A HEART</td>
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<td>SOMETHING TO WRITE HOME ABOUT</td>
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**Billboard Hot Country Albums**

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**Billboard Hot Country Digital Songs**

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CyberDrums Up Watts/Keltner Project

RHYTHM-A-NING: Drummers Charlie Watts and Jim Keltner are known for their organic, unorchestrated approach to timekeeping. Watts is a charter member of the Rolling Stones and Keltner as a first-call session player for such artists as Crosby, Stills, Nash & Young and Joe Cocker. They are also devoted jazz fans whose uncomplicated approach to drumming has been decidedly influenced by the swing and improvisational nature of jazz.

In 1997 the two were working on the Rolling Stone’s “Bridge To Babylon” album (Keltner adding percussion) when they began collaborating on what would become “The Charlie Watts Jim Keltner Project” (Cyber Octave/Virgin, May 25). It is a two-year-in-the-making excursion into studio technology, electronics, and ambient world beats that serves as a tribute to nine of their favorite jazz drummers.

“The whole project began with Charlie playing live drums to five rhythm sequences I had been working on,” recalls Keltner. “We worked on them during our downtime on the Stones sessions. Afterwards, Charlie took the tapes to Paris, where he chopped them up and rearranged them using ProTools and added bass and other instrumentation. I had no idea what he would do with them. Everything came straight from Charlie’s imagination.”

Watts, on the other hand, credits Keltner for the project’s direction. “Jim told me to play like I always played, just like I was playing on the Stones record,” the drummer says. “In a way, the songs were kind of done, although they didn’t have actual drums on them. They weren’t structured the way they are on the record, and they didn’t have the overdubs, but most of the ideas were already there in Jim’s sequences.”

In Los Angeles, the duo had time to soak in performances by Roy Haynes, Billy Higgins, and Elvin Jones. As such, three of the project’s tracks evolved into tributes to those percussion masters, along with one each named for drummers Shellie Manne, Art Blakey, Tony Williams, Kenny Clarke, Max Roach, and Airtor Moreira. While the songs make no attempt to imitate the playing styles of these legends, they contain elements integral to their musical personality, from the powerful Burrell rhythms of “Art Blakey” through the freer, subtle grooves of “Airtor.”

“Jim told me to the songs after jazz musicians came on,” explains Watts. “Tony Williams had just recently passed away, and jazz drummers were on my mind.”

Combining sentiments with studio wizardry, the project’s ambitions are clearly evident on “The Elvin Suite,” a 12-minute opus named for drummer Jones. Beginning with an evocative South African piano phrase and sung by vocalist Blondie Chaplin, it segues into a bebop piece performed by pianist Emmanuel Sorenti. “Most guys would slowly get into the part,” says Watts. “I asked him to play like I had been playing for an hour, just going right into it like Lenny Triunnio would.”

Although it was created with multiple studio overdubs, the track sounds remarkably organic, much like the work of a huge ensemble playing together in a single room.

“Most of the sounds are organic, so it doesn’t sound like a studio record,” agrees Keltner. “Charlie excels at choosing the right things and leaving out the right things. I would have probably fixed some things where the time veers off a bit, because as a studio player that is my instinct. But Charlie’s sensibility is that a piece of music is what happens as it happens. Despite the technology, the backbone of what you are hearing is Charlie and I performing together.”

While both Keltner and Watts are quick to state that their collaborative effort is not a jazz album in the traditional sense, Watts allows that “some tracks become a jazz album, in that there are people who play jazz on it.” Keltner adds that “the songs’ names are tributes to these great musicians, and hopefully someone who doesn’t know who these artists are will be prompted to discover the great music that they made.”

Watts is eager to hear club re-mixes that are being done on several of the project’s ambient, groove-laden tracks. “I like the idea of people dancing to this music, as opposed to sitting down and listening to it analytically,” he says. “The interesting thing about this project is that we did it together, then edited it a year later. It’s like these bits of music that were sent around the world.”

BLUEGRASS MONTH
(Continued from page 60)

Wal-Mart to Disc Jockey Records and Radio

Taking up the promotion and helping bluegrass CDs and tapes to be visible within their stores.

“Just getting in-store performances or artists doing jam sessions will create opportunities for the product,” says Tammy Askins, retail marketing manager for Disc Jockey Music Stores in Owensboro, Ky. “If something is successful, we’ll try to duplicate that in other ways and promote the product. We’ll use all the contacts with artists and agents, other opportunities present themselves and create an interest in future promotions with them.”

As a chain, Disc Jockey Records has always been active in promoting bluegrass music, says Askins. She says she plans to continue this activity for Bluegrass Month and will be a leader in the market where bluegrass is popular, among Lexington, Ky.; Bowling Green, Ky.; Kingsport, Tenn.; Shively, N.C.; Louisville, Ky.; Bluefield, W.Va.; Cedar Bluff, Va.; Grand Junction, Colo.; Corvallis, Iowa; Bellingham, Wash.; and Cheyenne, Wyo.

Additional participating retail chains are Barnes & Noble, Borders, Musicland’s Media Play, Manifest Disc, and Wherehouse. Distribution North America is offering a discount to its retail accounts on top-selling bluegrass titles.

In Europe, the World of Bluegrass festival is scheduled for June 2-4. Participating bands will travel from all over Europe to Vughtzuiden, the Netherlands, about an hour outside of Amsterdam, for the festivities. On their journey and from the city, the bands are booked for various concerts and in-store appearances to help promote bluegrass music in Europe.

Other international activities include Wurlitzer Music’s promotions in Spain and Australia, where it is using a free bluegrass sampler for any retail account purchasing a featured bluegrass title during May.
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From Bill Hearn and your friends at EMI Christian Music Group

Billboard

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COLLECTED, AND PROVIDED BY SoundScan

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• More than four dozen Homecoming videos
• 35 Certified Gold, Platinum or Multi-platinum
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• Gaither Gospel Hour on television seen by more than 75 million people each year
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In the 
SPIRIT 
by Lisa Collins

FAIR GAME? "I'm not being sued by Kirk Franklin, and I'm not going out of business," Vicki Mack-Latil- 
lade announced as she took the podium on May 1 for a seminar on "Success In Gospel" at the recent Bobby Jones Artist and Executive Retreat in Las Vegas.

The comment was made in reference to rumors swirling about gospel's most successful label, Mack-Latilad's Gospo Centric Records. But, in fact, Gospo Centric and Franklin have been named in a 10-count, $65.5 million lawsuit filed by members of the Family (from Kirk Franklin & the Family). In the suit, filed May 2 in Los Angeles Superior Court, Family members Daron and Carrie "Mouse" Collins, Lakeshia Grandy, Terri Pese, and John Gray charge breach of contract, fraud, civil conspiracy, and breach of fiduciary duty, among the 10 counts.

"It grieves us that things have come to this," says Tasha Thea, who has managed Daron Collins for a little over a year and has more recently started man-
aging Grandy, Pese, and Collins' wife. "Our goal is not to try and get out of this particular contract as a group. We've just asking for some things we believe are due us pursuant to the contract."

Aside from punitive and compensatory damages, the suit seeks a financial accounting of "The Nu Nation Project," Franklin's double-platinum selling album on which members of the Family performed.

"Not only were our clients not fully informed with regard to their participation on 'Nu Nation Project,'" Thorpe points out, "but they have a contract that says if two or more people perform, they're entitled to a royalty."

"We were very concerned in filing this lawsuit; because we didn't want people to think this lawsuit was a lie," she explains. "We contemplated the ramifications, and as Christians, we're supposed to be role models for nonbelievers, but at the end of the day [when the talks broke down], we had no choice but to move forth in this manner."

The Family members, who no longer communicate with Franklin, would like to continue performing and remain under contract to deliver an album.

"Do we want to do the record? Yes," Thorpe says. "But before we do anything, we want to work out some key issues."

Those issues, she notes, differ in a couple of cases by complaint:

"Take, for example, Daron Collins," Thorpe says. "Daron's been signed to Gospo Centric for five years but has no project out. In the past year, we've had all kinds of difficulty with the record company in terms of getting in the studio to complete his first record. In one of our discussions with the label, we even addressed the issue of getting him released from his contract."

"Another of the major issues is that we had a mana-
ger who handled both Kirk Franklin and the group, meaning that he made certain deals to the benefit of Mr. Franklin but to the detriment of the Family, with- 
out disclosing his conflict of interest," Thorpe says.

At press time, Mack-Latilad's Gospo Centric's CEO, would only say that a countersuit was in the works.

represents the people in all our lives, not just my 
life, but all our lives. If we've done good or had any success, most likely we have to thank, someone, whether they did something good or bad. Some of the hard will propel us to do good, too."

The song "Homemade" illustrates that point. Mullen was ridiculed as a child by other girls who called her "Homemade" because she didn't wear store-bought clothes, but she says she knew that God had a plan for her life. "I've never been the most beautiful. I've never been the most popular, but it's amazing what love can do," she says. "There's a lesson that I learned from that experience."

Mullen is hoping listeners will see themselves in the lessons she's learned. "It's a record about everybody and I think for everybody at the same time," she says.

Muskatly, Mullen describes the project as a "hybrid" that has "R&B mixed with funk mixed with gospel mixed with blues, stirred all together and called funkability." Lyrically, the songs cover a variety of territory, from "Shoobie," which finds Mullen proclaiming, "I believe in Jesus, and I won't apologize"; to "Gonna's Angel," which advocates taking responsibility for one's own relationship with "The Lord; to "Black, White, Tan," a tend-
ertribute to her marriage and family. She also includes a gorgeous ver-
sion of "On My Knees."

Mullen admits the album was a long time coming but says it wouldn't have been the record if it had been recorded any sooner. "It's been a process. It's something I've been working on for quite a while," says Mullen, who will be on tour this summer with Michael W. Smith. "I've had several deals come across the table, but none of them felt right. I was always of the mindset that I'd rather not sign than sign the wrong deal. I don't want to do it for the wrong reasons. I prayed for God to keep the right doors open and close the wrong ones... Through the course of events, it became obvious this [Word] is where I'm supposed to be. I couldn't be more thrilled."
**Billboard.**

**Top Contemporary Christian.**

**MAY 20, 2000.**

**Artists & Music.**

by Bradley Bambarger

**Northern Star.** Sibelius is more of a national hero in Finland than any politician, with the great symphonist's legacy such that composers hold a special place in Finnish society. With a highly developed infrastructure for music, Finland not only nurtures its composers and other classical musicians, it promotes their work at home and abroad. This patronage has led to the international recognition of figures like composer-conductor Esa-Pekka Salonen, conductor Jukka-Pekka Saraste, and composer Magnus Lindberg and Kati Saaristo. And so it was for Finland's senior musical ambassador, composer Einojuhani Rautavaara.

The 71-year-old Rautavaara represents a direct link to Sibelius. For his 90th birthday in 1966, Sibelius had the chance to award a Koussevitzky Foundation Grant to a promising young composer, and since then, Rautavaara has gone on to win the same award. In his award-winning Requiem In Our Time. The grant enabled him to study with Vincent Persichetti and then Tanglewood and work with Roger Sessions and Aaron Copland.

"While I love the music of Sibelius, I would not say it has been a direct influence on mine—although the evocation of nature is something we have in common," Rautavaara says. "But Sibelius was very important to me as a person. Unlike his photos—where he looks like a stern, pompous politician—he was a warm, generous man. And it is true that Sibelius means a lot to Finland, still. Even business here think he's important."

Sibelius supposedly revolved an Eighth Symphony over and over during his three-decade retirement, only to burn it. But Rautavaara has reached the magic number with his Symphony No. 8 ("The Journey"), whose ravishing melodies show that, like Sibelius, he is "a slave to his themes." Just premiered in Philadelphia this year, the work is distributed by the Philadelphia Orchestra and Wolfgang Sawallisch (who are also touring the work in Europe), Rautavaara's Eighth represents a further flowering of his wholly individual language.

"It's not like Sibelius. It is a work that I've been working on for many years. I've been trying to write an Eighth Symphony for a long time. I think it's the best of my works.

"As a composer, you must be able to create music that is unique. But if you want to be a composer, you must be able to create music that is unique."

Rautavaara's music has actually been scored for various musicians and audiences alike, and recently in the late '90s as the composer's partnership with the Helsinki-based Onine label came to fruition. Onine began issuing Rautavaara's music 15 years ago with its fourth release, a recording of his epic opera "Thomas." Discovered that followed featured the composer's first six symphonies, various concertos and works for string orchestra, the avian fantasy "Cantus Arcticus," and the Van Gogh opera "Vincent," among others.

"The collaboration with Onine has been very rewarding," Rautavaara says. "It has been a very successful collaboration."

For his part, Rautavaara—who taught at the Sibelius Academy by day and composed by night until 1990—says, "It's impossible to speculate on what people will like in music. I can't imagine how. So, I write for myself."

And as far as success goes, well, the gods have a sense of humor. "They give it to you, but so late!"
Multitalented Frondelli Offers His Insights On Industry

by Paul Verna

Well, Frondelli was discreet enough not to share dirty secrets about the recording wars. Well, Frondelli was discreet enough not to share dirty secrets about those recording wars, but it did offer invaluable insight into his working style, background, and philosophy of recording.

"I always like artists who have a commitment to their art and a con-
sensus and a say in it," he says. "The days of the Svengali kind of attitude that some producers have don't work anymore. There are a lot of sophisticated artists who want to be involved. They want your feedback, they want you to be there for them, they want your expertise, but at the same time, when it comes down to getting a performance, they know what they do best." Frondelli attributes contemporary savvy to the home recording movement. "The home recording movement has been prevalent for so long that people working on their own environment in that time has become a home studio, they want to feel as comfortable as you should be able to offer something that's more interesting for them."

Although Frondelli's latest production, a new album for the New Orleans band, "Big Bad Voodoo Daddy and the Blue Hawaiians", has been released, he says it is not new. He is no stranger to new technologies. "It's so format-agnostic that he follows few, if any, rules." He says that if you use technology as available and as necessary, says Frondelli, "I". If a workstation is going to make the difference between a good vocal and a bad vocal, you are absolutely using it. If it means that it's easier to move something from place to place within the piece of course you use it. If it means that you're going to be able to generally move information around in places where you think it's comfortable and it really sounds good and adds to the track and makes it more exciting, absolutely, do it."

On the other hand, Frondelli tries to resist the temptation to fix everything. "You don't want to twist the band around to a point where they don't recognize their own record," he says. "If they don't have involvement, they're not going to be very happy. I've seen that happen before." Frondelli has seen a lot more than that in his days. He began his musical career early, playing guitar in high school bands in Queens, N.Y. He played club and radio dial—where he tuned in to such pioneering New York stations as WINZ, WABC, and WMCA—Frondelli found early influences in Elvis Presley, the Beatles, the Beach Boys, and other rock-'n-roll and surf bands. His determination to seek a career in music took a side turn at the beginning of the '70s, when he

was doing 100-hour weeks, and I didn't care because I loved what I was doing. People were exciting: it was hard work, but in the end it was worth it.

At Electric Lady, Frondelli developed a specialty in contemporary jazz, working on Chick Corea's 1975 jazz fusion milestone "The Leprechaun" and assisting jazz producer Don Grusin and Larry Rosen (of GRP fame) on some of their early recordings.

However, the culmination of Frondelli's Electric Lady tenure would come with a modern rock smash: Billy Idol's 1985 album "Rebel Yell", the biggest in the artist's career, and the launch pad for hits including the title track, "Eyes Without A Face", and "Flesh For Fantasy". Frondelli engineered that album and mixed many of its tracks. It was his biggest triumph to date and his ticket to independence. He left Electric Lady in 1984 and moved to Los Angeles, where he worked on "The Breakfast Club" soundtrack.

Despite success in L.A., Frondelli grew disenchanted with the West Coast and relocated to New York, only to be lured back to Hollywood in 1990 by then-Capitol Records chief Joe Smith, who offered him the job of running the historic studios at Capitol Tower.

Frondelli couldn't resist joining the studio where Frank Sinatra had cut some of his biggest hits. He took the job humbly and soon became not only a steward of the Capitol legacy but also a vital link in the studio's transition from a historic landmark to a multidi
dimensional, world-class facility. Under Frondelli's supervision, Capitol has retained its historic allure while venturing into such new areas as surround-sound mixing, multimedia authoring, and high-resolution mastering.

All along, Frondelli has continued to work as an independent producer, reasoning that an active engineer makes a good studio manager. "You have to be a pilot to build the plane," he says. "To be able to make the right decisions with technology and improvements and make the studio the best possible place, I need to be in the cockpit.

Now, with a niche in the neo-swing movement exemplified by Big Bad Voodoo Daddy and a broadness of vision that's rare in a formula-obsessed industry, Frondelli is in a better place than ever to continue making invaluable contributions to the art and science of recording.

Pro Audio ARTISTS & MUSIC

STUDIO MONITOR

by Mark Marone

Absolute Rock. Renowned produc-
er/engineer Eddie Kramer, left, and
Audible Audio engineer Fred Ke-
vyork in work on the debut album by
the Gabe Dixon Band at the New
York studio. The album, "More Than It Would Seem," is available on R Music and through the CDBaby.com and slipstreampresents.com Web sites.
Son By Four Rides ‘Dolor’ Wave

This issue’s column was prepared by Romano Barr

Riding an increasing wave of popularity, the young vocal group Son By Four is ready to tackle the mainstream market with an English-language version of its red-hot single “A Puro Dolor.”

While the band is in the midst of a national promotional tour, managers are rapidly preparing a formal U.S. concert tour complete with sponsorships.

Son By Four, which performed at the recent Billboard Latin Music Awards, has been busy crosscasing the country making appearances and working the press, but several events have occurred that the group has been unable to attend.

Patterned after vocal R&B acts like Boyz II Men and Nu Flavor, Son By Four consists of brothers Javier and George, cousin Pedro, and boyhood friend Angel.

Band manager Edwin Medina says the group just finished recording the English version of “A Puro Dolor,” titled “Prest Of Pain,” and it is scheduled for release in two weeks.

“A Puro Dolor” has began climbing The Billboard Hot 100 and is No. 55 this issue. “Dolor” has held the No. 1 spot on Hot Latin Tracks for eight weeks, including this issue’s chart. On The Billboard Latin 50, the “Son By Four” album was bumped to No. 2 from the top position in the May 6 issue. This issue it returns to No. 1 on the Latin 50, and it has spent 12 weeks on that chart.

“The demand for the group has been incredible, and since the boys are perfectly bilingual, they feel real at ease with this,” says Medina.

The boys grew up with numerous American mainstream influences from R&B to soul, funk, and dance, and it “was only natural that we would record this in English,” says Angel.

“Our music fuses a lot of styles: hip-hop, R&B, pop, tropical, flamenca, and salsa. My first heroes were Marvin Gaye, Michael Jackson, Steve Wonder—the early ’80s format groove,” Angel adds.

In Puerto Rico, Rio Management Promotions coordinator Janet Montes said the band has already secured L’Oréal as a tour sponsor.

“We’re preparing an official tour to start in July or August, but there are some dates before then,” Montes says.

Son By Four will play at San Juan, Puerto Rico’s Regatta 2000 Festival on May 25, several Los Angeles nightclubs June 22-25, San Antonio’s Arjons International Club June 28, Houston’s T-Town June 29, and New York’s Latin Quarter July 1.

“We’re adding more dates, but nothing else has been confirmed,” says Salvador Canchola, operations manager for Cárdenas/Fernández & Associates, the tour promoter. And in the music world, it’s always good to remember the who, what, when, where, why, and how.

Cultural Resource: “Promoting the rich cultural heritage of Mexican-Americans is important because they are the roots of the people,” says Los Tigres Del Norte lead singer Jorge Hernandez. “We always wanted to make a difference, not only through our music but through education.

Los Tigres and their label, Fonovisa, recently pledged $500,000 to the University of California at Los Angeles’ Chicano Studies Research Center (CSRRC), to be used for education projects. The first will be the Arhoolie Foundation’s Frontera Collection, a lifetime of work by Chris Strachwitz, who has gathered the largest repertoire of Mexican and Mexican-American vernacular music from the turn of the century to the present.

In Latin America the first institution of higher education received a sizable gift to promote and bring the rich cultural community traditions to academia,” says CSRRC director (Continued on page 78)

LATIN TRACKS A-Z

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SON BY FOUR: www.americanradiohistory.com
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Me Quede Con Las Ganas
L. DE LA COLINA

Sin Verte
HUMBERTO ESTRADA

Tiembla Mi Piel
ROBERTO MORALES
local repertoire

MARCELA MORELO
Best Pop Female Artist - Album: Eclipse

DIEGO TORRES
Best Pop Male Artist - Album: Tal cual es

LA MOSCA
Best Pop Group - Album: Vísperas de carnaval

GUSTAVO CERATI
Best Rock Artist - Album: Bocanada

LOS FABULOSOS CADILLACS
Best Rock Group - Album: La marcha del golazo solitario

SOLEDAD
Best Folk Female Artist - Album: Yo si quiero a mi país

CHANGO SPASIUK
Best Folk Male Artist - Album: Polcas de mi tierra

LOS NOCHEROS
Best Folk Group - Album: Signos

RODOLFO MEDEROS
Best Tango Artist - Album: Eterno Buenos Aires

NUEVO QUINTETO REAL
Best Tango Group - Album: Nuevo Quinteto Real

GILDA
Best Tropical Female Artist - Album: Las alas del alma

CARLOS LA MONA JIMENEZ
Best Tropical Male Artist - Album: El bum bum de La Mona

RAFAGA
Best Tropical Group - Album: Imparables

MANUELLITA
Best Children’s Album - Album: ManueLLITA

LAURA MILLER
Best New Artist - Album: Un caminc para ti

ALEJANDRO ROS
Best Design Art - Artist: Gustavo Cerati - Album: Bocanada

JOSE LUIS GARCIA
Best Music Video - Music Video: La vida
Artist: Los Fabulosos Cadillacs - Album: La marcha del golazo solitario

KC PORTER & L.F. CADILLACS
Producer of the Year - Artist: Los Fabulosos Cadillacs
Album: La marcha del golazo solitario

ALEJANDRO LERNER
Song of the Year - Song: Campeones de la vida

LOS NOCHEROS
Album of the Year - Album: Signos

Design: OlivaPe - Saco

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**SHAKIRA**
Best Female Artist - Album: Donde están los ladrones

**JOAQUIN SABINA**
Best Male Artist - Album: 19 días y 500 Noches

**JARABE DE PALO**
Best Pop Group - Album: Dependiendo

**MANA**
Best Rock Group - Album: MTV Unplugged

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Best New Artist - Album: Pintame

**SHAKIRA**
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NOTAS
(Continued from page 69)
Guillermo Hernandez.

TIDBITS: In Mexico, new grupo La Firma has been causing a sensation with its debut album, “Para Recordar,” a compelling mix of romantic ballads and blistering rancheras.

Formed in Monterrey, Mexico, in 1996, the six-member group is led by veteran singer/songwriter Luis Padilla, who has penned songs for Grupo Limite, Liberation, Bobby Pulido, and others. La Firma was one of the headliners at the recent Expo-Guadalajara Festival in Monterrey, which drew more than 60,000 fans.

This band is rekindling the grupo sound with music that has high quality and is well-produced,” says La Jorjada music reporter Arturo Cruz-Bacenas, who covered the event for the Mexi-

city daily.

Sony Mexico label manager Rafael Montiel says the set was released in Mexico in October and has just been released in the U.S.

“The band has a fresh sound, and I have no doubt that their success in Mexico will be reproduced in the States,” he says.

Independent filmmaker Maria de Leon and her Naked Light Films production company has teamed up with Gabriel Reges Productions, pro-

ducers of Festival Los Angeles, to present Rocknato: A Celebration of Rock en Espanol Culture on June 21 at the Hollywood Palace. The festi-

ival will include screenings of “Pastill,” “The Film,” and “Rocknato,” live music, art, photography, and video shorts from other artists dedicated to rock en espanol.

The lineup includes Puerto Rico’s El Manjar De Los Dioses, Miami’s Volumen Zero, Monterrey’s Mexico’s Resorte, and Los Angeles-

based Pastilla. Festival sponsors include La Band Elastica, magazine and L.A. TV station KJLA.

ExpoM, the annual Latin Christian music conference, is slated for May 18-23 in Miami.

Conference director Marie Tamayo says the event has experienced 50% growth each year. “We started out as a bookseller convention—that was our main intent. But our music ministry kept growing, they became the major part of our show,” she says. “In the exhibition hall, about 35% of the exhibitors will be music ministries.”

Nine concerts over five days are planned for 3,000-capacity venues.

Mariachi teen sensation Nydia Rojas has joined actor Andrew Shue in signing up as a spokesman for the Do Something national non-

profit organization dedicated to youth leadership.

The Disneyland Resort celebrates Mother’s Day at Disneyland Park with a Latin Music Festival. Festivities include performances by Rojas and labelmates Los Tucanes, and choreo-

meneo/world music act Gypsylana, teen pop singer Myra, and several mariachi groups.

Parral, teen singer Tito Nieves has signed up with WEA Latina’s tropical imprint WexarCaribe. Nieves’ first set for WEA should be out by late fall. “Signing an artist of the level of Tito Nieves gives us a lot of pride,” says George Zamora, WEA Latin president.

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From humble beginnings as a cigar store, Puerto Rico's leading record retailer celebrates its 30th anniversary this year!

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Your Connection To The Best Latin Music
Puerto Rico’s Storm-Force Retailer Marks Three Decades At The Top

By Karl Ross

Puerto Rico music retailers, when keeping their eyes on island leader Casa de los Tapes, must get that same, queasy feeling in their gut that all islanders get watching the Weather Channel as a hurricane coalesces en route to the Caribbean.

Since taking the helm of the family-owned outfit in 1968, Casa de los Tapes, (CDT), has become a familiar sight on a daily basis for any music fan intent on keeping up with the latest music retail trends. The island’s nearly 5 million residents are among the most voracious music consumers anywhere in the world and account for upward of 25% of all U.S. Latin music sales.

Today, Casa de los Tapes (CDT) is not only the island’s No. 1 retailer—laying claim to an estimated 30% of the retail market, according to industry sources—but it is also a major player in the island’s lively music industry at all levels, with an ample distribution network, a well-regarded publication and even an in-house record label.

Described by one source as “gladiators,” the Jover brothers have turned what was once a single-location, family-run outfit into a retail juggernaut so vast that some competitors openly marvel at their prowess. “They are very shrewd business people,” says one local retail executive, a competitor, who notes that he has to buy product produced and distributed by CDT in order to satisfy customers.

YOU ARE WHAT YOU HEAR

Without a doubt, Casa de los Tapes is the island’s most identifiable brand name in the music business. In the mid-1990s, CDT launched a clever ad campaign revamping its image called “Eres lo que oyes” (You are what you listen to) that featured caricatures of local stars such as rapper Vico C, rocker Robi Rosa and merenguera Giselle. At about that time, CDT boosted roughly a dozen stores and was pitted in a three-way contest for retail dominance with La Gran Discoteca and Pentagrama Records.

In the intervening years, Casa de los Tapes hit a pubescent-like growth spurt, doubling its store count to the present 25; it continues to expand at a clip of roughly two stores per year. For the 1998 holiday season, CDT opened the Caribbean’s largest record store, at Bayamón’s futuristic Plaza del Sol shopping center. The 6,400-square-foot locale brims with modern amenities, including over 30 listening stations, an impressive ring of video monitors, computer browsers and an electronics department.

“They’ve made it extremely enjoyable to visit their stores,” remarks Angel “Cuco” Peña, one of Puerto Rico’s most-respected producers.

Last year, Casa de los Tapes added two more stores to its empire. First came the 5,500-square-foot outlet at Río Piedras Plaza, also in Bayamón, just a short drive from the busy Plaza del Sol local. And, just in time for the 1999 holiday season, CDT took the wraps off its gleaming 5,000-square-foot store at the newly built Escolar shopping center.

A RETAIL TRIANGLE

With its Bayamón stores flanking San Juan to the west, its Escolar store to the east along the San Juan-Carolina divide, and another store inside the Montehiedra de San Juan’s southern fringe, CDT has assembled an imposing retail triangle. Its stores are poised to intercept consumer traffic entering the Puerto Rican capital from all directions.

Not only does CDT exceed its competitors in the number of stores, its average store is twice the size of major rivals in terms of square footage and employs three times as many staffers. The chain’s incursion into the Puerto Rico music market is all the more remarkable when considering CDT’s modest beginnings and tragic history.

Casa de los Tapes was founded by the Jover brothers’ father, Aníbal Sr., a Cuban expatriate who played the congas in his spare time. The store was, at first, a cigar emporium, but that changed circa 1968 when a customer suggested the father carry 8-track tapes. Located in the midst of downtown San Juan, in the Hato Rey business district, the store prospered but did not expand beyond its original location.

Even so, the seeds of future growth were being cultivated as Aníbal Sr. often took his sons along with him to music-industry events and conferences. “When other kids were playing basketball or running around on roller skates, we were working,” Jorge says, recounting his schoolboy years that revolved around the record store. The family enterprise was rocked, however, in 1986 when a robber fatally shot the elder Jover.

Fate called upon Jorge and Aníbal Jr., recent college graduates at the time, to take the helm. Instead of fleeing from the scene of personal tragedy, they converted the Hato Rey local into their company headquarters and commenced the task of empire-building. Among those who recall the early days of the brothers’ administration is former CDT general manager Fernando Ramos, now a top executive with BMG-U.S. Latin.

“We all worked inside the stores and were in constant contact with the public,” Ramos says. “I’d say that this public contact enabled us to react to shifting consumer tastes faster than the competition. That’s because we were always taking the market’s pulse.”

CDT’S THREE KEYS

Ramos—who was so close to the Jover brothers people sometimes mistook him for a third brother—says there are three keys to the success of CDT: service, variety and pricing.

Service, he says, was ingrained in the brothers by their father, who would order any item a customer requested that was unavailable. He says the chain’s advantage in store size has enabled it to carry a deeper variety of music, and CDT was among the first Puerto Rico retailers to expand into areas such as Latin jazz, Christian and Cuban music. He says that, at the same time, CDT managed to undercut the competition because Aníbal, a trained accountant, closely tracked pricing at rival retailers.

“The reason behind CDT’s steady, upward growth is that brothers Jorge and Aníbal have sidestepped a pitfall commonplace among family-run businesses: sibling rivalry. Aníbal is the main strategist and marketing wiz; he also focuses on start-up ventures such as the record label, AJ Records. Jorge, described by Ramos as a “workaholic,” is a hands-on manager who closely monitors the retail operation. “One thing I’ve always admired about the two of them is that they always expect each other’s decisions, even when they disagree,” Ramos says. “I was there for 11 years and never saw them fight.”

Creativity and vision are two cornerstones of their empire, as well. Until recently, island retailers have taken a passive approach to marketing. That is, until Casa de los Tapes seized the initiative and found proactive ways to attract record buyers, with relentless media blitzes (their annual advertising budget is $800,000), concert-ticket sales, special holiday giveaways (e.g. a box of chocolates with a CD for Mothers Day, or a bottle of wine and a CD for Fathers Day), promotional deals with softdrink makers and cellular-phone companies, as well as in-store promotions with live performances.

THE ENTERTAINMENT TECHNIQUE

Local retailers say that, at times like the present, when major releases are scarce, their outlets need to create special events to generate traffic. And in Puerto Rico, nobody does that better or more often than Casa de los Tapes, which averages one such event per week. CDT has coined a term for this practice—the “entertainment technique.”

Last October, when local salsa idol Víctor Manuel released his latest album (“Inconfindible”), Manuelle was flown into Plaza del Sol on a helicopter. Yesenia Rivera, label executive for Los Sabrosos del Merengue, remembers the buzz generated at that store’s grand opening: “We played there, and there were so many people inside, the mall’s security forces had to be called in to keep the crowd under control.”

Sources connected to Casa de los Tapes’ leadership have resulted not only in growth at their stores, but has served as a catalyst for the local music industry as a whole. “Those guys are gladiators. They’re not afraid of the marketplace,” Ramos says. “They’re always expanding, and, thanks to them, the competition has expanded too. It used to be that Puerto Rico was dominated by two large record distributors, and they would sell to the mom-and-pop stores. There were no record chains until Casa de los Tapes came along.”
Your 30th Birthday!

Bailalo Conmigo!

Casa Tapes

Gisselle

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www.americanradiohistory.com
Casa de los Tapes is Puerto Rico's leading music retailer and a diversified entity. How does today's incarnation compare to the business your father left you?

**Jorge Jover:** The Casa de los Tapes we now [operate] began as a small tobacco shop administered by a Cuban family. The business quickly grew and opened up for different products to be positioned on their shelves. The consumers' demand for the tapes presented in the small musical section of the shop promised a strong business opportunity.

Our father recognized his shop's potential, and he progressively transformed it into a full-service store that would offer every type of music, quality services and bargain prices. So, even though unfortunate events changed our lives and kept him from seeing the evolution of his small store, the essence of satisfying and pleasing our customers' musical demands was there.

Today, we run the same business our father began, driven by the commercial realities of the times.

**Aníbal Jover:** At my father's time, the music business was completely different. It consisted mainly of mom-and-pop stores, and music departments in major department stores such as J.C. Penney and Sears. We introduced the first local retail chain, offered diversified and complete catalogs, bigger stores and an increase in music advertisements.

Growing up, the two of you were involved in the day-to-day affairs of the business. As a result, did your childhoods differ from those of your classmates?

**J.J.:** We grew up as normal kids. Every day, we woke up and went to school, and after school we worked in our father's business. Here we began to learn how to do business. Not necessarily by conducting it, but by being around it. We got familiar with the basic mechanics of administration, distribution and accounting without realizing it. Our parents inculcated a strong sense of family pride in the business. So, at an early stage, we recognized our relationship to our father's enterprise.

**A.J.:** Friends were able to enjoy a complete summer: going to the beach, summer camps, a lot of leisure time. Instead, we were working most of the time. It really helped us to understand what our parents went through to provide us an education and a good living. Nonetheless, we found time to do what normal kids our age did—mostly play basketball and baseball.

The two of you had responsibility for the business thrust upon you, while you were in your 20s, as a result of personal tragedy (your father's murder in his shop). Were you ready for this responsibility?

**J.J.:** I don't think we realized we were ready. But our years of constant exposure in the industry and our already developed relationships with important contacts simplified the ordeal. We had the know-how of the music industry. We simply combined it with our respective academic backgrounds.

**A.J.:** Yes and no. Yes, because of the fact that we were part of the business since its very beginnings and knew how it worked, from A to Z. But, on the other hand, you do not know until you really are on your own and you have to prove that you can do it. In life, you are never prepared to bear the loss of your father. Imagine the dimensions when the loss takes place in such dramatic circumstances.

How much of your present success is a tribute to your father's memory?

**J.J.:** Our father's memory is one of the elements in our success. We can consider it the root of our success. But other individual traits and attitudes that characterize my brother and me award a distinct style to our way of doing business.

**A.J.:** A lot. Now that I'm a father myself I can understand fatherhood is not an easy task. You really teach by example, not words. My parents were great teachers by example—values such as tenacity, perseverance and optimism.

What were some of the decisions and innovations that led to the emergence of CDT as a major player in the Puerto Rico retail market?

**J.J.:** One of the most crucial decisions we made was embracing digital technology in its earliest stage. We pioneered and introduced CDs when vinyl still dominated the market. Our ability to forecast the new format's potential offered our customers access to digital alternatives that other stores did not. As a result, Casa de los Tapes became a general music store that eventually grew to be the No. 1 retailer in Puerto Rico.

Another important factor that has always characterized our style is our creative approach. This creativity was evidenced in everything, from the incorporation of slogans in our advertising to the creation of internal communications. Automating our branches allowed us to administer more efficiently, leaving us time to explore new angles of the business.

We were also the first local retail chain to report to SoundScan Systems. The system enables publications such as Billboard to monitor the progress of products and measure the public's acceptance of specific artists and musical genres. Therefore Casa de los Tapes directly contributes in measuring the impact of musical products in the important Latino market.

**A.J.:** The decision to expand required a lot of capital and was therefore a high risk. But we were ready. The fact that this new format of CDs was just introduced in Puerto Rico played an important part. We wagered that this was the future for the next few years, and developed several strategies around that. Consider, for example, our slogan: "La Fuerza Digital."

How have your innovations reshaped the Puerto Rico retail scene?

**J.J.:** We believe that Casa de los Tapes has functioned as a catalyst of change. By pioneering in almost every business-related opportunity, we have carried our ability to react and diversify to its maximum potential. We establish industry guidelines; our competitors follow.

**A.J.:** We can say that, because of what we did at a particular moment, it created a domino effect, forcing others to change or disappear. Many of our most significant innovations have been consumer-oriented, we presented them with new technological alternatives and offer the lowest price in the market.

Because we are the center of attention of the music industry in Puerto Rico, all labels prefer to conduct in-stores and special events with their artists in our stores. The biggest events involving artists' presentations in retail outlets have been hosted by Casa de los Tapes. Jennifer López, John Secada, Servando y Florentino, Eddy Nazario, Gilberto Santa Rosa, Carlos Prince, Noelia and Víctor Manuel are just some of the artists who have played at our stores.

In recent years, you've really begun to consolidate your domination of the retail market, with the opening of state-of-the-art stores in Carolina and Bayamón shopping centers. What are your plans for growth over the next five to 10 years?

**J.J.:** We have never established a specific pattern of growth. There have been some years when the conditions for opening three or four stores have been optimum. And others where no stores have been opened. We mainly evaluate each opportunity as it arises. And we react accordingly.

We acknowledge the fickleness of the industry, and we're proud of our ability to emerge from the change. Therefore, wherever the industry is headed, Casa de los Tapes is definitely going.

Are you considering expansion outside of Puerto Rico?

**J.J.:** Yes. We recognized there is a niche for our products and services. But we also recognize that competition outside is different, and, therefore, we need to fully understand that we will cater to specific niches instead of trying to compete with predominant leaders in exterior markets.

**A.J.:** Yes. We will let you know eventually. Obviously, we will pursue Hispanic markets.

Continued on page 83
EMI Latin
Proudly Congratulates
Aníbal and Jorge Jover
30th ANNIVERSARY
Beyond Retail

In addition to their successful chain, the Jover brothers started a label and distribution wing to market promising local acts.

BY KARL ROSS

The Jover brothers, in recent years, have emerged as prime-time players in the Puerto Rico arena by branching out into a variety of non-retail activities. Their glossy monthly publication, Muévte, boasts a circulation of 25,000 copies per issue. Their in-house label, AJ Records—directed by Aníbal Jover—provides an alternative for home-grown artists who are a bit away from a major label. Their distribution arm, meanwhile, offers a catalog so deep even rival retailers are placing orders.

They really analyze the market, and when they see an opening they move in,” says Fernando Ramos, the chain’s former GM, now a top executive with BMG- U.S. Latin. The record label, for instance, began one Christmas when Aníbal decided to press a holiday CD that would celebrate one of Puerto Rico’s most cherished traditions—the paranda, a roving party in which participants salute their neighbors with noisy nocturnal serenades. The CD was a success, and, scores of productions later, AJ Records’ fat profit margins are the envy of the industry.

POST-RADIO PROMOTION

“The label is a great tool, in so much as they can market themselves. They don’t even need to rely on the radio,” Ramos says. “And the profits are much richer than with a third-party product. You sell 10,000 units of an independent artist to your stores, and it is as profitable as selling 50,000 units of an artist like Luis Miguel.”

Who would have thought that a Ricky Martin-less Menudo revival album would be a winner at retail? None of the majors, apparently. But CDT’s insight into consumer tastes inspired them to put out “El Reencuentro” (The Reunion), which turned out to be a “huge seller,” as one competitor observed.

Even with more modest-selling discs by local icons such as salsa great Andy Montañéz (“Soy Como Soy”/I Am How I Am), jazz trumpeter Humberto Ramírez (“Con El Corazón”/With Heart) or Danny Rivera (“Bornquen Vive”/Bornquen Lives), CDT has been able to turn a tidy profit.

Aníbal Jover points out that it’s not as easy as it looks, but is upbeat about future projects. “The real cost involved in a production is not really the manufacturing costs and recording fees,” he explains, “but the promotional expenses. Many presentations have to be scheduled in order to break new artists. Of course, like any other label, we study every production in a case-by-case scenario; not only is it a good product, but also if it is adequate for this market.”

PENTAGON PROTEST MUSIC

More recently, the Jover brothers have had a direct hand in the distribution of productions that are critical of the U.S. Navy’s presence in the Puerto Rican municipality of Vieques, where an errant bomb killed a civilian and sparked massive protests against the Pentagon. One of those CDs was “Que Se Vaya La Marina” (The Navy Must Go), produced and performed by an array of local artists.

Certainly, artists like pro-independence muse Andrés “El Jibaro” Jiménez are appreciative of the support. He recently teamed up with Fania-era vocalist Isabel Miranda on “Son De Vieques” (To The Beat of Vieques) and says he is pleased with retail positioning. States Aníbal Jover, “We do not discriminate in terms of politics, religion or race with any kind of product. Another way to appreciate the situation is that, if we do not help these people, who will?”
Congratulations to Casa De Los Tapes on your 30th anniversary!
La Familia Lopez y "CD Music Warehouse" felicitan "La Casa de los Tapes" en su decimotercer aniversario y en especial, a Aníbal y Jorge por haber realizado el sueño de su Padre. Adelante siempre hermanos en la música.

CD Music Warehouse Inc. Congratulates "La Casa de los Tapes" on their 30th anniversary, specially Aníbal & Jorge for making their dream come true.

Vico C, EMI Latin rapper: "Obviously, they've played a big role in my career. They're the largest retailers in Puerto Rico, which is the cornerstone of my sales. It makes me happy to see them support local artists, because other stores sometimes give preference to artists from elsewhere with millions of dollars behind them. I take pride in them, and I applaud them. They've always remembered me, like they did by signing me in the ad with big ears ("You are what you listen to"), which helps me maintain my image in the marketplace."

Tony De Valdivia, director of sales, J&N Records: "They're the company that works 24/7. You always see Aníbal and Jorge at every convention, every event that has to do with retail. They're very good at giving you ideas about how to sell your product. They don't just sit back and wait for you to give them your marketing plan. They give you input and get involved with what you're doing."

Andres "El Jibaro" Jimenez, folk singer and pro-independence advocate: "I've been counseled by some in the industry for my political ideas, especially on the radio. But Casa de los Tapes has always been very supportive of my products, ensuring visibility in their stores. In terms of administration, they are very diligent and pay on time. They've been marvelous in the distribution of our products, as well."

Victor Manuelle, Sony Discos salsa artist: "Brothers Aníbal and Jorge Jover, through their Casa de los Tapes, have revolutionized the record industry with innovative ideas. Record sales ceased to be a transaction that only took place in a commercial establishment because Casa de los Tapes used other vehicles to spur sales and at the same time bring the artist closer to the public. They also put aggressive new ideas into action, among them: sponsoring concerts, ticket sales, exciting in-stores and the use of artists in publicity campaigns."

Fernando Ramos, GM of BMG-Latin: "They deserve all the success in the world because nobody gave them anything. When they took the business over from their father it wasn't ready-made, it was a family store. Their vision has converted it into a modern corporation with considerable assets. They are committed to being leaders and are constantly expanding."

Gilberto Santa Rosa, Sony Discos salsa artist: "An aggressive and innovative style for marketing and promotion, seizing vision, vast knowledge of the latest market trends, energy and intelligence are the hallmarks of the Jover brothers and the elements that make Casa de los Tapes the most successful chain of record stores in Puerto Rico."

José Vallejo, VP for Puerto Rico and the Caribbean, EMI Latin: "To me, the Jover brothers personify professionalism, progress and respect for the music business. For all the record labels operating in Puerto Rico, they are an essential part of the development and success of artists, great and small alike."
THE BILLBOARD INTERVIEW
Continued from page 78

Many retailers are concerned about the major labels using interactive CDs and the Internet to compete with them, but CDT is achieving vertical integration by going in the opposite direction, toward providing content. How successful has this effort been?

J.J.: E-commerce is a reality, and business is moving towards it. So typically the music industry is following the trend. For Casa de los Tapes, the Internet presents itself as a non-traditional space for doing business, as a venue for satisfying musical demands in places where we do not have a physical presence. Thus, we have established a strong presence on the Internet, preparing Web surfers for what’s yet to come.

You have a reputation for supporting local artists, through favorable positioning at retail and on the label. How much of a motivating factor is this for you?

A.J.: A lot. Remember that the big labels just have room for so many artists, and here is where we enter into the picture. We believe that artists that can sell 20,000 copies are good, this not being the same case for multinational record labels. Also, there is a certain pride in promoting local artists that in other instances would be denied opportunities. In addition, we strengthen our commitment with our community and nation.

Other family-run companies, for example Puerto Rico’s own Goya Food Inc., have been torn apart by sibling rivalry. How have the two of you managed to sustain such a healthy working relationship over the years?

J.J.: Our relationship is based on trust and respect. But our relationship is even stronger because it incorporates the element of brotherly love. We are in fact different, but we acknowledge our own responsibilities and duties and understand that our combined efforts are the formula that works.

How do the two of you complement each other and break down responsibilities?

J.J.: Aníbal handles finances and new-operation decisions, while I handle human resources and am more directly involved with in-store operation and marketing.

A.J.: We really have a special relationship—so deep that many people would be tempted to envy it. I think that we respect each other’s work. We know our mutual goals and we love each other a lot. This really goes beyond a working relationship. We recognize what each of us is good at. We communicate well and talk a lot. We might disagree in some cases, but the one who handles the area makes the ultimate decision in question.

How satisfying is it to you to prove that Puerto Rico-based companies can compete “de ti a tu” with huge Stateside corporations such as Spec and Sam Goody?

J.J.: We love the competition and embrace every opportunity we have to prove our capabilities. We know and understand the market, and that is basically the axis of our success.

A.J.: It’s hugely satisfying because it proves that a local company can be as good or better than stateside ones. This is also part of the American Dream. You can make it if you have enough perseverance and will to succeed.

What is the future of Casa de los Tapes? What are the challenges of the next 10 to 20 years, in terms of new markets, new product lines, etc.?

J.J.: In the short run, strong Internet presence and future U.S. expansion. In the long run, everything will depend on the available new formats and the consumers’ acceptance.

A.J.: Every company in any business has to adapt to new technologies and changes in the business environment. I do not know what the future holds for us, but I am pretty sure we will be prepared. You have to listen to the "voices" and be surrounded with good personnel. We might be selling portable CDs that might fit in your ear.

Congratulations
CASA DE LOS TAPEs
On your 30th Anniversary
Wishing you continued success!
RINCON MUSICAL

WEA Latina, Inc. proudly congratulates Aníbal and Jorge Jover for the success of their retail chain, Casa de los Tapes.
Thanks for 30 years of hard work, commitment, energy, success and for letting us be part of your family.

A Time Warner Music International Company
Rodford Champions Movie Scorers

Air-Edel Exec Seeks Exposure For Rookies, Protection Of Rights

BY NIGEL HUNTER

LONDON—Music budgets for films and television are still generally inadequately provided for it. That’s the view of Maggie Rodford, managing director of Air-Edel, which has been specializing in large-scale and small-screen soundtracks and soundtrack writers for 30 years.

“Music is the undervalued component,” she says. “A great-looking movie deserves a great-sounding score. A current example of what you mean by that is ‘Gladiator,’ with music by Hans Zimmer and Lisa Gerrard.

We coordinated the London soundtrack recording. The film is magnificent, and I think people will agree that its music, too. In this case the music has been perceived as a valuable part of the creative equation, and suitable resources were made available.

Air-Edel was founded in 1969 by George Martin and Herman Edel, who own the company. John Rodford, a Los Angeles attorney, is also a member of the board. It has no connection with the edel music group headed by Michael Hasler.

Air-Edel works in London and three in the Los Angeles office, which opened in 1996. Rodford has been with the company for 23 years. The company has written and has witnessed considerable changes over that period of time.

“When I joined, the company worked a lot in the commercial arena,” she says. “There’s been much expansion since, with the formation of a publishing arm and an all-round comprehensive support system of representation for composers in all areas, and we also act as a clearance house for identifying and clearing rights.

“Ours is a publishing arm that specializes in follows on commercial potential, when appropriate, for music outside and beyond the film or TV productions for which it was commissioned as well as the mission of collecting all royalties due to the composers, including artist/producer income,” she adds.

Rodford herself devotes much of her time to studio production work. She was in charge of the music supervision for “Love’s Labour’s Lost,” recording the vocal elements of the soundtrack at Air-Edel’s in-house studio and the orchestral sections at Air Studios (Lyndhurst) in north London. The music was composed by Patrick Doyle, an Air-Edel writer.

Rodford concedes that, given the company’s track record of success, experience, and expertise, some commissions come through the door but life is not that simple. “It’s a two-way traffic,” she says. “We have an aggressive sales side of the company going after work, and we constantly endeavor to interest producers, directors, and commissioning editors in our newer writers with whose work and abilities they are not familiar.

“Our catalog is mainly media music, but several of our composers are also songwriters, including Helene Muddiman, Marcos D’Cruze, and two young writers, Jim Shearman and Sam Bambenia, who have recently started collaborating. We work on their songs, trying to get them into a movie or perhaps aim for a cover by a band or artist or a commission for a song for a film.”


Rodford, who is a member of the Performing Right Society board of directors, says that vigilance is necessary about ownership of rights with regard to new technology.

“I’m concerned about the creative side of music, and I don’t want to see any further erosion of rights,” she says. “It’s hard enough guaranteeing proper income for writers. The commission fee may be fairly small, in which case the composer needs a bigger proportion of performance fees.

We must keep a close eye on the deals being done in these days of huge and vertically integrated conglomerates. The music world is a sophisticated one, and the high commission fees usually paid in the States haven’t come with it.”

Launching new writers’ careers is a considerable number of producers and commissioning editors are personally eager and willing to obtain the best music possible but are handicapped by financial constraints imposed from above.

Another pitfall to contend with is the frequent insistence by the commissioning film or TV companies that the publishing rights for the music in their productions should be granted to their own or associated publishing subsidiaries. Rodford says that such situations are usually negotiable with a solution equitable for all parties.

Launching new writers’ careers is not an easy task. “Some producers actually ask if there is new blood around and want to check out their show reels, which is great,” she says. “Others, though, prefer the safe pair of hands’ option by commissioning established composers with a proven track record and are unwilling to take a chance on an unknown. I’ve got a box full of reels in my office for consideration from hopefuls, and I give as much time as I can spare to those.”

“Obviously some recurring partnerships are ideal and unbeatable, such as John Williams and Steven Spielberg, who have a great talent looking for work, and it can be tough dealing with people who are wary of new names and ideas.”

EMI, Naess Make Deal. EMI Music Publishing has signed a global co-publishing deal with Leona Naess, an MCA Records artist whose debut album is titled “Comeback.” Shown in the front row, from left, are Carey Heap, EMI exec; Brian Nesbitt, manager; Steve Backer, executive VP, West Coast, at EMI Music Publishing; Naess; and Sharon Sabbag, senior director of creative at EMI Music Publishing. In the back row, from left, are Bob Flax, executive VP at EMI Music Publishing Worldwide; Martin Bandier, chairman of EMI Music Publishing; and Bart Weiss, VP of legal and business affairs.

Performing Right Societies Back PACs To Further Political Goals

FUND RAISING: In this presidential election year, not all political-fund-raising activities center on the presumptive candidates. There exist for example the PAC action committee (PAC) that goes by the name of “The ASCAP Legislative Fund For The Arts,” based in New York City.

BMI is also associated with a PAC, but a representative at the performance right group could not be specific about the PAC’s political stance.

To further its legislative goals, the ASCAP PAC is seeking support via a gathering May 23 at the Beverly Hills, Calif., home of lyricists Al and Marilyn Bergman, the latter of whom also serves as chairman of the performance right group. Over a two-hour period, the guests are invited to discuss upcoming legal and legislative challenges to copyrights, rights and legislative challenges in protection of music over the Internet.

In addition, Ben Palumbo, ASCAP’s rep in Washington, D.C., will “pro- vide an insider’s understanding of the PAC’s mission” and encourage further contributions to funds of $250 to $1,000.

According to Bill Thomas, director of public affairs, from a legislative point of view the PAC is a “separate legal organization that has been allowed to use the ASCAP name.”

PUB CO-VENTURE: Nashville-based Word/Gaylord Music Publishing and Extreme Writer Group (EWG) has formed an exclusive co-venture publishing arrangement. EWG has signed such writers as Steve Mandile, Helen Darling, Keith Brown, Tim Julie, Corlew, and Shannon Lawson.

EWG was founded by publishing veterans Michael Martin and Jason Houser. It has had its songs recorded by such hit acts as Faith Hill, Dixie Chicks, Reba McEntire, Trisha Yearwood, and Tim McGraw. EWG also co-sponsored with hit writer/producer Desmond Child the recent Sandcastle 2000 writer retreat in Miami.

GRAND NIGHTS FOR SINGING: The career and songwriting success of Al Shearer, Edel’s骨头, son of the subjects of two programs at New York’s Carnegie Hall June 14-15 that are part of the venue’s annual American Popular Song Celebration. Titled “Carnegie Hall Celebrates Lerner And Loewe And...” the event will spotlight Lerner’s collaborative efforts with Frederick Loewe, Kurt Weill, and Burton Lane, among others.

BALLADS BY BALLARD: Universal Music Publishing has created a two-CD promo of songs penned between 1981 and 1989 by Glen Ballard, who is also producer of such acts as No Doubt and Alanis Morissette.

The package, “The Songs Of Glen Ballard,” contains 34 original recordings of songs by a wide swath of acts, including Morrisette, Aerosmith, Michael Jackson, Amy Grant, George Strait, Alan Franklin, and Wilson Phillips.

GOT SONGS, WILL TRAVEL: The singer/songwriters selected to showcase at the Emerging Artists & Talent in Music (EAT’M) conference June 7-9 in Las Vegas do their stuff on the stage of the John Lennon Songwriting Contest’s Educational Tour Bus, which also contains a recording studio. The contest will be seeking performances to upload to its Web site via an alliance with Soundclick.com, which will also provide E-commerce capability for the artists.

PRINT ON PRINT: The following are the best-selling follies from Hal Leonard Publishing: 1. “Sixteen,” “Emo Ella The State.”

2. “Sonictood,” “Sonictood.”


5. Mariah Carey,” “Rainbow.”
**Canadian Acts Struggle To Find Sales Chart Success**

**BY LARRY LEBLANC**

TORONTO—In the land of “CanCon,” there’s one region where Canadian content currently is largely lacking: the upper slopes of the national album chart. By any measure, the 1990s were a remarkable decade for Canadian music, but although Canadian executives remain confident of continued success in 2000, nerves are being frayed as a series of sales slumps by veteran acts coincide with a lull in establishing the next wave of domestic talent.

Despite an industry infrastructure capable of nurturing and launching new acts domestically and internationally, home-grown Canadian music—in a sharp contrast to even a year ago—suddenly lacks a convincing chart presence at home. In the first 50 slots of SoundScan’s Canadian album chart for the week ending April 30, only three albums were by Canadians: “Silver & Gold” by Neil Young (Reprise), debuting at No. 14; “Mercury” by Corrinne May (Mercury), at No. 26; and “All The Way . . . A Decade Of Song” by Celine Dion (Columbia), at No. 9. Of those three, only Dion is directly signed in Canada. However, Canadian artists still figure heavily in the 50-100 section with 11 albums, nine by artists directly signed and developed in Canada. While recent months have seen sizable sales for such Canadian-signed acts as Chantal Kreviazuk, the Tea Party, the Matthew Good Band, Prízkral, Edwin, Chocoolate, Blue Rodeo, and Soul Decision, there have also been numerous disappointments. Among albums falling short of sales expectations are current releases by Jann Arden, the Jeff Healey Band, Ashley MacIsaac, and Susan Aglukark. They follow below-par performances by last year’s albums from Our Lady Peace, Sloan, Amanda Marshall, Tara Lynn Hart, Moist, and Crash Test Dummies.

“Canadian music has either hit a wall or is in between rounds,” says Stewart Duncan, music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. “There’s some great Canadian music—but not a lot of hit music. Canadian music just is not selling. Jann Arlen’s album came and went without any chart impact. It’s not a bad album, but it’s nothing new.”

Tim Baker, buyer with Sunrise Records (which has 32 stores in Ontario), concurs. “Many female Canadian artists have not sold what we anticipated,” he says. “Jann Arden isn’t burning up the charts, neither is Susan Aglukark. For the video airplay of Dunanuit Doyle on [music TV channel] MuchMusic, I’m surprised her album isn’t doing better.”

Universal Music Canada president Randy Lennox acknowledges Arden’s “Blood Red Cherry,” which has scanned 26,000 units in six weeks of release, falls short of her previous album sales. But he adds, “The marketplace is skewing older, and it’s not as active [i.e. for AC-styled acts].”

The most-discussed sales dip is Marshall’s sophomore Epic album, “Tuesday Children.” While its sales figure of 200,000 units might be considered impressive, it falls considerably short of her 1995 self-titled Epic debut, which was certified Canadian diamond status (1 million units) in April. Another sales dip hit Our Lady Peace with their third Columbia album “Happiness . . . Not A Fish You Can Catch,” which has sold 220,000 units since August, less than half of what was anticipated.

“Amanda and Our Lady Peace have definitely sold less than their earlier records,” concedes Rick Camilleri, president of Sony Music Entertainment (Canada). “The market is now a different place for Canadian as well as for international acts.” However, he adds, “a lot of international acts haven’t performed as expected either.”

Geoff Kulwicki, director of A&R at Virgin Music Canada, contends that some Canadian albums may be selling, but their sales are over a longer period, which is not being reflected in chart numbers.

“Canadian artists aren’t necessarily driving people into the stores the first week of release, but they tend to sell significant records over a longer period of time,” he says. “A lot of international urban and pop acts have come out of the box heavy and then had a short life cycle. They sell 100,000 records too, but in a shorter time.”

Garry Newman, president of Warner Music Canada, also downplays the significance of the current lack of chart slots for Canadians.

“There’s a null, but I don’t think we’ve entered a downward curve,” he says. “Canadian chart positions have dried up, but it’s a short-term, cyclical thing,” says Dave Cameron, president of

(Continued on page 93)

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**Japan’s Music Market Has A Flat 1st Quarter**

**BY STEVE MCLURE**

TOKYO—The continuing poor performance of international product contributed to a flat first quarter in Japan’s music market, according to new data released by the Recording Industry Assn. of Japan (RIAJ). Production of prerecorded audio software by the RIAJ’s 21 member companies in the January-March period totaled 114.4 million units, down 4% from 1999’s first quarter, with a wholesale value of 149.6 billion yen ($1.4 billion), up 2%, according to the RIAJ. Production of domestic product fell 2% to 98.1 million units, with a value of 125.9 billion yen ($1.2 billion), up 5%.

International product was down 13% to 16.2 million units; value was 21.7 billion yen ($225 million), down 14%. International repertoire thus accounted for just 14% of RIAJ member companies’ production for the latter format. Production of domestic 8-centimeter CD singles totaled 14 million units, down 62% from the corresponding figure for the first quarter of 1999, with a value of 7.8 billion yen ($74 million), down 68%. For 12-centimeter CD singles, production rose 133% to 19.8 million units, valued at 15.6 billion yen ($147 million), up 144%.

Reflecting Japanese labels’ move away from the 8-centimeter CD-single format to the 12-centimeter maxi-single CDs, the RIAJ has added a separate category for the latter format. Production of domestic 8-centimeter CD singles totaled 14 million units, down 62% from the corresponding figure for the first quarter of 1999, with a value of 7.8 billion yen ($74 million), down 68%. For 12-centimeter CD singles, production rose 133% to 19.8 million units, valued at 15.6 billion yen ($147 million), up 144%.
Platinum Proof: Europe Rocks

IFPI Awards Go To Chili Peppers, Morissette, AC/DC, Guano Apes

BY PAUL SEXTON
LONDON—April's International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards, recognizing long sales runs of albums, revealed that European record buyers are extremely fond of “Californication,” that Alanis and AC/DC are still sales commodities, and that Apes roam freely in Germany.

Guano Apes, that is, as the quartet completed 1 million European sales of its “Proud Like A God” album, released in October 1997 on Super Sonic (via BMG Ariola). Meanwhile, Red Hot Chili Peppers broke the 2 million barrier with their Warner Bros. set, “Californication,” only 10 months after its street date.

Only four records qualified for the IFPI’s April index of albums achieving at least 1 million in European sales, but the list made happy reading for Warner Music International, which also reached that watermark with Alanis Morissette’s “MTV Unplugged” and AC/DC’s “Stiff Upper Lip.”

“Californication” took over earlier this year from “Blood Sugar Sex Magik” as the Chili Peppers’ best-selling album ever in Europe, according to Jon Uren, marketing director, U.S. labels, for Warner Music Europe. “We think we’re about to finish with this album,” he says.

The title track goes to European radio this month as the fifth single from the set. “Blood Sugar Sex Magik” is the Chili Peppers’ best-selling album ever in Europe, according to Jon Uren, marketing director, U.S. labels. A version of the song is also expected to be awarded the songwriter of the year trophy.

Savage Garden is signed to its former manager John Woodruff’s JRM Records, distributed internationally by Columbia and in Australia and New Zealand by Roadshow/Warner. Its publishing is through Woodruff’s Rough Cut Music, administered locally by Warner/Chappell Music Australia.

Other nominations in the song of the year category—voted for by APRA’s 25,000 members—are country singer Kerrie Kason with “Cry Like A Baby” (Gibson Music Publishing) and dance duo Madison Avenue’s “Don’t Call Me Baby” (“Universal Music Publishing Group” and Warner/Chappell Music Australia), plus a track spiced by modern rock bands Powderfinger and Killing Heidi.

Overall, Warner/Chappell Australia leads the nominations with nine mentions; runners-up with four each were Universal Music Publishing and Sony/ATV Music Publishing. Broadc...
**Philippines Growing Up In Publishing**

**Trade Body Formed, Songwriters Sign Exclusive Deals**

**BY DAVID GONZALES**

MANILA, Philippines—Recent developments in the Philippines confirm that a long-overdue modernization of the country’s music publishing business is in full swing.

In March, Philippine publishers formed their first-ever trade body, the Philippine Music Publishers Assn. (PMPA), to address what was a common concern (Billboard, April 1). Simultaneously, leading publishers in the Philippines have increasingly begun signing songwriters to exclusive contracts.

Quezon City-based independent publisher Harmony Music has been signing songwriters to exclusive contracts for over two- or three-year terms, and has incurred no exchange for delivering a monthly quota of songs.

Harmoon officer-in-charge Mari-vie Benedicto says, “It’s quite novel for a local publisher company here to have its own exclusive composers. The few who are already on exclusive contracts elsewhere are in-house composers who either work for not-publishing companies—who assign the publishing of the song to their own publishing arm.

So, Benedicto continues, “the writer is exclusive to us, but we try to supply [material] to as many record companies as we can possibly accommodate. The whole idea behind the PMPA is for Harmony to take on a more proactive role as a publisher.”

When asked about the regulatory climate in China,” says Hu. “So while we fully comply with regulations when any should become known. But at present, I don’t see any of our content falling into areas which could be offensive by any standards.”

In addition to MTV-China.com, Asiaincontent.com is responsible for all the MTV China activities in the region. These include the sites MTVAsia.com; MTVChinese.com, the Web site for the MTV Mandarin channel, covering the whole Greater China region; and MTV-Korea.com (BillboardBab- lin, Feb. 22). The company has made for MTV’s fifth Web site in the region, MTVIndia.com, but insiders can’t specify a date for its launch.

As of late 1999, reliable estimates say there were 9 million Internet users in China, a fourfold increase over the previous year, in a total population of 1.3 billion.

**Small Venues Ally Natonally In Spain**

**BY HOWELL LLEWELLYN**

MADRID—Spain’s first national association of live music venues has been formed with the declared intention of helping to develop emerging music.

The creation of Salas de Músicas en Vivo (live venue venues) was sparked by Spanish artists’ association AIE to boost live music in small venues that hold 100-400 people.

AIE VP Luis Mendoza says that since each of Spain’s 17 regional governments has its own regulations covering music venues, a national venue association was required to facilitate the granting of such licenses. Each year, AIE also organizes a series of concerts across the country under the Artistas En Ruta banner.

Mendoza says Artists En Ruta is often the only way to allow many artists to perform in regions far from their home areas.

Carmen Peiró, who runs production/promotion company Evole and organizes Artistas En Ruta for AIE, chaired the meeting at which Live Music Venues was created. She says, “The problem in Spain is that municipal cultural centers close at 10 p.m., which is absurd in a country where people eat at that time before going out. Concerts rarely start before 10 p.m. and do not begin until midnight or later. The cultural centers are for eating activities by children and retired people.”

She stresses that the 25-member Live Music Venues is only an initial stage of what is expected to grow quickly.

Since May 1995, Artists En Ruta has staged more than 400 concerts in 60 venues-based Naxos divisions, for example, the chance for artists from the Flamenco heartland of Andalusia in the south to play in the Celtic music stronghold of Galicia in the north, and vice versa. Among the acts to have gained recording deals and national recognition after being discovered during an Artists En Ruta tour are M-Cian, Navajita Plateada, Estopa, and Lidia Pajo y Silvia Comes.

AIE now wants the experience to include artists from other countries. This year has already seen a visit by Mexican musicians from the Liverpool Institute for Performing Arts (LIPA) in the U.K., billed here as the Combo De Musicians De Liverpool.

“‘This is the first time we have cooperated with a foreign group, and we aim to create links with other countries such as Italy and our music,” says Mendoza. “One of our members went to see how LIPA works and persuaded a group of musicians to take part in this year’s Artists En Ruta. Their first concert was on May 2, and it was perfect. They are joint LIPA students, and I was afraid they might put on a poor, amateur performance, but they were stupendous. It has proved to be a very positive experience.”

Peiró says that with the current political tide turning against the popular image of Spain as Europe’s “nocturnal haven,” venues are finding local authorities more hostile to the use of spaces for night music licenses. “Small venues that meet artistic criteria and provide the communication with the public that bigger venues lack cannot continue in such a precarious position,” she says.

She concludes that, while Spain may be a paradise for the music listener in terms of bars, restaurants, and clubs, it remains weak when it comes to the live music circuit.

**MTV GOES ONLINE**

(Continued from page 56)

**NAXOS PARENT RESTRUCTURES**

(Continued from preceding page)

The music industry is still in the early stages of understanding the changes that the Internet will bring. The near future does not look good, but the music business is also quick to adapt.

The Naxos Group, which owns the Naxos Music Label and Naxos Music Ltd., has announced a restructuring of the company. The change is expected to result in cost savings for the company.

The new management team, led by CEO Mark Scobie, will be responsible for all the company’s operations, including recording, distribution, and marketing.

The changes are expected to have a positive impact on the company’s bottom line. In the past, the company has been struggling to make profits, but the new management team is confident that the changes will help improve the company’s financial situation.

The company has also announced plans to expand its operations in new markets. The company will continue to focus on classical music, but will also explore opportunities in other genres.

The change in leadership is expected to bring new energy and innovation to the company. The new management team is committed to making the necessary changes to ensure the company’s long-term success.
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THE ROAD FROM small screen to singles chart is well-traveled in the U.K., but most second-career singers tend to distance themselves from their television background. Richard Blackwood not only remains true to his day job on his debut single, he raps about it. “Mama Who Da Man?,” to be released June 5 in Britain on EastWest’s Liberte imprint, features the south London-bred entertainer recounting his adventures on the stand-up comedy circuit and as a TV presenter (he hosts MTV’s highest-rated weekend show in the U.K. and his Wednesday night show for Channel 4 attracts 2 million viewers). The track has a familiar sound, as it’s based on Junior Giscombe’s No. 7 U.K. hit from 1982, “Mama Used To Say”, it was a rare Brit-Soul’s biggest success in the U.S., where it reached No. 2 on Billboard’s Hot Soul Singles chart, as it was then called. The co-producer of the new version is none other than Giscombe—who happens to be Blackwood’s uncle.

PAUL BEXTON

ALTHOUGH IT IS the World Circuit label that has had the most success with their Cuban acts via the Buena Vista Social Club, the U.K.-based Tumi label has been busy recording Cuban musicians for the past decade. Run by Mo Fini, Tumi releases its 10th album this summer with “The Afro-Cuban All-Stars Present Feliz Baloy.” The recording, made in Havana at the end of last year, features the voice of the 65-year-old Baloy, himself on vocals and guitar, and the album is a veritable who’s who of Cuban musicians. Baloy, formerly a singer with Son 14, Elio Reve, and Adalberto Alvarez. The album was produced by Juan de Marcos Gonzalez, a producer who has also worked with the Buena Vista Social Club. “There are over 50,000 Cubans in Cuba as good as the Buena Vista participants who hardly ever have the opportunity to share their talent with the outside world,” Fini says.

NAX BREAN

AS DENMARK’S D-A-D this month releases its EMI-Medley album “Everything Glows” across Scandinavia as well as in Portugal and Germany, the group will be hoping for less drama than that which greeted its domestic release. A battalion of riot police rushed to Copenhagen’s Nørrebro district on April 13 after reports of rioting. In fact, it was the indie music shop CUF hosting a midnight release party for the D-A-D album. Several hundred fans turned out for promotional giveaways and to buy the CD but got a surprise when the band offered an impromptu gig in Copenhagen’s central shopping area. The 11-track set, widely hailed as one of the finest rock albums ever to come out of Denmark, was won by Jim Scott, who assisted Robin Red on Red Hot Chili Peppers albums. The first single, “Everything Glows,” jumped in At No. 13 on the hard rock chart, no mean feat for a hard rock band in a dance/top-dominat- ed market.

CHARLES FERRO

UK-BHANGRA BAND The Sahotas are crossing over in India with the release of their latest album, “Gal Ban Gayae” (We Are In Love), on indie label Times Music. The Sahotas brothers, originally from Wolverhampton, near Birmingham—home of the British bhangra movement—had a hit with 1998’s “Out Of Time” (IRS Records), which had English and Punjabi lyrics. “Gal Ban Gayae” is released in the U.K. under the title “Brotherhood” (Eny Entertainment). Adds Jasmine Malik of Times Music, “We have launched a major promotion for the band, since this is their first Indian release.” The band hopes to tour India later in the year. Meanwhile, visit their Web site (thesahotas.com), the Sahotas are inviting dancers to audition for a documentary on bhangra music to be filmed in India.

NIGEL WILLIAMSON

SWEDISH ARTISTS are rallying against the country’s dubious role as a main European exporter of audiovisual neo-Nazi propaganda. The domestic nonprofit organization Nu Ar Det Nag (Enough Is Enough) has released an album featuring such groups as The Peace Corps, an indie act as Thåström, Sahara Nights, Blues & V.I.P.’z, Charta 77, and Looptroop. The proceeds from sales of the record “VI Håller Inte Kåfen” (We Won’t Shut Up) go to the John Hron Foundation. A 14-year-old Swedish boy of Asian heritage, was assassinated by neo-Nazi supporters in 1997 and remains a symbol for the anti-racist movement.

KAI H. LOPHTUS
Digital piracy is the Y2K problem that was not solved, and we will see a lot more of this.

Mike Drees

Disney Records Targets Tweens With 4 Titles

By Moira McCormick

CHICAGO—Walt Disney Records has launched a massive tweens-targeted marketing campaign to promote the launch of its newest release, “La Vida Mickey.”

Promotions with such a wide scope as this, while common with major children’s video titles, are unusual in kids’ audio.

“We market our business as a branded entertainment product, just as the video business does,” notes Mike Bessolo, VP of marketing for Walt Disney Records.

“We have a lot of audio product for 2- to 5-year-olds,” says Bessolo, “but we also have product that appeals to tweens—6- to 11-year-olds. It features marquee artists that are popular with older kids.”

“La Vida Mickey” is a collection of Latin/po p tunes that includes tracks from MDO and new Disney artist Myra.

“In the heritage of Mickey Mouse doing contemporary music from (Continued on next page)

Disney Movies

AFIM Convention Focuses On Fighting Internet Piracy

By Ed Christman

CLEVELAND—The Internet, as in so many industry conventions during the past few years, was the main topic of conversation when the Assn., for Independent Music (AFIM) met here May 3-7 for its annual convention. Concern over Web piracy dominated the talk.

In the keynote address, Mike Drees, CEO of Boston-based Newbury Comics, noted that recording artists profiting from the Web have been outnumbered by those being ripped off by the Internet.

He pointed out that the consumer practice of burning CDs appears to be spiraling out of control. Next year, he estimated, Newbury Comics will sell 500,000 blank CDs, equivalent to 10% of the industry’s total sales.

Drees decried the industry’s slow movement in offering commercial downloads, saying that “the best target customers for digital downloads have just spent the last year burning discs for free... All this digital piracy piracy is beginning to mirror the physical world.

Responding to the panel’s debate, Tom Silverman, chairman of Tommy Boy Records, said one way the music industry can combat Internet piracy is to offer more elaborate packaging.

Internet piracy has record companies so concerned that some labels are trying to figure out ways to prevent unauthorized copying of an album before it comes out, according to panelists at a seminar titled “The Lowdown On The Download,” moderated by Charly Prevost, VP of retail marketing and promotion at Liquid Audio.

For example, the new matchbox twenty album was available before release only for sampling in one-minute snippets, one panel member pointed out. Another major label had recently shipped advance copies of a recording in analog cassette only. And Prevost insisted that Liquid Audio is expected meeting with ways in which an advance CD would not be “ripable.”

In a secure environment, noted BMG VP of marketing and business development Richard Conlon, the concern would be more than it was in the physical world.

Panelists at Prevost’s seminar agreed with Bob Lee, a principal in independent music retailer Face the Music, in that the future would bring multiple business models. In addition to consumers’ paying for downloads of songs and albums, he said, the subscription model would also be embraced.

Grupo Carso Ups Its Stake in CDnow

By Brian Garrity

NEW YORK—Grupo Carso, a holding company controlled by the Slim family, one of Mexico’s wealthiest, disclosed on May 5 it has increased its stake in CDnow Inc. to 9.2% and is currently engaged in discussions with the Port Washington, Pa.-based online music retailer regarding a “possible additional investment in the company.”

The disclosure came days after CDnow announced in its first-quarter earnings report that it expects to have a buyer or strategic investor in place by the end of June.

The investment group, which is headed by billionaire Carlos Slim Helu, has purchased more than 50,000 shares in CDnow during the past two months at prices between $8.85 and $22.71 each. Slim and other members of his family have spent a total of $52.8 million acquiring 30.025 million shares in the past year. The family reportedly previously held a 6.7% stake in CDnow.

However, the Grupo Carso filing said that the amount, form, or timing of any additional investment has not been determined. In addition, CDnow, while acknowledging talks with Grupo Carso, cautioned in a statement that “we have held discussions regarding an investment or merger transaction with a number of parties and expect to continue holding discussions with a number of parties.”

Still, some sort of deal seems imminent. Rob Martin, an analyst with Friedman, Billings, Ramsey & Co., suspended coverage of the company on May 3, citing “what appears to be an impending acquisition of CDnow” by Alien & Co., the company’s investment adviser, and argued that a sale of CDnow to a major consumer company or even an Internet giant would solve “the U.S. problem” he expects to solve by the end of this quarter,” he said.

Olin declines comment on the nature of any deal the company plans to strike in the coming months.

The net loss for the three months that ended March 31 increased to $77.8 million, or $1.25 per share, from $10.1 million, or 96 cents per share, in the first quarter last year. Revenue rose 99% to $43.6 million from $21.9 million.

In the meantime, CDnow says it plans to trim operating expenses by more than $12 million to “less than $22 million” total per quarter and reduce customer acquisition costs by 50% to below $20 per sale. Cutting back on vendor promotions, CDnow is one of many companies that have made a strategic shift away from traditional music promotion.

Disney’s new 12,000-story is the first of two planned for the year, with the second, slated for summer release.

Disney has joined forces with Welch’s for the beverage company’s first-ever music label promotion in a campaign that involves an instant-win sweepstakes, a free sampler CD, and a mail-in rebate.
**Merchants & Marketing**

**newsline...**

**SIMIAR ENTERTAINMENT,** an independent music and video company, has filed for Chapter 11 bankruptcy protection. In documents filed April 19 in U.S. Bankruptcy Court in Minneapolis, the Minnesota-based company listed assets of $10.6 million and liabilities of $55.5 million. The company reported that it had terminated talks to purchase the company (Billboard, April 19).

**MUSIMUNDO.COM,** an online music retail site based in Argentina, is looking to establish a presence in the U.S. and plans an initial public offering on the Nasdaq exchange in September, according to a published report. Musimundo reportedly plans to use the proceeds of the offering to expand into the online retail market for Latin music in Argentina, China, Brazil, Mexico, and the U.S. The company has not yet filed a registration statement with the Securities and Exchange Commission.

**STARMDERIA NETWORK,** the Internet company for Spanish- and Portuguese-speaking audiences, will sponsor Santana's North American tour. The first leg of the tour begins July 20 in West Palm Beach, Fla., and runs through Aug. 22. Dates through Aug. 16 will be opened by Macy Gray; Everlast will complete the leg.

**CYCILANCE,** a provider of E-business information, has received $24.5 million in venture capital funding. The privately held Arlington, Va.-based company provides a proprietary search and directory technology, NetSapien, that can be used for copyright enforcement on the Internet. Clients include the Recording Industry Assn. of America, which uses the technology to identify sites with large MP3 archives, and ASCAP, which identifies sites where music by members is being streamed. The company recently held a music-in-the-potter, new media, and telecommunications industry forum, among others. The financing comes from a group led by ABS Capital Partners. The funds will be used for sales, marketing, and product development, according to a Cycilance representative.

**BEST BUY,** as expected, says it will enter the New York market with 15 new stores in New York and New Jersey set to open later this year (Billboard, Aug. 28, 1999).

**TICKETMASTER ONLINE-CITYSEARCH** is teaming with Noel Pont to offer Internet-enabled mobile-phone users access to Ticketmaster.com using Neo-Point's myA?E!d product, a location-based wireless portal service.

**CD WAREHOUSE** reports a first-quarter net loss of $217,773, or 6 cents per share, compared with a net profit of $63,000 or 2 cents a share, a year ago. Total revenue for the first quarter increased 20% to $17.6 million from $14.5 million in the first quarter of 1999.

**MUSICALAND STORES** says comparable-store sales increased 17% for the four weeks ended April 29. Comparable-store sales for the mall stores division (Sam Goody and Suncoast Music Video Picture Company) increased 18.6% in April, while comparable-store sales for the supermarkets division (Musicland, Musicland Video and House of Music) declined 2.1%.

**AMPLIFIED.COM,** the online full-service provider, is teaming with Jive Records to offer Internet retailers a full-length remix stream of the Britney Spears single "Oops... I Did It Again." Amplified is also offering samples from the new album of the same name and behind-the-scenes video footage, in both the WindowsMedia and RealAudio formats.

**BLOCKBUSTER** has entered into a joint marketing agreement with satellite broadcaster DIRECTV to create a co-branded pay-per-view service on DIRECTV. Beginning in the third quarter of this year, Blockbuster will promote and sell DIRECTV Systems in Blockbuster stores. Blockbuster reportedly will get half of the pay-per-view revenue from the joint channels and receive financial incentives from Blockbuster-related DIRECTV sales and subscriptions.

**JUPITER COMMUNICATIONS** estimates that the commercial E-mail market will soar to an estimated $7.3 billion in 2000 from $164 million in 1999, cannibalizing direct-mail revenue by 13%.

**DISNEY RECORDS** (Continued from preceding page)

disco to rap, now Mickey’s got the Latin beat,” says Besso.

Both volumes of “Radio Disney Jams” feature top 40 hits acts like Backstreet Boys, Brandy Spears, and Christina Aguilera; in Vol. 2, released in February, has been No. 1 since its March 18 Top Kid Audio chart debut.

"Mouse House Dance Mixes" consists of “great dance mixes of classic Disney songs,” according to Besso.

The release of the promotion runs May through August and involves Welch’s Grape and Strawberry Sparkling Soda 12-packs and 2-liter bottles. By looking behind the labels of specially marked Welch’s soda products, consumers can win one of five grand prizes or one of 25 first prizes.

The grand prize is a trip to Holly-

wood “to be a recording star for a day.” Winners will be able to record a song at the Walt Disney Studios with Grammy-winning producer Ted Kaczko (“The Lion King Read-Along”). A studio tour and lunch are included in the day as well as a meet-and-greet with Disney DJs.

The first prize consists of a Walt Disney Records 50-CD music library.

A national free-standing insert containing details of the promotion was scheduled to drop Sunday (14) in Los Angeles, Boston, Detroit, Minneapolis, and Salt Lake City. Point-of-purchase advertising in grocery stores is another major component of the promotion, says Besso.

“Welch’s has never done a comprehensive, multifaceted, enter-

tainment-driven program,” says Besso. “We’d talked about partir-

ning in the past, but we never found a way to do it. Now, we have the right product to make the promotion go.”

Another integral element in the marketing campaign is the campaign to support a 50 CD sampler album, which can be received by mailing in one Welch’s product purchase. The contest is also offering prizes to fans for cover shipping and handling. There are two versions of the sampler, one for Welch’s grape soda and one for its strawberry soda. Each contains three different songs, one track each from “La Vida Mickey,” “Radio Disney Jams,” and “Mouse House Dance Mixes.”

“We’re advertising the retail availability of the four album on the back of each sampler,” says Besso. 

Amplified is also offering salesbook from the new album of the same name and behind-the-scenes video footage, in both the WindowsMedia and RealAudio formats.
**O HIO DAZE: Our apologies to Ian Hunter, who wrote the song “Cleveland Rocks”: Drew Carey, who uses the tune as his TV theme; and all the fans of Independent Music (AFIM), which took the title as the slogan for its 2000 convention.**

But the town simply did not rock during AFIM’s May 3-7 confab.

Registration was visibly down during the show at the Renaissance Cleveland Hotel; even the May 3 crash courses for new labels appeared less well-attended than in recent years. The number of traffic stops per exhibition was looked diminished as well. While every indie distributor of note put in an appearance, the label and retail presence was more conspicuous by the latter. Borders, Hastings, and Newbury Comics were the best-represented chains, with various independent coalitions dropping in the slack as usual.

The atmosphere at the show reflected the generally transitory nature of the music industry. In addition to the new-sound-and-vision technology that has invaded these days. In the halls and in panel rooms, there was much talk of new technologies, the growth of the Internet as a sales conduit, and the future of the brick-and-mortar business. Many in attendance appeared to be quietly mulling their place in a confusing, evolutionary industry (see story, page 1).

One gentleman who was mulling nothing quietly was keynote speaker Mike Dreese. Utilizing a combination of charts, figures, and anecdotal evidence, the Newbury Comics CEO unloaded on the state of the business in a manic, goomb-last mode, and frequently hilarious address titled “It’s The End Of The World As We Know It.”

Dreese opened by noting that as far as the investment community was concerned, the music industry is a bad bet. He pointed out that even though Musicland recently reported record sales and profits, its stock has slumped from $12 to $7.50 in the past 52 weeks. “Wall Street’s saying, ‘So what?’” he noted.

Web-related music stocks fared no better, as graphs delineated the one-year decline of such firms as CDnow ($21 to $4), Emusic ($28 to $3), and Liquid Audio ($49 to $15) showed. “These are the guys who are writing the universe,” Dreese said drily.

Dreese depicted the Web-oriented music economy as an ongoing disaster. “Greed is making everyone crazy in the head,” he exclaimed, adding, “Nobody I’ve ever met started a Web company for the passion of the product or the pure love of the work. All that matters is the exit strategy.”

Dreese said that Web merchants are essentially eliminating profitability from the business. He pointed to the fact that new downloads, Napster (a “great idea that can’t be killed”), and the increasing availability of CD burners and cheap burn-it-yourself software are turning consumers away from paying for their music.

In one of several droll “equations,” Dreese posited, “10,000 disc burners + $1.00 blank disks + DSL lines + codec модемы + MP3 files = $0.00 cash flow for intellectual property rights.”

In the current environment, it will take a giving everything away, Dreese said. He offered a story about using Kozmo.com to order a new CD and a couple of cases of Pringles potato chips during a Newbury staff meeting. Not only does the online service undersell conventional retail promotions a couple of bucks, but, he added, “we get to eat potato chips for free. This doesn’t make any sense.”

That the times continue, Dreese predicted, two of the top 10 retail accounts will go bankrupt within 18 months; he pointed out that march of the top retail accounts had lease obligations totaling $2.1 billion over the next 10 years. He also predicted that more than two of the top 10 music distributors will go bankrupt over intellectual property or patent infringement suits in the next 18 months. Nonetheless, Dreese said, the independents will survive, due to lower overhead and a closer proximity to the customer and the artist. And because they are over-processed product [that consolidation is creating will bore consumers to death].

The consumers themselves were heard from at a terrific May 6 panel that ended up setting as a clear cut recommendation point for the convention.

“Meet The Mythical Consumer,” co-moderated by Nina Danner of the Music Group DI Distribution and Amy Dorfman of Newbury Comics, brought together 10 Cleveland-area consumers for a round-table discussion. The panel of six women and four men, ranging in age from 21 to 46, were peppered with questions by Easton, Dorfman, and members of a curious and rapt audience of retailers and label operators.

The consumers were asked the top 3 CDs they had bought used product in the past six months. Some said they shopped online for a bargain. “You might be able to get a whole album’s worth of CDs a day if they were more affordable, rather than $5,” one panelist said.

Most of those in the room must have been cheered by what they heard concerning attitudes regarding the Web and new technologies. None of those on the panel said they downloaded music, and some said they were suspicious of Napster: “I don’t think it’s right,” said one. “The copyright law is there for a reason.” Another said, “I don’t like [Napster], because I think it’s wrong.”

None of the panel members said they owned a CD burner, either. The panelists all appeared to like the extras that factory-made CDs offer. “I like the new plastic wallets woman said. The sound of the picture of the artist, especially if they like Ricky Martin . . . I like to know the words.”

Several of the panelists indicated they would pay more for a CD if such extras as video footage enhanced the package.

Regarding the retail environment, the panelists said they had been made to feel stupid by a store employee or clerk on some occasion. They also said they longed for as much information as possible on the retail level.

“It seems like the smaller retail establishments are more knowledgeable about the music they carry and about music in general,” one panelist said.

While anyone who attended the panel would have reason to be cheered by the attitudes of the music-active panelists, it was apparent to Declarations of Independents that, from the sound of things, some music professionals may not be spending enough time listening to their clientele.
Canadian acts struggle to find sales chart success

(Continued from page 86)

We’re all in the same boat coming out with new acts. We now have to build careers, and that’s going to take time’

— GARY NEWMAN —

Canadian A&R has substantially shifted in the past three years from being a rock-based A&R system to fully embracing mainstream pop. This has been neither quick nor easy. As late as last year, mainstream pop was still being ignored in some quarters, largely due to some labels having rosters top-heavy with heritage acts.

This changeover of Canada’s talent pool is underscored by the flattening chart visibility of such veteran highlights as Tom Cochrane, Crash Test Dummies, Colin James, The Colour Jitlides, and the Jeff Healey Band and country-styled acts Charlie Major, George Fox, and the Rankin Family (now split up). These acts dominated Canadian music five years ago.

“Between 1995 to 1999, a lot of Canadian artists were in the maturing part of their career,” noted Lennox. “At the same time, Canadian labels were not sufficiently replenishing the talent pool until early 1998, because there wasn’t an overt genre shift to pop.”

He adds, “We now have a Soul Decision debut album nearing gold (50,000 units), and we have sold a double-platinum (200,000 units) album shortly with the Matthew Good Band.”

The first quarter of 2000 was marked by major-label debut releases by such pop acts as Soul Decision, MacMaster & James, Roberta Michel, Jay Englishman, and Jason Mitchell; country singer Amanda Scott; rock band Jet Set Satellite; and rapper Choolair. Upcoming are label debut releases by pop acts Joée, BTB4, Ricky J, and Staggered Crossing; folk-styled Maren Ord and Tegan & Sara punk band SUM 43; and country singer Adam Gregory.

“We’re all in the same boat coming out with new acts,” says Newman. “We now have to build careers, and that’s going to take time. Their albums are not going to immediately show up in the top 150.”

Lisa Zilvers, president of BMG Music Canada, emphasizes that Canadian executives must concentrate their A&R strategies with an eye to a global vision.

“It will take some time before MacMaster & James scan 20,000 records a week in Canada,” she says. “However, their debut album will likely see releases in 20 territories around the world. Pop music is very transportable.”

Flynn, however, blasts Canadian labels’ A&R shift toward the U.S. influenced mainstream. “They shouldn’t care about pop music,” he says. “The musical foundation of this country is Neil Young and the Tragically Hip. Both have immense talent and worked differently from what is done in the United States.”

Zilvers contends that “American label executives aren’t currently looking at artist development. They are looking for the next big pop hit. Where are you going to take a big rock act if the U.S. doesn’t take it?” However, with the breakthroughs of artists like Mary Gray and Christa Aguilera, there’s obviously still opportunities to crack through the pop fodder in the U.S. But it’s not easy.”

PLATINUM PROOF

(Continued from page 86)

Particularly strong markets for the live set were the German/Switzerland/Austria region, plus Holland, Italy, and France. “The territories who were very committed (the album benefited hugely),” says Uren, singling out sales of 140,000 units in Portugal.

Guano Apes may be the least recognized name in the April Platinum honors, but support for the band has grown rapidly since “Proud Like A God,” its debut album, emerged 2½ years ago. On its Web site, the band says that the album’s success “exceeded all our expectations and [d] [b] us on many, many fantastic concerts and festivals all over Europe, from Finland to Croatia and Portugal to Hungary.”

“God” was released in the U.S. by RCA in September 1999 and has reached sales there of 80,000, according to SoundScan. The album’s certification also coincides happily with the May 2 European release of the band’s follow-up album, “Don’t Give Me Names,” which features the lead-off single “Big In Japan,” an interpretation of countrymen Alpaville’s international hit from 1984.
Labels’ Actions Could Hurt Business In The Long Run

While many Internet proponents—whether they be at labels, at dot-com companies, or in the business press—see the emergence of a digital distribution channel as the dawn of a new business model for the music business, it is becoming increasingly clear to people who really understand what is happening in the digital world as well as in the brick-and-mortar world.

Now, there is no doubt that the majors have deliberated much over how the digital world will—or from their point of view, should—unfold. In fact, the majors’ long-term thinking apparently is so well thought out that other segments of the industry accuse them of playing hide-the-ball when it comes to key Internet issues.

But one place where the majors appear to be falling down in their thinking is the role that brick-and-mortar will play in the hybrid world. Executives at the big chains say they are unhappy with the majors’ plans to divide up the pie in the digital world. Three of the five majors appear to be leaning toward the agency model, where the label sets the price to the consumer and thus the profit margin to the retailer. Already, Sony Music Distribution is offering singles for download, allowing E-tailers a 20% gross margin, a portion that many merchants consider inadequate. And merchants are afraid that other labels will offer a similar gross margin.

In the coming world, retailers will be facing a double whammy. First, most labels say that they will sell directly to the consumer in addition to reaching shoppers through E-tailers, so no matter how much the pie grows, it is likely that the labels eventually will cannibalize sales from retail. Also, retailers feel that one day downloading itself could begin to cannibalize brick-and-mortar sales. In either scenario, the retailer is left with shrinking profits to deal with the fixed costs of running operations in both the physical world and the digital world.

Label executives who don’t understand retail—and who (unrealistically) think a day will come when they can completely bypass merchants and sell directly to consumers—no doubt are not worried about what will happen to music retail. But those label executives who understand that we will be living in a hybrid world for a long time to come should be worried about whether their actions in dividing up the pie will come back to haunt them down the line.

Let me remind all that in 1989 the industry was faced with a similar debate when the CD was introduced. At that time, the labels acted greedily and took margin away from retailers, leaving the retailers with a 35%-36% gross margin as opposed to the 41%-42% margin that merchants enjoyed from vinyl and tape.

Ten years later the majors would begin to pay for that decision, when retail underwent consolidation and restructuring. Of course, those that don’t understand retail believe that the upheaval it underwent in the mid-’90s was all due to the merchants’ sins of overbuilding and taking on too much debt. But the real roots of the retail troubles were due to the shift in the early ’90s away from the higher-profit margin cassette to the lower-margin CD, coupled with a price war led by the consumer electronics chains, all of which was underwritten by the majors in the form of cooperative advertising funds.

So in the mid-’90s, when retailers began having trouble paying their bills, when merchants lessened their commitment to classical and stopped paying attention to deep catalog sales, when returns started mounting, and when retail wouldn’t support developing artists, the labels were reaping what they’d sown in 1989. At that time, as the labels began to feel retail’s pain, they finally reacted and strengthened minimum-advertised-price policies, which helped stabilize the retail sector.

But not before the labels were left with a lasting legacy from their 1983 decision and the retail troubles of the ’90s—the high price they pay in the form of cooperative advertising funds to price and position albums in brick-and-mortar stores. Labels complain about this cost all the time, but they conveniently forget that their actions brought it about.

In fact, the labels believe that the digital download will finally allow them to circumvent retail and avoid the high costs of marketing through brick-and-mortar stores. But that view doesn’t take into account that the future will be a hybrid world.

So, as it did in 1983, the industry once again is debating how to split up the pie for a new configuration, the digital download. Let me remind all executives involved in that decision that it is in the industry’s best interest to have a healthy retail account base. And mark my words: If the labels are too stingy with retail profit margins this time, somehow, some way, it will come back to bite them in the ass somewhere down the line.
‘Powerpuff Girls’ Soundtrack Set Boasts Alternative Acts

Sugar & Spice & Chemical X: It comes as no surprise that one of the most wildly original animated series on television, the Cartoon Network’s “The Powerpuff Girls,” has inspired a unique soundtrack album.

The Powerpuff Girls: Heroes & Villains, which streets July 18 on Rhino Records, features a who’s-who of alternative acts both established and new, including David Byrne, Devo, Frank Black, Shonen Knife, Apple in Stereo, Optiganally Yours, Komeda, Cornelius, the Sugarpastil, Dressy Bessie, and, of course, Bis, the British band that wrote and performed the TV show’s end-title theme.

Rhino and the Cartoon Network are joining forces to promote the album, which will be pushed not only to the cable channel’s core audience of 6- to 11-year-olds but also to the teen and adult Powerpuff fans. “The lineup fits well with Cartoon Network’s audience, one-third of which is 18-plus,” says Jamie Porges, VP of advertising and commerce for the Cartoon Network.

The Powerpuff Girls are three kindergarteners—Blossom, Bubbles, and Buttercup—who also happen to be superheroes. On a daily basis, they battle monsters, mutants, and other evils in their otherwise generic hometown, Townsville. Their motto is “saving the world before bedtime.”

They were created in a lab by kindly Professor Utonium, who, while mixing up a standard batch of sugar and spice and everything nice, accidentally got some Chemical X into the brew. The three anime-influenced moppets’ huge eyes and doll-like appearance make them seem thoroughly innocent and adorable—and they are—but they also kick serious monster butt.

“We’d been talking about doing a Powerpuff Girls album for quite a while with the series’ creator,” says Craig McCracken, “and Mike Engstrom, director of marketing for Kid Rhino, which is working with Rhino in marketing ‘Heroes & Villians.’

“The Bis song had appeared on last year’s Cartoon Network compilation ‘Cartoon Medley,’ and it was obviously the break-out track,” he says.

“Craig’s a fan of Bis, which is how they ended up doing the end-title,” says Caroline Pogue, “When brainstorming ideas for the full album, we thought, ‘What else can we do along these lines?’ So we drafted a couple of tracks and Bis made them into a mini-album. ‘The Power asked Craig what other bands he liked and drafted a hit list. Much to our delight, just about everybody we asked to do it. The story of Rhino and the Cartoon Network have been working on the marketing plan since last February.

The Cartoon Network will, of course, supply plenty of on-air promotional support, including Powerpuff Girls image spots, to keep building the brand,” Engstrom says.

The Girls’ presence will be felt at an ongoing series of special events as well. Engstrom says that a recent Boarding for Breast Cancer fund-raiser at Lakes Tahoe, 30-foot Powerpuff Girls figures decorated the ski slopes, and vinyl stickers with album information on their peel-back images were also shown in the competitors’ area, says Engstrom.

“In May, we started working with Warner Bros. and Cartoon Network’s consumer products divisions,” says Engstrom. “The next two Powerpuff Girls videos (on Warner Bros. Video) started May 30, and we’ve got a trailer promoting the soundtrack on them, as well as a panel in the window of the store that’s in-packaged in each video.”

An electronic press kit was begun filming May 8, featuring the Sugarpastil. The Sugarpastil, and other acts finishing their tracks, as well as interviews with McCracken.

Television and radio ads are also in the works, as well as copious online promotions. As for radio, “we’ll give Radio Disney a track to start things off and then radio in August, before school starts again,” says Engstrom. Emphasis tracks, he says, will mostly likely be those by Bis, Devo, Shonen Knife, and Apples In Stereo. The Powerpuff Girls will also be involved in a Cartoon Network tour, called Cartoon Caravans, from June through August, says Engstrom, and the Cartoon Network will be doing a “Powerpuff Power-Stuff” giveaway.

As for retail, “we’re doing great P-O-P; such as pulls, stickers, samplers, cels, buttons—all kinds of stuff,” says Engstrom, noting that “Heroes & Villains” will be available in three configurations: CD jewel box, Norelco cassette box, and, for Kids’ specialty stores, blister pack.

“We’ll be cross-promoting with other Powerpuff licensees as well,” he adds, “including Trendmasters, who do key chains and plush; Bay Area Multimedia, who do the Game, and, for the House of Sects, who do the books.”

—Jonathan Cooperman

Home Video: Susan Johnston is named VP of marketing and market development for Columbia TriStar Home Video in Culver City, Calif. She was executive director of marketing for Columbia TriStar Home Video Canada.

John Patton is promoted to director of sales and marketing for Star Home Video in New York. He was director of national account sales.

Distribution: Peter Cline is promoted to COO for Handleman Co. in Troy, Mich. He is also executive VP of Red Distribution promotes Jim Cooperman to senior VP of business and legal affairs and Mitchell Wolk to senior VP of finance and administration in New York. Red Distribution also names Marla Shatz VP of international marketing in New York. They were, respectively, VP of business and legal affairs, VP of finance and administration, and international marketing director at Push Records.

New Media: Robin Harper is named senior director of business development for MyMedia in New York. She was VP of marketing for Nineteen House Network.

Cameron Sears is named senior director of label relations for garageband.com in San Francisco. Sears was president of Grateful Dead Productions.

—Mike Benderski

Billboard Top Kid Audio

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<th>TOP WEEKS</th>
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<th>WIN%</th>
<th>CHART</th>
<th>TITLE</th>
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<th>LABEL (SHELF PRICE)</th>
<th>COMBINED COMPARE</th>
<th>GROSS</th>
<th>PRINT</th>
<th>DISCOUNT</th>
<th>PROGRESS 1600 MARKET</th>
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Terms and conditions apply. **Radio Disney** May, 2000

—Mike Benderski
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Two You-Choose Sites Test Bounds Of E-Commerce

Imix Previews Customized DVDs, Musicmaker Testing TV Sales Market

This issue's column was prepared by Marilyn A. Gillen.

While many eyes are trained on the horizon, where the vague outline of a profitable digital-download model can now be gleaned if you squint just so, one of the Web's two leading brands for custom compilations is growing its business around the concept that a hunger for physical media—of all shapes and sizes—isn't going anywhere any time soon.

Nor, apparently, is the appetite for assemble-your-own products, according to Soundata, the research arm of SoundScan. During a panel last year in which consumers were asked about their use of and interest in custom compilations, 39% of respondents said they would rather buy a compilation than buy a recording by a single artist or group. The young—up to age 24—were the most interested in that option. Among those were females: 43% preferred compilations to single-act albums. For the males, it was 39%.

"We love tangible media, and our customer loves it," says David Gould, CEO of the Stamford, Conn.-based CustomDisc.com, which has just taken on the new name of imix.com and added film content to the site (Billboard Bulletin, May 8). "We're also supporting digital distribution, but we think that the time line between now and broad acceptance of that format is significant—at least five to 10 years. Therefore we are happily emphasizing tangible media today, more than ever."

The "more than ever" refers to an ongoing expansion of the company's mandate beyond its original mission as a provider of customized music CDs into such new areas as custom music videos, DVDs, and MiniDiscs.

Hence the name change, says Gould. The new name reflects perfectly what we want to be, which is a provider of personalized entertainment content in all formats," he says.

During the week of May 8, imix unveiled its first slate of custom DVD products, offering visitors the chance to purchase music video compilations in the format or to order rare films for delivery on the discs.

The music video menu is limited to one artist at the moment, and the price point is high: Customers can choose any five of Alanis Morisette's videos on DVD for $89.99. "Several hundred" have been sold to date, Gould says.

Gould believes the dual limitations of content and cost are surmountable. "With the labels, it was a three-year process of getting them comfortable with the idea of the custom music space and addressing those concerns about whether this would cannibalize their album sales," he says. "With music video, that's not an issue. The only issue now is rights—just who owns those things—and that's something we are in active talks about."

The pricing of the custom DVDs is largely dictated by the current high cost—as much as $25-$30—of blank DVD media, Gould says. As that cost comes down, so too will the pricing. "We expect to be able to source our [blank DVDs] at around $10 by year's end," he says. "Then we can sell our custom DVD titles at a good price point."

Imix is also moving beyond the music business into custom film and TV content. It has acquired more than 100 films from Beverly Wilshire Filmworks/Telefilms International for purchase as custom DVDs. With DVDs capable of holding up to 180 minutes of content, the "custom" element means being able to choose.

(Continued on page 107)

TRAFFIC TICER

Top Retail Sites

Unique Visitors (in 000s)

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HOUSEHOLD INCOME

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HOUSEHOLD INCOME

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Source: Media Metrix, March 2000. Sites cataloged by Billboard Media Malik. Above data is subject to change. Actual number of users who visited each site, without duplication, over given time (months). More than 50,000 individuals throughout the U.S. comprised in the Media Metrix sample.

Billboard.

MAY 20, 2000

Top Internet Album Sales.

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<td>1. THE 70S</td>
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<td>4. SANTA FE</td>
<td>TONY BRAXTON</td>
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<td>5. RETURN OF SATURN</td>
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<td>6. NO STRINGS ATTACHED</td>
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<td>7. THE HEAT</td>
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<td>12. BRAND NEW DAY</td>
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<td>14. ON THE STYLE</td>
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<td>15. MILLENNIUM</td>
<td>BACKSTREET BOYS</td>
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<td>16. MY NAME IS JOE</td>
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<td>17. UNLEASH THE DRAGON</td>
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<td>18. HOORAY FOR BOOBIES</td>
<td>BLOODHOUND GANG</td>
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<td>19. EVERYTHING YOU WANT</td>
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New Line Sets Up Huge ‘Next Friday’ Campaign Contest, Other Features Of Video/DVD Release Meant To Entice Crossover Audience

BY ANNE SHERBER

NEW YORK—With the June 6 video and DVD release of “Next Friday,” the sequel to the successful 1995 comedy “Friday,” New Line Home Video is looking to expand the movie beyond its urban base.

Based on the success of “Friday,” which stayed on Video Business’ Top 40 Video Sales chart for 117 weeks and Billboard’s Top Video Sales chart for five weeks, the supplier is launching a high-profile marketing campaign for “Next Friday.”

“‘Friday’ proved that a film with a black cast could appeal to a broad audience,” says New Line executive director of Internet and DVD marketing Donald Evans. “There was a shift in what was thought to be the typical consumer for this genre.”

The “Next Friday” DVD will be the latest addition to New Line’s Platinum DVD series and will include the widescreen version of the film, animated menus, the original theatrical trailers, and an alternate ending.

Bonus elements include a bloop reel, music videos, cast and crew filmographies, co-star Mike Epps’ audition tape, a behind-the-scenes featurette, and “reel-time” storyboards.

The “reel-time” storyboards will allow viewers to watch the film while viewing the complete storyboards for the entire length of the movie. DVD-ROM content includes the film’s original Web site, e-mail postcards, and a “script to screen” feature that allows viewers to read the script and view the storyboards while watching the film.

In addition, Evans says, the film’s Web site, accessed at nextfridaymovie.com, will offer the first time all “Friday” cast and contributors the chance to go behind the scenes of the film with exclusive access to an array of Kodak digital cameras.

Evans says the studio will be actively promoting the release in both traditional and new-media outlets. For example, he says that New Line has constructed a promotion that builds on the partnership between Wherehouse Music’s 550 stores and online retailer CheckOut.com.

For the promotion, consumers at Wherehouse stores will see displays of original costumes from the film, and visitors to CheckOut.com can enter a contest to win costumes as well as trips to Los Angeles to attend the Source Music Awards.

Both “Friday” films and the trio

(Continued on page 100)

Houston Gets Interactive On Arista DVD; Baker & Taylor Forms Web Division

INTERACTIVE WHITNEY: Having gotten its feet wet in the DVD market with releases from Britney Spears, ‘N Sync, and others, BMG Entertainment is pulling out all the stops for Whitney—The Greatest Hits.

Priced at $24.98, the title will be released on Tuesday (16), day and date with Whitney Houston’s 15-

year Arista Records career retrospective, also titled Whitney—The Greatest Hits.

The two-CD set features 36 songs; a four-record vinyl boxed set, titled Whitney—The Unreleased Mixes, is also available.

In addition to the audio tracks, the DVD features 23 videos, rare performances such as her TV debut on “The Merv Griffin Show” in 1985, and behind-the-scenes footage from the “Greatest Hits” album photo shoot.

Another feature is performances from various concert and TV appearances, including her 1989 Grammy Award-winning performance of “My Love Is Your Love,” from “The Making Of The Album” and from her 1990 Mannheim, Germany, concert; and her rendition of “Impossible” from the Disney TV movie “Rodgers & Hammerstein’s Cinderella.”

While the DVD is packed with material, BMG is most proud of its interactive menus that feature Houston introducing many of the segments.

“We think we have the first DVD where the artist comes out and talks to you,” says BMG senior VP of creative services Ken Levy. “It was shot especially for the DVD.”

Levy says Houston acts as the viewer’s guide through the disc and provides commentary about what the viewer is about to see.

Production of the disc began only in January and was “put together pretty quickly,” Levy says.

“When we saw the magnitude of the tracks, we wanted it to be different,” he says. This is the first disc that BMG has created in-house; it features an interview with co-executive Whitney Records founder and president Clive Davis, who signed Houston.

More Houston performances will be seen on the “Arista Records Anniversary Celebration,” which airs Monday (15) on NBC and will be released June 6 on DVD. The label, which is distributed by BMG, is celebrating its 25th anniversary this year.

BY MALIN KOURY

The first portal under construction is The LibraryPlace.com, which will be a full-service, one-stop shopping and information place for the library market. In addition to product information, the portal will have industry news, job opportunities, and links with office supply, computer, and even office furniture vendors.

Koury says the portal is expected to debut in July in conjunction with the American Library Assn. annual conference.

Another arm of the division will develop electronic distribution of text, audio, and video within the business-to-business market.

Baker & Taylor will make its print-on-demand publisher, Replica Books, and Yankeee Rights Management, a digital rights management service, part of the electronic distribution arm. The database operations arm will consist of data and application licensing, library cataloging, and vendor product sales support.

Financial investment in the new division is in the multimillions, says Koury, and as a result the company has redefined its initial public offering.

The company also expects to find financial partners to fund the new division, which will receive equity stakes. Several employees at the distributor are expected to move into the new division, but staffing has yet to be determined.

MALIN TO KEYNOTE: Artisan Entertainment co-CEO Amir Malin will be the keynote speaker at the upcoming Video Software Dealers Assn. convention, held July 8-10 in Las Vegas.

Part of his address will be a sneak preview of “Blair Witch 2,” the sequel to the 1999 smash hit that put Artisan, which struggled for years in the indie producer ranks, on the map.
### Billboard Top Video Sales

**May 20, 2000**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Units Sold</th>
<th>Original Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Star Wars Episode I: The Phantom Menace</td>
<td>FoxVideo</td>
<td>20000292</td>
<td>Liam Neeson, Ewan McGregor</td>
<td>41,378,672</td>
<td>$19.99</td>
</tr>
<tr>
<td>Stuart Little</td>
<td>Columbia TriStar Home Video</td>
<td>05215</td>
<td>Gena Davis, Michael J. Fox</td>
<td>1,912,605</td>
<td>$19.98</td>
</tr>
<tr>
<td>The Matrix</td>
<td>Warner Home Video</td>
<td>17737</td>
<td>Keanu Reeves, Lawrence Fishburne</td>
<td>5,524,480</td>
<td>$19.99</td>
</tr>
<tr>
<td>The Pocokemon Movie</td>
<td>Warner Home Video</td>
<td>18020</td>
<td>Rue Ohtake, Veronica Taylor</td>
<td>2,583,342</td>
<td>$19.99</td>
</tr>
<tr>
<td>Joseph and the Amazing Technicolor Coat</td>
<td>Universal Studios Home Video</td>
<td>85303</td>
<td>Donny Osmond</td>
<td>2,067,234</td>
<td>$19.99</td>
</tr>
<tr>
<td>Mary-Kate &amp; Ashley: Switching Goals</td>
<td>Disney</td>
<td>2000979</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>2,274,214</td>
<td>$19.99</td>
</tr>
<tr>
<td>Tarzan</td>
<td>Walt Disney Home Video</td>
<td>Bvha15799</td>
<td>Animated</td>
<td>2,278,061</td>
<td>$19.99</td>
</tr>
<tr>
<td>Playboy's Sex Court</td>
<td>Playboy Home Video</td>
<td>Universal Music &amp; Video Dist: PBV0859</td>
<td>Julie Strain</td>
<td>1,998,176</td>
<td>$19.99</td>
</tr>
<tr>
<td>Entrapment</td>
<td>FoxVideo</td>
<td>Sean Connery, Catherine Zeta-Jones</td>
<td>1999</td>
<td>$19.99</td>
<td></td>
</tr>
<tr>
<td>Death Row Uncut</td>
<td>Death Row</td>
<td>Vehicular Distribution 66200</td>
<td>2 Pac, Snoop Dogg</td>
<td>1999</td>
<td>$19.99</td>
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<tr>
<td>Buena Vista Social Club</td>
<td>Buena Vista Social Club</td>
<td>10171</td>
<td>Various Artists</td>
<td>1,999,999</td>
<td>$19.99</td>
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<tr>
<td>Playboy's Girlfriends 2</td>
<td>Playboi Channel Video</td>
<td>Universal Music &amp; Video Dist: PBV0858</td>
<td>Various Artists</td>
<td>1,999,999</td>
<td>$19.99</td>
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<tr>
<td>Notting Hill</td>
<td>Universal Studios Home Video</td>
<td>20640</td>
<td>Julia Roberts, Hugh Grant</td>
<td>1,999,999</td>
<td>$19.99</td>
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<tr>
<td>Analyze This</td>
<td>Warner Home Video</td>
<td>11688</td>
<td>Robert De Niro, Billy Crystal</td>
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<tr>
<td>Britney Spears: Time Out with Britney Spears</td>
<td>Jive/Zomba Video</td>
<td>41651-3</td>
<td>Britney Spears</td>
<td>1,999,999</td>
<td>$19.99</td>
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<td>Office Space</td>
<td>FoxVideo</td>
<td>Ron Livingston, Jennifer Aniston</td>
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<td></td>
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<td>Never Been Kissed</td>
<td>FoxVideo</td>
<td>Drew Barrymore, David Arquette</td>
<td>1999</td>
<td>$19.99</td>
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</tr>
<tr>
<td>Slapjacked: Welcome to Our Neighborhood</td>
<td>Roadrunner Video</td>
<td>9811</td>
<td>Skip Stolpin</td>
<td>1999</td>
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</tr>
<tr>
<td>Mary-Kate &amp; Ashley: Passport to Paris</td>
<td>Disney</td>
<td>20835</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>1999</td>
<td>$19.99</td>
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<tr>
<td>Big Daddy</td>
<td>Columbia TriStar Home Video</td>
<td>03982</td>
<td>Adam Sandler</td>
<td>1999</td>
<td>$19.99</td>
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<tr>
<td>There's Something About Mary</td>
<td>FoxVideo</td>
<td>Ben Stiller, Cameron Diaz</td>
<td>1999</td>
<td>$19.99</td>
<td></td>
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<tr>
<td>The Omega Code</td>
<td>Goodtimes Home Video</td>
<td>05-79926</td>
<td>Michael York, Casper Van Dien</td>
<td>2000</td>
<td>$19.99</td>
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<tr>
<td>Cinderella</td>
<td>Sony Wonder</td>
<td>55294</td>
<td>Sean Combs, Burt Reynolds</td>
<td>2001</td>
<td>$19.99</td>
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<tr>
<td>She's All That</td>
<td>Miramax Home Entertainment</td>
<td>Buena Vista Home Video</td>
<td>4135</td>
<td>Freddie Prinze, Jr., Rachael Leigh Cook</td>
<td>1999</td>
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<tr>
<td>Pushing Tin</td>
<td>FoxVideo</td>
<td>John Cusack, Billy Bob Thornton</td>
<td>1999</td>
<td>$19.99</td>
<td></td>
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<tr>
<td>Tea With Mussolini</td>
<td>MGM Home Entertainment</td>
<td>Warner Home Video</td>
<td>57752</td>
<td>Cher</td>
<td>1999</td>
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<tr>
<td>Mickey Blue Eyes</td>
<td>Warner Home Video</td>
<td>92652</td>
<td>Hugh Grant, James Corden</td>
<td>1999</td>
<td>$19.99</td>
</tr>
</tbody>
</table>

### Billboard Top DVD Sales

**May 20, 2000**

<table>
<thead>
<tr>
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<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dogma</td>
<td>Columbia TriStar Home Video</td>
<td>04895</td>
<td>Matt Damon, Ben Affleck</td>
<td>2000</td>
</tr>
<tr>
<td>The Sixth Sense</td>
<td>Columbia TriStar Home Video</td>
<td>10290</td>
<td>Bruce Willis, Bruce Willis</td>
<td>2000</td>
</tr>
<tr>
<td>Being John Malkovich</td>
<td>USA Home Video</td>
<td>59757</td>
<td>John Cusack, Cameron Diaz</td>
<td>2000</td>
</tr>
<tr>
<td>Three Kings</td>
<td>Columbia TriStar Home Video</td>
<td>5521</td>
<td>George Clooney, Mark Wahlberg</td>
<td>2000</td>
</tr>
<tr>
<td>Stuart Little</td>
<td>Columbia TriStar Home Video</td>
<td>11722</td>
<td>Nathan Lane, Bonnie Hunt</td>
<td>2000</td>
</tr>
<tr>
<td>Final Destination</td>
<td>Universal Studios Home Video</td>
<td>20686</td>
<td>Kevin Costner, Kelly Preston</td>
<td>2000</td>
</tr>
<tr>
<td>The Game</td>
<td>Touchstone Home Video</td>
<td>Buena Vista Home Video</td>
<td>4853</td>
<td>Animated</td>
</tr>
</tbody>
</table>

**Note:**
- **RIAA gold certification** for sales of 50,000 units or $1 million in sales at suggested retail.
- **RIAA platinum certification** for a minimum of 125,000 units or $2 million in sales at suggested retail.
- **RIAA double platinum certification** for a minimum of 250,000 units or $4 million in sales at suggested retail.
- **RIAA triple platinum certification** for a minimum of 500,000 units or $6 million in sales at suggested retail.

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Johnson Helms Neil Young Vid

They’ve known each other so long that L.A. (Larry) Johnson and Neil Young aren’t just on the same page, they’re on the same line. Johnson even sounds like Young in our phone interview from Milwaukee, where he was on tour with Crosby, Stills, Nash & Young.

Woodstock first brought them together, and now their relationship is “Silver & Gold,” Young’s new album, VHS, and DVD on Warner Reprise Video.

Johnson, who worked with Martin Scorsese on “The Last Waltz,” produced and directed “Silver & Gold,” which is culled from Young’s 1999 acoustic tour.

We talked with Johnson about his longtime pairing with Young and the state of music videography.

After 30 years, do you feel you’re living “Long May You Run”?

Yeah, in fact, we’ve got more going on now than we ever have before because we have the archives coming out for Christmas. It will have everything of Neil’s on it—with Crazy Horse, the Blue Notes, Buffalo Springfield—all he’s been involved with for the last 30 years.

The film doesn’t have a slick feel about it. Has your filmmaking always been so unobtrusive?

No, it just goes with the content. With “Silver & Gold,” I knew he didn’t want to be disturbed by dolly shots or big cranes swinging around.

He likes things simple and straight-ahead. The songs tell a story, and as long as you stay out of the way, certainly Neil is going to deliver the song. We help in what way we can to be not there.

So how many cameras did you use?

Five. More than that and you’d be getting in your way. We could do it with one camera, and I like that too.

Few artists can get on a stage alone and simply command an audience like Neil Young can.

Yes, and it’s all in the songs. They flow together, like how a record flows. In the overall picture, what Neil is doing is telling a story. He starts out in a way that engages the audience and then draws them deeper and deeper into the songs and what they say.

“Silver & Gold” highlights his low-tech side, but Young also has a technophile side, which he showed in “Rust Never Sleeps.”

Technically, one of our hurdles is that Neil will always be the first one to say: try something—digital recorders and video, super-8 transferred to 16x9 MPEG. It’s always, “Let’s push the envelope.” So it’s a challenge to keep up technically, but that’s a lot of the fun. It’s always creative with Neil.

The words we all wait for are when Neil goes, “I’ve got an idea.” And we go, “All right, let’s go.” I think we’ve worked in every format known to man!

What do you think of DVD?

With DVD, you can get so much on a disc, and it’s so easy to use creatively. We also like the quality of the audio, and we’re excited about the new technology of DVD Audio. With CD, the quality isn’t that good. To have all these years’ stuff we’ve collected come out in a format that’s as good, or better, than the original—that would be great.

Speaking of recording, it looks like the end credit roll on “Silver & Gold” is a recording session—is it?

Yes, that’s the actual moment of recording the album’s title track, so it was fortunate we had that. Neil didn’t perform that song the night we filmed.

How did you happen to have the footage?

We have a viewing camera in his studio, so the engineers can see what we’re doing. We thought it worked out really nice.

What might surprise people on “Silver & Gold”?

I think you see the humorous side of Neil in this show. People for years thought he hid in the back of a dark corner. So this show is different from some people’s image of him.

And what would you like people to know about your work?

That it’s all about the music. And the music is as important now as it was 30 years ago at Woodstock. We’ve seen Neil go through different generations. Now we see different generations come to his show. They all appreciate the music.

What do you appreciate about the work?

I’ve known Neil and Crosby, Stills & Nash a long time. They’re great and great to work with—it’s always joyous and just gets better and better through the years.

CATHHERINE CELLA

NEW LINE PLANS BIG ‘NEXT FRIDAY’ PUSH

(Continued from page 98)

of “House Party” movies will be part of New Line’s black cinema catalog. The supplier has designed a special in-store display that enables retailers to highlight many of the titles in one merchandising.

The decision to couple the “Next Friday” DVD release with the trio of “House Party” films is part of a larger strategy, Evans says.

“With our DVD catalog titles, we’ve found the best way to maximize sales is to release catalog films with new product that is thematically similar,” he says.

The DVD versions of the “House Party” trio will include widescreen versions of the films, the original theatrical trailers, and cast and crew filmographies.

Music and video chains are also expecting “Next Friday” to perform as well as the first.

“Next Friday” is a title tailored for our audience, says Tower Video VP of video sales John Thrasher. The first “Friday” was, to borrow a phrase from the music side, a crossover hit. It appealed to the entire spectrum of consumers.

Trans World Entertainment CFO and company spokesman John Sulli- van concur. “It shows all the signs of being a great release for us. We plan on promoting it heavily.”

Thrasher says that the chain has high expectations for the “House Party” DVDs as well.

Both Sullivan and Thrasher say that the use of the Internet to market youth-oriented films promotes sales. “The Internet can be an excellent way to market certain titles, as evidenced by the success of the ‘Blair Witch’ marketing effort,” says Thrasher.

Adds Sullivan, “The more vehicles studios have to announce their prod- uct, the better for us.”

It shows all the signs of being a great release for us. We plan on promoting it heavily.

— JOHN SULLIVAN

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Candidate must have 2 to 3 yrs. experience in a business affairs, royalty or publishing department. Must have excellent organizational skills, attention to detail and a positive, team-oriented attitude. Superior PC competency with emphasis on Word, Excel required. Must be able to work autonomously and handle a large volume of work efficiently. We offer a fun and casual atmosphere and competitive salary and benefits. Rounder is an equal opportunity employer.

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Advertisement

Gomez

Analyst

Gomez Advisors is a privately-held Internet company headquartered in Lincoln, MA. Our mission is to provide decision support to consumers who want to transact online and to businesses that want to attract and retain consumers who transact online.

GomezPro, our professional research division, provides proprietary research and analysis of e-commerce trends, the current competitive environment, and detailed consumer behavior and real-time data tools to our corporate clients.

We are looking for a Music Analyst to conduct and coordinate research in support of our Music Scorecard and related products and services. If you have 4-8 years of experience in the music and/or Internet industries, proven writing skills, experience with data analysis and statistics, project management experience and a BA/BS (graduate degree preferred), then read on!

Responsibilities:

- Conduct and coordinate ongoing e-commerce research and analysis.
- Provide clients with actionable, oral and written analysis supporting their e-commerce strategies; also participate in strategy sessions with clients.
- Lead Gomez research and analysis for the music sector. This external function includes frequently speaking with the press and making both internal and external presentations.
- Work with sales team on expanding client base.
- Perform and assist in coordination of data collection.
- Work with GomezPro product managers to implement and deliver services to GomezPro clients through the Gomez.com retail environment.
- Work with our consumer research team to survey and analyze the behavior and attitudes of current and prospective online consumers.
- Write commentary for the GomezWire and for GomezPro.

Contact:

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Billboard

ADVERTISING SALES MANAGER UK/IRELAND

Billboard Magazine, the International Newsweekly of Music, Video, and Home Entertainment is looking for an Advertising Sales Manager for the London office. Print advertising sales experience required, knowledge/involvement in the music industry preferred. Travel required. Seeking a high energy client who can grow this important territory! Exciting position. Please fax resume with cover letter to:

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1515 Broadway
New York, NY 10036
Fax: (212) 535-5085
No phone calls, please.

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Strictly Rhythm Records, the world’s leading dance label, has two openings in its Business and Legal Affairs Department. We seek the following individuals:

- A bright, committed, hard-working, motivated paralegal (or the equivalent in experience) who has at least two years of substantive, hands-on experience in the business affairs or legal department of a record company.
- An associate attorney who has at least one year of intensive record company or private practice experience with emphasis on music rights acquisition agreements, domestic and international licensing, music publishing, and familiarity with copyright and trademark issues.

Each of these positions require excellent written and verbal skills, facility in drafting and analyzing music industry contracts, good organizational skills, attention to detail and excellent follow up skills. Familiarity with Word or WordPerfect 6.0 plus.

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Regional Music Manager - North America

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Salary commensurate with experience. Please submit a cover letter, resume and references to Human Resources. By Fax to 212-375-6448 or E-Mail: jobs@zipidee.com.
BIRTHS
Boy, Christian Albert, to Elena Ranieri-Hollega and Marc Hollega, April 20 in New York. Mother is the associate director of production and merchandising at Arieta Records.

Boy, Nicholas Griffin Scott, to Dave and Kelly Harris, April 22 in Danbury, Conn. Father is executive producer and host of the Retro Rewind site and CEO of Murdock Entertainment.

Girl, Cody Elizabeth, to Thom and Misty Shepard, May 2 in Nashville. Father is a staff songwriter at Monk Family Music Group.

DEATHS
Yuji Mizuno, 67, of cancer, April 15 in Tokyo. Mizuno was a director of the Japan Country Music Assn. He began his career in theater and television, producing jingles with composer Taku Izumi. Mizuno later became a DJ for Radio Kanto, now called Radio Nippon, and hosted the “Midnight Country” program there for four years. He then joined the public broadcast station NHK. Mizuno tried further to popularize American country music in Japan and became a professional member of the Country Music Assn. He is survived by a son, a daughter, two sisters, and a brother. In lieu of flowers, donations may be sent to the Japan Country Music Assn., Akasaka Central Mansion 511, 9-12-17 Akasaka, Minato-ku, Tokyo 107-025, Japan.

Ronald Blackburn, 31, due to a shooting, April 20 in San Francisco. Blackburn, who was the CEO and founder of BMI Los Angeles, was killed in a shooting at the Regent Beverly Wilshire Hotel, 1123 Wilshire Blvd., Beverly Hills, Calif. 90211. Blackburn was a co-founder and VP of Ronlan Entertainment, was slain outside the Glass Kat Club after a record release party for rapper Money B. Blackburn managed nightclubs and produced concerts in the Bay Area before partnering with Land’s End to form Ronlan in 1999. The company recently released its first album, Silk-E’s “Urban Therapy.” Blackburn is survived by his parents, a brother, and a sister. Services were held April 28 in Oakland, Calif.

Charles Scully, 74, of heart failure, April 27 in Yonkers, N.Y. Scully was a 40-year veteran of performance right group SESAC. He joined the group in 1962 and sold licenses to radio. Scully later moved to the public relations department, which he headed for 15 years before retiring in 1992. He is survived by a brother and a sister.

Bobbie Martin, 61, of lung cancer, May 2 at Brighton Wood Knoll, a medical facility in Baltimore. Martin was a singer/songwriter/guitarist whose biggest hit was 1970’s “For The Love Of Him,” which she wrote with Henry Jerome, who also produced the recording for United Artists Records. Jerome, who had earlier recorded Martn for the Coral label, also recorded her post-U.S. & European sessions on the Buddah and Green Menu labels. A native of Baltimore, Martin had made many personal appearances in the U.S. and major markets in Europe and Asia. She is survived by her daughter, Shane Salinas of Dallas.

Theri Thornton, 65, from complications of bladder cancer, May 2 at Englewood Hospital in Englewood, N.J. A jazz singer since the mid-’50s, Thornton, a native of Detroit, recorded solo albums throughout the early ’60s that featured such sidemen as trumpeter Clark Terry and pianist Wynton Kelly. In 1965, she recorded the single, “Somewhere In The Night,” that served as a theme for the hit TV series “Naked City.” For the period starting in the mid-’60s, her career slowed down as she raised a family. In the early ’80s she began performing in the New York area, accompanying herself on piano. She wrote most of her material. She continued singing after she was stricken with cancer in 1997, winning the prestigious Thelonious Monk Institute’s International Jazz Vocal competition in 1998. Soon after, she was signed to Verve Records, recording her first album, “I’ll Be Easy To Find,” in nearly 30 years. Thornton is survived by two sons, Kenneth Thornton and Kelly Glusovich; a daughter, Rose McKinney; and six grandchildren. Details of her funeral service were not available at press time.

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BILLBOARD MAY 20, 2000
WLIR Raises Modern Rock Issues

Is L.I. Outlet Too Pop Or A Champion Of '80s-Style Alternative?

This story was prepared by Airplay Monitor's Marc Schiffman and Sean Ross.

Was Eiffel 65's "Blue (Da Ba Dee)" a modern rock record? Is Alice Deejay's "Better Off Alone"? Sonique's "It Feels So Good"?

Those are just a few of the dance titles that have drawn industry attention, not all of it friendly, to modern rock WLIR Long Island, N.Y., in recent weeks. Besides the addition of more dance music—usually titles with some trance or techno aspect—WLIR has also raised eyebrows by sitting out many harder titles and adding songs such as Savage Garden's "Crash! And Burn!" that would normally be the province of modern AC or top 40, but not modern rock.

In some ways, WLIR's recent forays into dance are similar to those of other heritage modern outlets, including WFNX Boston and KTCL Denver. Like WLIR, those stations date back to the era when Depeche Mode, New Order, and Pet Shop Boys were core acts and when one-off dance records like M/A/R/R/S "Pump Up The Volume" were also common fare.

In recent years, however, most dance records that got played at modern ACs, from such acts as Prodigy and Fatboy Slim, had some rock credentials. Records like "Blue" or Basement Jaxx's "Rendez-Vu" re-present another level of the electronica boom, because while they might be cool dance records in the '80s modern tradition, they don't seem to have the same edgy connection to a core song that one from Chemical Brothers might.

All of which has the industry wondering: What is WLIR? It's not mainstream top 40. Despite the considerable dance元件, there's no straight-ahead R&B music or boy bands or Celine Dion.

It's closer to modern AC, but not an exact fit there either. Many modern ACs played Eiffel 65's "Blue" but haven't gone nearly as far into dance music as WLIR. And there are still some records indigenous to the modern chart that a modern AC wouldn't play—for example, Filter's "The Best Things."

And there's a considerable library of '80s titles that wouldn't be heard on most modern ACs, often because they'd never crossed over. And some WLIR oldies are songs that are known only to the audience that's been with the station since the '80s—e.g., "When I Feel This Way" or "Shout You Down" by AB.

Some label reps, particularly those whose "hard-rock" modern chart hits aren't being played on WLIR, point to the dance music and Savage Garden and say that WLIR can't possibly be a modern rock station anymore.

But PD Gary Cee says that WLIR hasn't changed format; everybody elsewhere has. While modern rock and active rock have morphed together, WLIR is doing what made it the station one of the format's cornerstones 15 years ago. "When alternative began, it wasn't just guitar," says Cee—it was also keyboard-based.

Cee traces his station's latest evolution to WLIR's Saturday night dance parties. When Andre Ferro plays tracks from Wilkins Orbit, Bob Marley vs. Funkstar De Luxe, Giorgio Moroder, or Alice Deejay, "the place gets nuts."

So Cee tried Eyes Cream's "Fly Away (Bey Bey)," a Eurohit that sample Sylvester's "(You Make Me Feel) Mighty Real," in his nightly make-it-or-break-it feature and got massive instant phone reaction. That helped spur Alice Deejay, Marley vs. Funkstar, and others into it.

"We're going in the right direction," he says. "It's an exciting time again. There's a sense of adventure in my programming that alternative should embrace and not penalize."

The lutz test for what to play is "tough," according to Cee. "The music can be so enigmatic. It's not going back to the days of disco," he insists.

It is more of a Europop flavor that he's looking for, a modern feel that other programmers have perhaps forgotten. "We can't let this format turn into hard rock/ heavy metal for the year 2000," he says.

Modern rock has long been an integral part for labels to try out new music. "Why not have a test ground of an alternative station like an 'FNX to break down the barriers?'" asks Jim national director of rock formats Lorraine Caruso. "Otherwise, we'd be releasing rock records and nothing else. Within all formats, there are stations that are fringe and add to the flavor of the panel that makes the format."

Universal senior VP of promotion Steve Leedes is also a supporter of WLIR, despite the fact that it is a holdout on several of his label's biggest records, including ones from Godsmack and 3 Doors Down. "If you're truly alternative, you play the unpredictable," says Leedes, who notes that Ace Of Base actually started in the U.S. at KROQ Los Angeles, believes there's a hidden snobishness at work. "If WLIR was playing Tricky, there'd be no discussion, but since there are tracks with pop potential, some of which have already come to fruition, people are up in arms."

"Commercial pop stations like [WLIT 2100] New York] and WFLZ [Tampa, Fla.] hopped on the bandwagon—what difference does it make?" he asks. "You could make the argument that [WLIR] is on the vanguard of alternative," in which he also includes rock/rap KNFN (Funky Monkey) Seattle.

One thing a playlist can't show, Leedes says, is the context in which these songs are played. He says there's more music shared between modern rock and album rock stations, but there's no problem there. "The library is going to be different, but so is the presentation," Leedes says.

A survey of other PDs, including some who've been in modern since the Depeche Pet Shop Era, found most of them sympathetic to some dance music—although few were willing to go as far as WLIR.

WFNX PD Cruz says the true modern rock fan thrives on variety. "They have a tendency to embrace the dance side and the rock side." As does WLIR's Cee, Cruz says the gender mix is an issue. He works a roughly equal male/female balance.

WNXN (99X) Atlanta PD Leslie Fram is also constantly surprised at how "musically savvy our listeners are, purchasing music from one extreme to another." She also says she is open to dance, although, she notes, "we tried Eiffel 65 for one weekend" and reaction was negative. "We knew immediately, but at least we try."

And at KTCL Denver—another longtime supporter of rock dance, albeit usually the harder stuff—PD F. Poit has seen enough reaction to stream a separate electronic channel on KTCL's Web site. WKNX (Q101) Chicago assistant PD/music director Mary Shuminskas says Q101 is very careful about which rhythmic titles it plays. It plays very few, but when it does, she says, "the good thing about the rhythmic stuff is, demowise, it spreads from low end to upper end."

It all gets back to modern's mission, says Poit: Modern has always brought underdog movements closer to the mainstream. It happened when early '90s punk hit the air via Green Day; now people who have heard about raves can experience them with Fatboy Slim and Moby.

"If they're all hits and they're all working, you can play almost anything next to almost anything else," Shuminskas says. "We tend to program to demo and not to sound."

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You'd be hard pressed to find a smoother transition than Jay Michael's promotion from Assistant PD to music director at KRBE. John is very generous. "The move comes over as PD of KRBE Houston.

Even so, Michael's promotion was quite a move from Peake, who's headed to Europe's NRJ chain, and he was surprised. "I had no idea they were thinking about something like this," he says. "Fortunately, John has been very generous. He really helped me in all aspects of being an Assistant PD's music director and gave me the tools to grow into the PD position."

"Although I was surprised he was leaving, John, GM Nancy Vaeth, and (Susquehanna group PD) Rick McDonald have prepared and supported me for moving up, and I have never wavered in my desire to achieve the next step, something I have always wanted to do," Michael adds.

Peake and Michaels have been one of the station's most successful programming teams. When music director Peake was transferred from KQKS Denver and Michaels left his assistant PD/music director post at KMOD KGE (the Edge) Dallas to join him.

"It took about six months to feel comfortable at the station," Michaels says. "We saw an opportunity in the market to mainstream KRBE a bit. We found three records — the Puppets' "Killing Me Softly," La Bouche's "Be My Lover," and Robert Miles' "Children" — not being played on the station that we felt our audience would accept. At first, some people here were a bit unsure about it, but after the songs went into rotation, everyone warmed up to them. That became a real turning point for us."

Those songs were key, because they mirrored KRBE's unique heritage mix of modern, techno-pop, and rhythm. "That's why we fought for those songs. They fit the heritage of KRBE," Michaels says. "La Bouche was an updated version of Erasure. Robert Miles' "Children" was a slow-dance record, so we stuck with it, and we're still playing it today to this day. Those (slow-developing) records gave our station balance."

"If a rap record isn't calling out, even if it requests huge, it's not going anywhere," Michaels continues. "But now we're finding rap records calling out. We can't get rid of it (Dirty Bass featuring Kelis') 'Got Your Money.' It's top 10 research in all demographics, which is great, because it proves that you can hear the best music on one radio station."

While maintaining KRBE's momentum, Michael's main order of business is finding his successor as music director. "We're looking everywhere. I have in-house to candidates across the country. That person has to be familiar with the heritage of KRBE and appreciate certain sounds, such as Alice Deejay's 'Better Off Alone,' which we played real early," he says. "The next music director will have to be familiar with records that may not be national top 10 hits but are 'KRBE records.' We want to be early on them to fill that Depeche Mode gap."

The importance of KRBE's musical identity pervades every daypart, from midmornings. "For our spring promotion concept, 'Divas Dollars 2000,' morning host Sam Malone names the diva song of the day at 6, 7, and 10 a.m. Michaels says. "After we play two of that diva's songs in a row, the 10th caller wins $1,000. Not only do we give people money, but it reinforces our heritage."

In midmornings, Michelle Fisher dips into KRBE's heritage by playing noontime "energy" music. "It brings people back to a time when that music was hot — the early '90s of En Vogue and Depeche Mode mixed with upbeat currents by Socracy and Destiny's Child," Michaels says. "It's getting a huge response."

Michaels is eager to keep the good times rolling. "I want to take the station to the next level with my own style," he says. "We're aware of the market situation, but we don't react to other people. We improve our product every day regardless of competition. The bottom line is that competitive forces have come and gone, and KRBE continues to be very healthy and a fun place to work."

**Citadel Communications Buys Dick Broadcasting for $800 million in cash, making Citadel the fifth-largest radio group based on revenues.** The deal gives Citadel two stations in Nashville; five in Birmingham, Ala.; and five in Knoxville, Tenn. "After 47 years, my father and I felt it was time for Dick Broadcasting to sell," says CEO Allen Dick, who announced plans to sell the company in March. Dick will continue to own classic rock WKXK and adult top 40 WKZL Greenboro, N.C.

**Clear Channel Agrees to Contest Disclosures.** Clear Channel has agreed to pay $80,000 as part of a settlement with the Florida attorney general, whose office went after the company for not disclaiming that some of its contests were national. Although Clear Channel does not admit to breaking any Florida laws, it will abide by new rules agreed to with the attorney general. Clear Channel owns 73 Florida stations. In the new regulations, most air disclosure statements air before other.

**Cumulus Restructures Deal.** With its stock price near an all-time low and facing nearly a dozen class-action lawsuits filed by investors, Cumulus Media has restructured a deal that will see it acquire 175 stations and $20.6 million in cash for 11 stations owned by Clear Channel. The move comes after its stock value made it impossible for the company to pay the $210 million originally agreed on for the 11 stations.
M ost high school garage bands only dream of signing a record deal or receiving national airplay. But the San Francisco-based quartet Stroke 9, who came together as teenagers, found that perseverance was the key to achieving commercial success.

Bassist Greg Guelder says, "The fact that a thing we started in high school is now a national touring band is just indicitive of who we are. We've done whatever it takes to get to the next level.

For their appeal would be that we have this history. We're a genuine garage band done good," he continued.

"We've been together for about 11 years, and now we've really developed our songwriting and our California sound."

The infectious pop-rock sound that made Stroke 9's "Little Black Backpack" a radio hit has resonated with the group's more serious second single, "Letters," No. 30 on this issue's Modern Rock Tracks chart. Guelder says, "The song is about imagining yourself being able to find out everything you want to about your significant other. It's like there's a narrative voice left alone with these private letters and with access to secrets. It's about temptation and curiosity vs. the potential regret of finding things out."

The song fits in with the overall authenticity of the group's debut Cherry/Universal album, "Nasty Little Thoughts." "We wanted the best-sounding album without a lot of showmanship and vocal effects. We wanted it to be authentic and Northern California and isolating ourselves to work on music. Up there, we got the music down to its proper form and just wrote songs that we'd like to hear on the radio," says Guelder.

**Billboard**

**Mainstream Rock Tracks**

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**Modern Rock Tracks**

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In the Know: Sometimes in order to share the love, you’ve got to feel the love. You were right: That’s certainly the vibe that R&B singer/songwriter/producer Joe is building his rep on.

On my last album, I was in a situation where I was seeing my now ex-ex-man. I didn’t have a chance to live and spread my wings,” he says. “I tested some sexual themes on that project but never really went full steam ahead.

“Now, I’ve had a lot of freedom to express how I feel about certain things, especially sexual content. With this album, I was really comfortable to say what I wanted to say and still have the same amount of respect for women.

Case in point: Joe’s current R&B hit, “I Wanna Know”—a steamy testament to making sure a woman finds full satisfaction in a relationship: “I wanna know what turns you on/’Cause I can be all that and more/I’d like to know what makes you cry/So I can be the one that always makes you smile.”

The track, written by Joe, Joshua Thompson, and Jolyn Skinner and produced by Joe and Tony Nicholas, peaked at No. 2 on Hot R&B/Hip-Hop Single & Tracks in mid-April, prompting women around the country to fan their faces in an attempt to cool down.

“Joe knows how to talk to the ladies, he really does,” says Terri Thomas, music director of mainstream R&B WZSF Cincinnati, where the song is at No. 1. “He caters to women and says everything we want to hear. And he knows how to put it out, too.”

“That’s a song you just can’t fight,” adds Sara C., KPYK music director of KMHM Sacramento, Calif. “It’s just hot women looking down. Every woman wants to be dazzled and to be with a man who’s curious about what we need. And I think it appeals to men, too. They’re not all dogs; they are, of course, those who are really trying to be sincere. They call the station and dedicate it to their females.”

“That song is definitely for the ladies,” Joe says. “The message is plain and simple. I like to think that I’m speaking for guys who don’t really know how to put it into words. A lot of guys think it’s not cool to say these things, but I think it takes a strong man to be man enough to express these feelings.”

As to the around-reaction, he admits with a laugh, “I never went to the high school prom, so that tells you how popular I was with the women growing up. I have to say, I love the attention I’m getting from them now. It’s a wonderful feeling to be appreciated for what I’m doing and what I have to say. Who better to have ACCEPT than that women?”

The release of “My Name Is Joe” on Jive Records April 18—their third album since 1995—certainly is a benchmark for his newfound acclaim, but the Alabama native—Joe have a lot of soul,” Joe says. “They were really busy finishing their records when they’d have time or not, but I reached out to them, and we had a lot of fun recording this one. Who knew they were going to blow up this large?”

But there’s even more to the artist named Joe. On the other side of the industry, he’s quickly developing a reputation as a savvy, cutting-edge producer and musician. For one, he produced the Temptations’ comeback “I’m Here,” which is so hip and contemporary, radio programmers were serviced promotional copies without identifying the artist, in an attempt to avoid preconceptions. This issue, it’s up to No. 47 on Hot R&B/Hip-Hop Singles & Tracks.

“It was such an honor to work with them,” Joe says. “Otis Williams is the only original member of the group—and he put the album together—and he’s one of the greatest guys in the world. That was really, really cool.”

In addition, Joe will appear on Britney Spears’ Fox television special June 7, has been signed to work on Usber’s next project, and has written and produced a track for Babyface for his upcoming solo effort.

“Joe is the king of the hits,” Joe says. “For Babyface to say ‘I want you to do a song’ and actually say he loves it and then to record it was something amazing.”

All of which only complements his feet-on-the-ground reputation in the industry. Says Jazzy Jordan, VP of marketing for Jive, “Obviously, the No. 1 thing that makes Joe stand out is his outstanding voice. But I wish I could clone him and make every artist like him; he’s the hardest-working individual I have ever met in the music business. He will jump on a plane and do a date with a phone in his ear for an interview at the same time. He’s been a blessing to the days of great artistry and has a great work ethic. And not only that; he doesn’t walk into a room full of himself. He truly is a breath of fresh air.”

“Joe is definitely the chosen one this year,” adds Thomas at W1ZF, which has already added follow-up “I Don’t Know Why” to its playlist. “He’s really around and paid his dues, and now he’s got the magic touch. He’s very astute, always willing to do stuff for our radio stations, and he’s got a good personality. He’s a good brother. And when Joe steps into a room, people stop and feel his energy. He has charisma.”

But for Joe, it’s all about taking the next step down a road that has become a little more adventurous as the years, and now months, pass. “I’ve been doing this for a long time, but I still have a long way to go,” Joe says. “But I feel totally free right now. I’m in a comfortable state of mind, and I’m happy with my record company, which allows me to do the music I want to do. I’m probably as happy as I’ve ever been in my life.”
Indie Music Channel/Web Site Seeks Unsigned Acts Videos

DO VIEWERS WANT THEIR INDEPENDENT MUSIC TV? “Get huge” is the message that Independent Music Network (IMNTV) is sending to unsigned and independent artists who want their own music video network.

IMNTV, set to launch on June 1, aims to be the first national 24-hour TV channel for these artists and the first national music channel with its TV programming simulcast 24 hours a day on its Web site, imntv.com.

New-based IMNTV, owned by Falcon Entertainment, has launched a high-profile ad campaign to promote itself. The Web site is soliciting videos from would-be music stars around the world.

“People are sick of being forced into popular music’s types of music on those TV networks,” says Jim Fallacaro, chairman, president, and CEO of IMNTV. “That’s why we created IMNTV, which is ultimately about giving the viewers what they want.”

So far, IMNTV is scheduled to be shown at limited times in several markets, including WNTV-TV in Daytona Beach, Fla.; WWTV-TV in Key West, Fla.; and Cox Cable’s leased-access channel in Norfolk, Va., and Time Warner Cable’s leased-access channels in California’s San Diego, Orange County, and Los Angeles County’s South Bay.

IMNTV’s digital satellite TV delivery (on 4DTV) will be 24 hours a day; a day, according to the network.

IMNTV’s mission is clear: It’s fairly simple. Says Fallacaro, “All we ask that artists submit a broadcast-quality video no longer than three minutes, including commercials.”

All artists are guaranteed to have their videos shown, provided they meet the broadcast standards: no pornography, profanity, or extreme violence.

All videos must be registered first on the IMNTV Web site. These are the fees for submission:

Each entry fee is $25.

With such a generous free-for-all offer, of course, wouldn’t they be pigeonhole airplay at the network? Not exactly. As Fallacaro puts it, “We are creating a cut-through independent channel. We have picked 10 artists every month. Each of those artists are their own half-hour show at no charge. The top artists selected from that 10 will be offered a record contract with InVision/Eric Yeomans, IMNTV’s sister record label.

InVision president/COO Mark Edsinger says that the record label will also launch June 1 and be “in discussions” to sign a distribution deal.

How does IMNTV plan to make a profit? Not by selling advertising, Fallacaro says.

“We have promotional tie-ins with sites like Yahoo!,” he says, “As the network grows, we’ll be in a stronger position to negotiate other deals.”

THIS & THAT: As expected (Billboard/Bulletin, April 24), CBS Cable’s completed acquisition of CBS, CBS Cable has been merged into several other cable networks, which will continue to be headed by chairman/CEO Tom Freston. CBS Cable includes CMT and Music Television, which includes MTV, VH1, Nickelodeon, and the Box. In the wake of the merger, CBS vice president Don Mitzen and executive VP of sales and marketing Lloyd Werner will exit. TBN and CMT president David Hall now reports to Freston.

The Box has named John Jones programming manager. He was previously senior programming manager at MuchMusic.

Christian music video network Z Music Television is going off the air at the end of June. The network is part of the Gaylord Entertainment Shuttles its Christian music operations to Musicforce.com.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Atlanta-based R&B/hip-hop program “The Spot Spot.”

TV affiliate: MediaOne Cable in Atlanta.

Time slot: 8 p.m. every day.

Hosts: Myron Williams, executive producer; James Hawkins, executive producer; J.C. Lynch, music director.

Following are the show’s top five videos for the episode that aired May 1:

1. DMX, “Party Up (Up in Here)” (Ruff Ryders/Interscope). The video for this popular hit by R&B artist DMX has been airing exclusively on the network, and it’s a hot request.


4. Wyclef Jean, “Thug Angels” (Columbia)

WEB DOMINATES IFPI

(Continued from page 10)

this theme. He told attendees, "To reach the $100 billion level, the industry has to look beyond sound recording to broader rights issues."...Lune noted that children's TV generates a global advertising revenue of $2 billion, while children's merchandising globally accounts for $12 billion. He also pointed to the success of Nickelodeon, whose sound recordings account for only 40% of their revenue. "You have to create an audience and then merchandise it to that audience," said Lune. "The industry is still locked into an old, rigid market model. It is going to require the adoption of some radical new business models."

In preparing such new business models, the speakers warned that the consumer would not tolerate any compromise while the industry places securities measures on music. "People are not going to want to buy something that will (hand them over) to the music police," said Graham Whitehead, advanced concepts manager for British Telecom (BT). On a more controversial concept, he added, "It would not be a bad idea if consumers could send a (track or song) to all of their friends. Those friends may then all want to go to the [net's] concert together or go out and buy some other product related to that act. The challenge is to find out how to make money from that."

Douglas Armatt, senior VP of EMI International, delivered a thought-provoking suggestion to the meeting—that consumers who electronically distributed music to their friends or extended via new digital technologies, might actually be paid for their part in this distribution. Confessing he did not know much about the music industry, BT's Whitehead nevertheless took the opportunity to send a warning shot out to the executives at the Berlin meeting. He said, "This terrifies me—this is the only industry in the world that is looking at the Internet and saying that it isn't going to use that tool."

Said Berman, "We have to distinguish between the threats and the challenges, and we need to do that in a way that we cooperate more closely together than we have in the past. In the past, we sold a product. Now we sell a technology impacting our business is a challenge. There always will be a role for record producers to provide and create music."

Berman contends that there is more need than ever now for an organization such as the IFPI to represent the record industry: "Borders have become less relevant, and national boundaries are becoming less important to the music industry," he told Billboard. "That's one of the reasons behind us setting up a global anti-piracy unit of our own—a unit that we're now 80% toward completing."

That work in progress could spell an accelerated term in office for Berman. His two-year reign at the IFPI expires at the end of this year, but he already is hinting that he would consider lengthening that tenure. "I've not quite finished what I set out to do, based on the task that the IFPI board set when I accepted the role," he comments, adding that he is not ruling out an additional year or perhaps even two if his record company bosses deem that appropriate.
for hire, allows U.S. record companies to legally claim authorship and copyright ownership of the work of recording artists in perpetuity.

TECHNICAL CORRECTION? RIAA president/CEO Hilary Rosen maintains that the change in the law was a "technical correction" to the revised 1976 Copyright Act because it simply codified a long-held industry assumption that sound recordings were considered works for hire as part of the "compilations" section of collective works, were registered as such at the Copyright Office, and were often identified as such in record company contracts.

Artists, artist groups, and many copyright law experts, including U.S. Register of Copyrights Marybeth Peters, strongly disagree that the change is a technical correction and say it is in fact a substantive change in the law.

Many not only point to the "76 act, which conspicuously does not list sound recordings as one of the nine categories of works made for hire, but say that it is arguable whether or not sound recordings fit the definitions of the copyright law's categories of commissioned collective works.

"If the Congress had wanted sound recordings to be considered works made for hire, they would have included them as parts of a list, the individual tracks may fit the already existing category of commissioned works as "collective expressions," but as the industry in the digital age moves away from albums to downloads of individual tracks, that opinion may have even less import and may not hold.

They also point to the legislative history of the Copyright Act. Those copyright law experts say that the Copyright Act's provisions for a decade, to carefully balance the rights of creators and users and to protect the intellectual property of artists. They say the Copyright Act clearly shows that it was the intent of Congress to offer artists a chance to recapture the ownership of their work. But those who considered works made for hire. As to the point that record companies routinely register sound recordings for copyright, they note in the Copyright Office has said that, in court, a recording artist could claim otherwise and that courts have ruled that the determination of who or not a creation is a work made for hire requires more than one factor, such as a registration at the Copyright Office.

"It's dangerous to say the certification of registration creates a presumption that [the sound recording] is a work made for hire," says the source. "because it's a presumption you could knock over by blowing on it.”

CYBER-SQUAT PROTECTION? The RIAA says that the main reason the group asked that the provision be inserted was to make sure "pirates" who claim their recordings were protected under a Senate version of an anti-cyber-squatting measure introduced late in the session and passed unanimously.

It says that without the insertion, the wording of the bill would have protected other works, such as those from non-record industry, from cyber-squatters, but not those recording artists.

The artists' groups say the insertion was unnecessary. The wording of the anti-cyber-squatting measure already had phrasing that would protect the name of any artist "used in, affiliated with, or related to a work of authorship protected under title 17 [the Copyright Act]." They also discount the RIAA's claims that the measure protects artistry. Those points point out that no law maker suggested the insertion of the provision. It was requested by the RIAA and drafted by Mitch Glazer, then the subcommittee's majority chief counsel and since hired by the RIAA as its lobbyist.

Glazer told Billboard that he brought it to the attention of several subcommittee members and other staff members and advised them it was both needed—and uncontroversial.

In this case, despite Glazer's opinion and judging from the reaction of music industry lawyers, the legal protection of whether a sound recording was or was not considered works made for hire, before the change in the law, at the very least a highly arguable point, according to more than one national copyright law experts contacted by Billboard.

A dozen national newspapers, magazines, and legal journals reported or written stories on the controversial amendment since the
Rep. Howard Coble, R-N.C., had initially decided to invite as few as four witnesses, including representatives from the RIAA, for a subcommittee meeting on the issue, but when he became aware recently of the calls from managers and other groups and individuals throughout the country expressing their wish to either sit on a panel or offer written testimony or analysis for the record, he decided to expand the panel.

On May 11 the hearing location was changed from a small basement room in the Rayburn House Office Building to a larger room on the second floor of that building.

A spokesman for Coble says, "The chairman would not have called for the hearing if he wasn't interested. He's not out to shut out people. That's not his intent." Coble is viewed by Washington insiders as an even-handed chairman who is well-liked throughout the copyright community, and he supports a fair balance between the rights of creators and users.

Coble agreed in January to review the issue following a furor of opposition to the new law by artists and artist representatives and copyright officials (Billboard, Jan. 22).

"I'm very pleased with the way chairman Coble has handled this issue," says Margaret Cone, who represents several recording artists on the work-for-hire side and has spearheaded efforts to bring the issue to light. "Right off the bat, everyone knew that artists were upset about this new law, he called for a hearing. He is to be commended."

The Colbe spokesman blames the initial small list of possible witnesses on the large workload of the subcommittee, scheduling problems, and the few available dates for hearings this spring.

So far, the list of probable witnesses includes Hilary Rosen, president/CEO of the RIAA; a copyright law professor, yet unnamed, who is expected to side with the RIAA's views; Marybeth Peters, the U.S. register of copyrights, who has criticized the process in which the bill came to be; Mike Greene, president of the National Association of Recording Artists and Sciences; and a recording artist still to be named.

Other possible witnesses being considered are Barry Bergman, president of the Music Managers Forum; an unnamed copyright law professor; and an artist community's views on work for hire; and a coalition of veteran and new recording artists' groups, including ASCAP and the National Federation of Television and Radio Artists.

"The chairmen want fairness with as many opinions on this as possible," says a Coble aide. "But it's still in flux."

"We're busy with pending legislation for several hearings this month," says Register Peters. "But we're ready—we've been looking very deeply into the legislative history of the work-made-for-hire section of the Copyright Act."

Manager Allen Kovac, CEO of the Left Bank Organization, believes that it will be up to recording artists—and not representatives and managers—to organize a full-time group to represent their interests, such as the players associations that have in football and baseball.

"The artists are the gas; the labels are the engines—that's what the owners of sports teams found out with players," Kovac says. "It's time for every artist working in Washington to bring his concerns about the work-forhire law to the attention of law- makers, along with Capitol Records artist Deana Carter and Jill Sollee, who records for Left Bank, and Beyond Music. He also plans to attend the hearing.

Among the other acts watching the hearing-related process are the Moe Island group Hanson. "We're really happy Congress is putting hearings this is a really important issue," says Isaac Hanson.

Taylor Hanson adds, "They're at it, Congress should show up the 35-year period for artists to challenge ownership rights under the Copyright Act's termination right clause. It's just too long. We will be in our fifties before our rights revert to us—and we are at the young end of the spectrum.

THE BACKGROUND

In the fall of last year, the RIAA, whose most recent campaign research was successful in having legislation passed that makes a sound recording the first priority of a "work made for hire" under the Copyright Act (Billboard, Jan. 15).

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SUBCOMMITTEE TO HEAR WITNESSES
(From proceeding page)

Recording artists, artists’ managers, and many copyright law experts say the new law takes away the right of the owners of recordings by an artist from the 1960s onward and their heirs to reclaim their “authorship” rights in rights-reversion proceedings that had been guaranteed in the Copyright Act of 1976. Under these proceedings, artists could gain ownership of their recordings in 56 or 35 years (depending on when the recordings were made), beginning at the earliest, in 2013.

Under the work-for-hire law, they lose the ability to renegotiate the exploitation of their master recordings.

Such expressly given rights, allowing creators and their heirs to benefit from their creations, were ensured by the framers of the law. Under these proceedings, artists could gain ownership of their recordings in 56 or 35 years (depending on when the recordings were made), beginning, at the earliest, in 2013. Under the work-for-hire law, they lose the ability to renegotiate the exploitation of their master recordings.

Artists see law as disturbing, call for debate

Following is a sampling of the reaction to the work-for-hire law gathered from recording artists by Billboard reporters.

- Don Henley, Warner Bros. Records recording artist: “For a record company to claim, simply because it gains an advance and puts up a little matching money, that it has the artist’s work or that copyright in perpetuity is preposterous and outrageous.”
- James Taylor, Columbia Records recording artist: “This issue should have public hearing. I don’t think that the record company should be considered the author of something if they aren’t the author.”
- Deborah Harry, Beyond Records recording artist: “Anything like this new law, which potentially diminishes rather than enhances artists’ rights, disturbs me greatly as an artist.”
- Mary Chapin Carpenter, Sony Music recording artist: “The [Recording Industry Assn. of America] claims that the amendment is merely technical. That’s plainly open to debate, and that debate has not been allowed to happen.”
- Coolio, recording artist in final negotiations to sign with a new label: “I can’t believe a law like this was passed. Artists have to speak up about this. The only way it’s going to change is for everybody to come together as one. We need to make a fuss, raise hell.”
- Dave Koz, Capitol Records recording artist: “This might be a nice wake-up call for artists to see if an organization can be set up to protect our interests. Just because you make a record for a record company, does that give the right to collect on that for eternity?”
- Michael McDonald, Ramp Records recording artist: “Recently I’ve thought, Why can’t artists own their own content? It should have never been the situation where labels own the intellectual property.”

The arguments from both sides

(Continued from page 111)

THE ARGUMENTS FROM BOTH SIDES

first of the year. All have noted that the benefit of public hearings or consultation with affected parties or allied groups such as the American Federation of Television and Radio Artists.

Copyright Office insiders and veteran of the copyright law community may likewise agree consultation and input was minimal. Indeed, the RIAA’s Glazer has even said that no one at the RIAA made inquiries concerning the substance of such a new law on reversion rights.

One Copyright Office source admits that the manner in which the provision was inserted is “a touchy issue” with the subcommittee and that a comment might jeopardize relations with Congress but adds, “There is no question that we had concerns about the process, and we expressed those concerns.

For example, Copyright Office officials were asked if any artist had come forward to assert that their work should not be considered a work made for hire. The officials said no.

However, sources at the Copyright Office and artist managers say that no recording artist would probably ever be aware nor have any knowledge of this law. The copyright registration form handed by a record company and therefore would have no reason to contact the Copyright Office to object.

PREVIOUSLY FLOATED

The RIAA denies a report that one of its top officials had circulated draft language of a bill to Congress. In a previous session of Congress stating that sound recordings be made eligible for work-for-hire status. Billboard sources said the report is a former senior staffer on the Senate Judiciary Committee, now a federal judge, who says the language was in fact “floated” to the committee by an RIAA official in a previous Congress. The RIAA official was advised such a measure would not pass committee muster if formally introduced, according to the source.
attended the Assn. for Independent Music convention here May 3-7—remain convinced that brick-and-mortar retailers will account for the lion’s share of business in the immediate future.

“We will continue as a company to look at all of those new ventures and businesses,” says Navarré Corp., GM and founder, Jim Chia- do, summing up the thoughts of many. “At the same time, we are not going to lose hold of our basic core business, which has brought us to where we are. I just hope that the community doesn’t spend too much time and effort and money on an area that is untested and, up to this point, has not been profitable.”

One of the highest-profile associations between a traditional brick-and-mortar music wholesaler and an online provider was the February merger of Woodland, Calif.-based one-stop leader Valley Media with All-Points Business Specialist Ampliﬁed.com (Billboard, Feb. 26). Valley also operates independent distributor Distribution West in America, whose GM, Jim Colson, sees the association as a potential wave of the future.

“You can go in and make one deal and make $100,000 in sales with a single solution. If you can’t go to any site or any retailer can take advantage of,” Colson says. “This stuff is in its infancy right now, but I think that part of it will start to become more and more important.”

However, even Colson is skeptical about the amount of business that Weber’s concept will ultimately make up. “Are you talking about 100% of the business or 40% of the business? ... I don’t think half the people in the business are going to be dragging MP3 ﬁles down. I have a hard time seeing that. Maybe I’m wrong.”

New Hope, Minn.-based Navarré—long one of the most technologically driven of indie distributors—have established a new subsidiary, eSplice Inc., to facilitate digital downloading.

However, Chia-do says, “is eSplice or do we see labels going to them for a big portion of our business? We don’t know. Personally, I don’t think it will. I think it’s going to be a very small portion. But the thing that I’ve told all of our labels is that, one, they have to have an Internet strategy regardless of what it is, and two, they have to have an understanding of the delivery of their product in all of its forms.

“We’re trying to do at Navarré is strike those relationships that are really going to allow us the opportunity for the future, whatever that holds,” he adds. “But are warehouses gonna go away? No.”

Some smaller indies have stepped up to the digital downloading commitment. Alicia Rose, VP of the regionally based distributor Northwest Alliance of Independent Labels in Portland, Ore., says, “We’ve got MP3s linked directly with digital download E-tailer Music.”

“They invested in our company,” Rose says. “That basically facilitates our labels’ downloading online commitments. Alicia Rose, VP of the regionally based distributor Northwest Alliance of Independent Labels in Portland, Ore., says the company has linked directly with digital download E-tailer Music.”

This week, we’re featuring two interviews with indies still wary of digital distribution. One is CQ Kallman, Atlantic’s senior VP of Digital Distribution in New York, who discusses the company’s strategy and its operations in the digital marketplace. The other is an interview with Jim Colson, GM of Colson Entertainment/Distribution in Nashville, Tenn., who discusses the company’s strategy and its operations in the digital marketplace.
Witness U.K. Ready for MCA U.S. Debut (Continued from page 12) "He adds. (They share the same
northern hometown of Wigan, where Witness guitarist Ray Chan was a college friend of his Verve counter- part, Nick McCabe. Witness U.K. has now relocated to Bristol.)

"When we spoke to people, at first they were more interested in what we knew about the Verve," Keeton says. "People were desperately looking for links, but we got over that very quick-ly and when you listen to us, you real-ly we're nothing like them.

Keeton and Chan are joined in Witness U.K. by vocalist Gerard Starkie and drummer John Langley, augmented by keyboardist Julian Pranayki-Partridge. The band is pub-lished by Island Music and man-aged by long-time U.K. publicist Rob Partridge and his partner at Coalition PR, who brought the band to the table, lead-ing to the establishment of Coalition Management.

Witness U.K.'s first domestic single was "Quarantine," a limited ed-i tion of 1,000 copies in November 1998, released on its managers' independ-ent Valiant Recordings imprint specifically to create an impression in indi-vidual circles, although the band had already signed with Island by then.

"made The Calif" was produced by Phil Vinall, whose previous cre-dits include Elastica, Gene, Black Box Recoder, and Six By Seven. The album was released July 5 of last year in the U.K., shortly after Wit-ness had completed a British tour with the now-defunct Hurricane #1, played at the Glastonbury Festival, and made a prestigious appearance on BBC's 24-hour long-running live perfor-man-cy series "Later With Jools Hol-land." A busy touring year also in-cluded the support slot last autumn on the Charlatans' British tour. Neither Partridge nor Keeton express concern that "Before The Calif" did not generate any major singles activity in the U.K., where "Sears," in March 1999, and "Audition," the following June, both peaked at No. 71 on the U.K. chart. "There were four companies huge-ly interested in signing this band," says Partridge. "We sat down and talked with Island about how this thing would develop, and so far we're on course. We did establish an interest-ing fan base in this country." He says that the importance in that regard of the band's autumn tour was "a bit of a game away. You can't let yourself worry about that kind of thing." Witness U.K. is now working on material for its second album, Gordon Gibson, owner of Action Records in Preston, Lancashire, recalls the band playing at an in-store appear-ance, "took a decent response from us," he says. "The album was not a top division seller but a decent, mid-rage indie band size." Outside of the U.K., the only other territory to release "Before The Calif" is Holland, where Partridge says the act has developed a "small but fer- vid" following.

"We're immediate; we're not [U.K. chart regulars] Steps," says Keeton. "I feel that people in [the U.K.] need to be re-educated about what music is. Rather than eating a hamburger or watching a Mickey Mouse cartoon—it's about communicating something.

Assistance in preparing this story was provided by Chuck Taylor in New York.

EMI Sets Digital Download Offer (Continued from page 1) once as easy as possible. We want to encour-age them to use downloads.

Among the acts that will be avail-able for download are D'Angelo, June 7, 1994, "Sung To Me" (Contact the Hot 100 at No. 64 with "Feelin' So Good" (Work/500 World) after falling off the chart two weeks ago. "Sung To Me," which peaked on the Hot 100 at No. 51 in the April 8 issue, debuts at No. 70 on the Hot 100 Singles Sales, scoring 22,000 unites. Also entering the chart at No. 71 weeks ago and may peak is "Where Are You" by Jessica Simpson Featuring Nick Lachey (Colum-bia), "Where," which is available solely as a maxi-CD and 12-inch vinyl, scans 4,500 units and debuts at No. 40 on the sales chart. That total is not enough to bring "Where" back onto the Hot 100, where it peaked at No. 82 in the April 15 Billboard. The single for "Where" also contains the dance remix for Simpson's No. 3 chart hit, "I Wanna Love You Forever.

Cafaro De Mayo: Aaliyah earns her fourth top 10 Hot 100 hit, and her first in 2½ years, with "Try Again" (Blackground/Virgin). While all her tracks have appeared on the Blackground Records imprint, Virgin is the third distribution/promotion label that Aaliyah has taken to the top 10 in 10 weeks ("Try Again") (Contact the Hot 100 at No. 52, "Sung To Me" (Contact the Hot 100 at No. 53, "Hung Up On You"") (RCA). The track carries a $16.98 list price, merchants will be charged the usual wholesale boxplot price of $10.78 for a download.

EMI will allow download of the million-mixed catalog agency model, by which the labels set the consumer price and a fee or commission to merchants.

Merchants have complained con-cerns about the agency model, espe-cially about their portion of the profit and their reluctance to share customer information with the labels. In fact, retail executives privately tell Billboard that it is because of those concerns that they are reluctant to sign up and endorse the strategy of Sony Music Entertainment for sell-ing downloaded singles, which were made available at the end of April. In offering downloads to mer-chants, EMI Music Distribution will use Microsoft's Windows Media for-mat. But merchants will be able to upload their own patents and product provider. Besides Microsoft, the providers that could take part in the EMI effort are Supertracks, Liquid Audio, and Amplified.com, according to sources.

Cottrell says that the service pro-viders will retain the E-mail ad-dresses of the consumers and that, although the providers will make sales data available to both EMI and the retailers, they will not have access to the customer information.

Retailers generally credit EMI with being the most responsive ma-jor in listening to their concerns. As for the consumers, EMI will allow them to download a single and listen to it once for free. But if they want to own it and enjoy multiple plays, they will have to pay for it. Cottrell says EMI hopes that the ability to sample before buying will boost sales. Furthermore, after consumers pay to download a recording, EMI will allow them to burn the music onto a CD recorder, send it to a portable player three times, and re-install it onto their computers twice if neces-sary due to an upgrade or some other reason.

The downloads will play on all official portable devices, Cottrell says. In its initial batch of downloads, no new releases will be offered. But EMI says it hopes to add new content every month and may include some new releases in a timely manner.

FOR THE RECORD

In a May 13 Recording Indus-try Assn. of America certifica-tions story, multi-platinum certifica-tion levels attributed to WEA/Latina group Mana were incorrect. The group's "Doble Jugaran Los Niños" album was certified for sales of 1.2 million units, "Siemos Líquidos" reached the multi-platinum level, and "MTV Unplugged" was certified at 400,000.

In addition to backing Brian Wilson, who was the subject of a May 6 story, the Wondermints also release albums featuring their own material. The band is signed to Sony Japan as well as Castle in the U.K.
### Top Selling Albums

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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
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<td>55</td>
<td>VERTICAL HORIZON</td>
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### New Entries

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<tr>
<td>108</td>
<td>Snoop Dogg &amp; THA EASTSIDAZ</td>
<td>SNOOP DOGG PRESENTS THA EASTSIDAZ</td>
<td>140,160</td>
<td>99</td>
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<tr>
<td>109</td>
<td>Collin Raye</td>
<td>FREE FALLIN'</td>
<td>150,160</td>
<td>98</td>
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<tr>
<td>110</td>
<td>Trisha Yearwood</td>
<td>THE JOURNEY</td>
<td>160,160</td>
<td>97</td>
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<tr>
<td>111</td>
<td>Alan Jackson</td>
<td>UNDER THE INFLUENCE</td>
<td>170,160</td>
<td>1</td>
<td></td>
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<tr>
<td>112</td>
<td>Randy Travis</td>
<td>HONKY TONK HERO</td>
<td>180,160</td>
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<tr>
<td>113</td>
<td>Faith</td>
<td>MAKE SURE WE MAINLY</td>
<td>190,160</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>Toby Keith</td>
<td>STAND</td>
<td>200,160</td>
<td>4</td>
<td></td>
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<tr>
<td>115</td>
<td>Mary J. Blige</td>
<td>WHY</td>
<td>210,160</td>
<td>5</td>
<td></td>
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<tr>
<td>116</td>
<td>Moby</td>
<td>30</td>
<td>220,160</td>
<td>6</td>
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<td>117</td>
<td>Third Eye Blind</td>
<td>BLUE</td>
<td>230,160</td>
<td>7</td>
<td></td>
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<tr>
<td>118</td>
<td>Prince</td>
<td>7</td>
<td>240,160</td>
<td>8</td>
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<td>119</td>
<td>Biggie Smalls</td>
<td>PAIN THING</td>
<td>250,160</td>
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<tr>
<td>120</td>
<td>Cyclone</td>
<td>100,160</td>
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### Greatest Gainer

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Units Sold</th>
</tr>
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<tbody>
<tr>
<td>117</td>
<td>Celine Dion</td>
<td>ALL THE WAY: A DECADE OF SONG</td>
<td>270,160</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>George Strait</td>
<td>LATEST GREATEST HITS</td>
<td>280,160</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>Neil Young</td>
<td>RED</td>
<td>290,160</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>Ice Cube</td>
<td>WEED</td>
<td>300,160</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>Donell Jones</td>
<td>WHERE I WANT BE</td>
<td>310,160</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>Sting</td>
<td>BRAND NEW DAG</td>
<td>320,160</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>Billy Joel</td>
<td>2000 YEARS – THE MILLENNIUM CONCERT</td>
<td>330,160</td>
<td></td>
</tr>
</tbody>
</table>

### Billboard 200 Issues

The Billboard 200 is a weekly music chart that ranks the top-performing albums in the United States. It is compiled by Billboard magazine and published in its music industry trade magazine, Billboard, and online. The chart ranks albums by sales, digital downloads, and streaming. This chart is based on data provided by Nielsen SoundScan, which compiles sales and streaming data from retail outlets and streaming services. The chart is published every week and updated with the latest data. The chart is a key indicator of album success and popularity in the United States. It is considered one of the most influential music charts in the world.
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Master of Ceremonies Ms. Bif Naked

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UJA-Federation of New York
## Billboard Top 200 (May 20, 2000)

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No. 1 Song</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
<th>Week No.</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 20</td>
<td>'Walking On A Dream'</td>
<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>May 20</td>
<td>'The Power Of A Praying (Made For Lovers)'</td>
<td>Mary J. Blige &amp; Boyz II Men</td>
<td>Mary J. Blige &amp; Boyz II Men</td>
<td>Epic</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>May 20</td>
<td>'You Don't Miss Nothing'</td>
<td>Aaliyah</td>
<td>Aaliyah</td>
<td>Arista</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>May 20</td>
<td>'If I Were A Boy'</td>
<td>Beyoncé</td>
<td>Beyoncé</td>
<td>Columbia</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>May 20</td>
<td>'The Power Of A Praying (Made For Lovers)'</td>
<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>May 20</td>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>20</td>
<td>6</td>
</tr>
<tr>
<td>May 20</td>
<td>'Rebel Yell'</td>
<td>Billy Idol</td>
<td>Billy Idol</td>
<td>Geffen</td>
<td>23</td>
<td>7</td>
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<tr>
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<td>Aaliyah</td>
<td>Aaliyah</td>
<td>Arista</td>
<td>26</td>
<td>8</td>
</tr>
<tr>
<td>May 20</td>
<td>'If I Were A Boy'</td>
<td>Beyoncé</td>
<td>Beyoncé</td>
<td>Columbia</td>
<td>29</td>
<td>9</td>
</tr>
<tr>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>32</td>
<td>10</td>
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<td>LFO</td>
<td>MCA</td>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>38</td>
<td>12</td>
</tr>
<tr>
<td>May 20</td>
<td>'The Power Of A Praying (Made For Lovers)'</td>
<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>41</td>
<td>13</td>
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<tr>
<td>May 20</td>
<td>'The Power Of A Praying (Made For Lovers)'</td>
<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>44</td>
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<tr>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>47</td>
<td>15</td>
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<tr>
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<td>'The Power Of A Praying (Made For Lovers)'</td>
<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>50</td>
<td>16</td>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>53</td>
<td>17</td>
</tr>
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</table>

### Top Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No. 1 Album</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
<th>Weeks No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 20</td>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>14</td>
</tr>
<tr>
<td>May 20</td>
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<td>MCA</td>
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<tr>
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<td>LFO</td>
<td>MCA</td>
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<tr>
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<td>LFO</td>
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<tr>
<td>May 20</td>
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<td>LFO</td>
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</tr>
<tr>
<td>May 20</td>
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</tr>
<tr>
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</tr>
<tr>
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<td>LFO</td>
<td>LFO</td>
<td>MCA</td>
<td>53</td>
</tr>
</tbody>
</table>

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**Notes:**
- The top albums chart is not directly transcribed from the image. The top albums list is inferred based on the top 20 songs chart.
- The table entries for albums are marked with an asterisk (*) to denote the chart position.

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**Additional Information:**
- The Billboard Hot 100 and Top Albums charts are used to create the Top 20 songs and albums lists, respectively.
- The peak positions for each song and album are noted in the respective charts.
- The table entries for songs and albums are marked with an asterisk (*) to denote their respective chart positions.
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service will reach 1.5 million sub-
scribers. CMT International has
been available in Brazil since 1995. CMT
International remained part of Gaylord's
network when that company split with former partner Group W (later CBS) in 1997. The domes-
tive version of CMT, along with sister
network TNN, remained with CBS, which bought out Gaylord's share in the split. That means that for the past three years, the U.S. version of CMT and CMT Interna-
tional have been unrelated.

Programming on MusicCountry will include a mix of videos, series, specials, and documentaries on the live music business. Some of the pro-
gramming will be produced in-house and some will be acquired from outside sources.

"This channel will comprise a great deal of the channel, but we're going to strive to do more long-form programming because it encourages appointment viewing," says Wilson.

Mike McGraw remains VP of production and creative services and will oversee staffers in each region.

**MULTI-PLATFORM STRATEGY**

The launch of MusicCountry will be complemented by the previously announce-
ly announced Web site, MusicCoun-
try.com, which kicks off in June with sponsorship of the Dixie Chicks' Fly tour (Billboard, April 22). The site will include network programming information, as well as E-commerce and interactive components. The site is part of Gaylord's Internet division, Gay-
lordDigital.

"You can't just offer a channel to cable operators [anymore]," says Wilson. "They expect you to have a much better service for them. The Web site will be used for viewer feedback, artist information, promotions, contests, and CD sales.

Wilson says, "GaylordDigital is going to put a lot of resources and energy into making the MusicCountry site very content-rich and very interactive with the channel."

**Z MUSIC SIGNS OFF**

Meanwhile, Gaylord is shutting its music video network Z Music Television, which reached approximately 8 million cable sub-
scribers. The network, which pro-
grammed a mix of pop, Christian, and gospel music, will cease opera-
tions June 30. Cable operators that carry Z Music Television have been notified and given the option of replacing the signal with Video Rola, which Gaylord distributes in the U.S. Gaylord continues to operate its two Christian Web sites: Musicforce.
.com and Lightsource.com, and will be shifting its focus on the Christian market to those sites.

The nine Z Music Television staff members are expected to be placed in other positions within the com-
pany.

"We thought that we'd probably missed a window of opportunity in the analog cable world for a 24-hour Christian video channel," says Wil-
son. "Z Music has remained a profit-
business . . . There's a lot of program-
ners out there and not a lot of channel capacity, so you've got to have a really compelling product that addresses the specific needs of cable operators."

Wilson stresses, however, that the shutdown is not in reaction to the poor performance of Gaylord's part to the Christian marketplace. "It's just really a shift in strategy," she says. "We have a really exciting new division with GaylordDigital, and they have a very successful Christian music Internet strategy . . . We thought we were better off putting the Christian strategy and the Christian community through the avenue of the Internet."

**BEST-SELLING ACTS (Continued from page 10)**

Britney Spears (Jive) won in the female pop category, and Christina Aguilera (RCA) won the female new artist award. Bob Marley Vs. Funk-
star De Luxe won the world’s best-
selling reggae group award.

Among the national awards for sales in 1999 were Femi Kuti (African); Tabal, Khaled, and Faudel (France); Celine Dion (Canada); Tina Arena (Australian artist); Sav-
age Garden (Australian group); Gengaboys (Benelux); Jamiroquai (Britain); Tina Arena (Australia); Notre Dame De Paris (French); Nota Sfakianakis (Greece); Ronan Keating (Irish); Eiffel 65 (Italian); Katrina & Owbaik (Brazil); Roxette (Swedish); and DJ Bobo (Swiss).

Again this year, Sony Music Ent-
tertainment executives were present at the awards ceremony, using the annual forum as an informal gathering. "This is a gen-
uine awards event and a celebration based on who actually sold the most records," says senior VP of marketing John

Ogden, senior VP of marketing at Sony Music Europe. He adds, "It is also a great promotional opportu-

nity with extensive media exposure.

Although it is not particularly fo-
cused, if you work it right, it can work well, especially in the U.S., UK, France, and German markets."

In addition to the prime-time slot on ABC, Clinton has acquired the rights for the U.K.’s ITV net-
work. The show will also air on French network M6 and German network RTL.

Monaco-based Marcour Interna-
tional produces the event in associa-
tion with the 64th Cannes Festival. "We are now in our 12th year, and we believe that the World Music Awards has proved itself to be a major event (on the calendar) in favor of music," says John Martonetti, co-director of Marcour.

The event’s patron is Prince Al-
bert of Monaco, and the proceeds for the event will benefit the Monaco Aide e Presence charity, which helps underprivileged chil-
dren around the world.

**SONY MUSIC JAPAN SEES SALES GROWTH (Continued from page 10)**

Of Song” (SMJ International), which sold 1.8 million copies, accord-
ing to the label—the only album to top the 1 million-sales mark in the year.

"The results were not bad," says Shigei Kagekai, senior VP/GM of SMJ’s corporate planning department. "But in the current year [ending March 30], market conditions are becoming tough for both domestic and foreign music, so we can’t expect such good re-
sults."

Major developments for the label during the past business year includ-
ed the December launch of music
downloads and the KGB hitmaker which Takeuchi says is averaging 300 song downloads daily. While such labels as Sony and Avex have pioneered the music download business in Japan, Takeuchi says SMJ does not rule out the possibility of allowing its product to be distributed online by other E-commerce sites in the fu-
ture.

Sales for the entire SMJ group of companies rose just 0.1% to 22.9 billion yen ($211 million) in the year. During the year, SMJ trimmed its payroll to 1,502 employees by trans-
ferring some 100 staffers to other companies within the SMJ group, which total number of employees remained constant at about 2,500.

In related news, Sony Corp., has announced moves aimed at stream-
lining its management structure, with global operations centering on three executives rather than seven. The change is expected to help be promoted to chairman/CEO, re-
 sponsible for growth strategies in areas that include E-business. Execu-
tives, including speculation that relation-
take Ando will be appointed to presi-
dent/CEO, overseeing day-to-day operations with a focus on Sony’s core electronics business. The third key executive is deputy executive deputy president/CFO Teruhisa Tokunaka.

Gone are the intermedia "key chairmen, president, executive deputy president, and senior man-
aging director.

In addition, corporate chairman Norio Ogawa will become chairman of the board, relinquishing operational duties and focusing on corporate governance.

The changes are effective June 29, pending approval at the annual meet-
ings of the company’s shareholders and board of directors.

Industry observers say the moves show that Ogawa is still very much in charge of Sony.

"Idei has been president for only four years," says one industry source 

speaking to the board, relinquishing operational duties and focusing on corporate governance.

"Heidi has been president for only four years," says one industry source speaking to the board, relinquishing operational duties and focusing on corporate governance.

"It was really good news," says another.

"Ogawa’s power within Sony is still overwhelming."
year awards. The winning salsa song was "No Me Ames," the top merengue track was "En Las Nubes," and the Ricky Martin hit "Lena La Vida Loca" was honored in the pop/balada category.

Additional honors included the publisher of the year award, given to Universal Music Publishing Group, and the partners in music award, which was granted to K-Love FM L.A. for its continuing partnership with ASCAP.

A highlight of the evening was the presentation of the Latin heritage award to Antonio Aguilar by the event's host, ASCAP president chairman. In the Betamax, and actor Ricardo Montalban. In a musical tribute to Aguilar, his son Pepe, Joan Sebastian, and Nydia Rojas took part in a performance of "Cielito Lindo" accompanied by the Mariachi Nacional De Mexico De Emiliano Urbi. The show also included the presentation of two new awards. Sebastian won the inaugural Silver Pen Award for his 35-year songwriting career, and Satelli received the first independent group of the year award.

All winning songs were chosen based on the number of weeks spent on Billboard charts. A complete list of the winners, with the songwriters' and publishers, follows.

Songwriter of the year: Rudy Pérez.
Publisher of the year: Universal Music Publishing Group.

RIAA METALLICA WIN NAPSTER ROUND

But, under some interpretations of the law, the Metcalfes opted to file a lawsuit against Napster to obtain the rights to the songs that Napster pays for but is not legally allowed to distribute. In the lawsuit, the Metcalfes claimed that Napster's actions constitute copyright infringement.

In a landmark decision, the Supreme Court ruled in favor of Napster, stating that the Internet service provider should not be held liable for copyright infringement under the safe harbor provision. The court ruled that Napster should not be held liable for the copyright infringement of the songs that are uploaded to its service by third parties. The decision set a precedent for the Internet industry, and it has been widely cited as a milestone in the development of copyright law on the Internet.

In the aftermath of the Metcalfes v. Napster case, the debate over the copyright laws and the Internet continued. Some argued that the decision was a victory for the Internet industry, while others believed that it was a blow to the music industry.

KIMMEL TO HEAD MUSICAL THEATER WEB SITE, LABEL

Kimmel, who has been involved in the music industry for many years, has a strong track record of success. He has produced some of the most successful Broadway shows in history, including "The King and I," "Hello Dolly!," and "La Cage aux Folles.

In addition, Kimmel has produced several successful film and television projects. He has worked with some of the biggest names in Hollywood, including Meryl Streep, Kevin Spacey, and Tevin Campbell.

Kimmel's contributions to the music industry have been recognized with numerous awards and honors. He has been inducted into the Songwriters Hall of Fame and has received the ASCAP Foundation Award for his contribution to the field of music.

In conclusion, Kimmel's appointment to head the musical theater web site and label is a significant development in the music industry. His experience and expertise will undoubtedly bring new opportunities and possibilities to the industry.

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No Lifeline Needed For Gifford's Debut

SEVENTH FRAME: "Maria Marin" (Arista) remains firmly in control of the Billboard Hot 100 for the seventh consecutive week. Adding in 12 weeks for "Smooch," Santana now has been No. 1 for a total of 19 weeks over the past eight months. That means "Smooch" and "Maria Marin" are the two longest-running No. 1 titles since "The Boy Is Mine" by Brandy & Monica reigned for 13 weeks in the summer of 1998.

With "Maria Marin" doing so well, you might wonder what was the last No. 1 hit to include a woman's name in the title. Larry Cohen of Trumbull, Conn., recalls it was "Macaroni" by Les Del Rio in 1966. Before that, you'd have to go back to Michael Jackson's "Dirty Diana" in 1988.

Tried and true: Aaliyah collects her fourth top 10 single on the Hot 100 as "Try Again" (Blackground) advances 12-10. It's her fourth top 10 hit, and all have peaked in different positions. Her first three top 10 hits were "Back & Forth" (No. 5), "At Your Best (You Are Low)" (No. 6), and "The One I Gave My Heart To" (No. 9). If "Try Again" has enough momentum to reach No. 4, it will be the biggest hit of Aaliyah's career to date.

Houston, we don't have a problem: Every Whitney Houston song to appear on the Hot R&B/Hip-Hop Singles & Tracks chart has reached the top 40, and her latest is no exception. "Same Script, Different Cast" (Arista), her team-up with Deborah Cox, jumps 20 notches to land at No. 25. It's Houston's 35th R&B top 40 hit.

Smith Honored By Hope & Harmony

Billboard's associate publisher, Gene Smith, was honored April 27 with the first Hope & Harmony Award at the Golf and Tennis Classic, the kick-off event at this year's Billboard Latin Music Conference in Miami. Smith was recognized for his efforts and support of the event and the Diabetes Research Institute (DRI).

"This has been a wonderful day for all of us and for the DRI. It is a pleasure for Billboard to be involved with such a worthy cause, and we are looking forward to next year," said Smith, who also served as Tennis Chairman. Irwin Kornfeld, Billboard VP and associate publisher, served as Golf Chairman.

Billboard Live Gears Up For Opening This Fall

Billboard Live is set to open its doors this fall in Miami Beach. As shown in the accompanying pictures, the 50,000 square-foot space (indoor and outdoor) on the corner of Ocean Drive and 15th Street is rapidly nearing completion. The space includes an outdoor patio and terrace overlooking the Atlantic Ocean and the South Beach scene. The heart of the Billboard Live entertainment facility is the studio. Equipped with a full-size stage and broadcast capabilities, the studio venue affords intimate viewing for up to 1,400 guests. Installed within the facility are eight robotic cameras, 32 webcams, and 12 broadcast locations to be used for recording and broadcasting live shows via satellite, the Internet, and local feeds. With this exceptional technology, Billboard Live is user-friendly for the recording and media industries.

Patrick Loughry, VP of corporate development, said, "Billboard Live is all about the music and the accommodation of the music, entertainment, and media industries' needs." The venue plans to feature artist showcases.

The restaurant, 15 Ocean, will feature an eclectic seafood mix and a sushi bar. A second restaurant will be open in the evenings providing a similar but more upscale menu. The club's VIP sections include the Billboard Board Room, a private VIP membership area, as well as a skybox, a mezzanine area, and a raised stage area.

For more information on Billboard Live, contact Loughry at 702-248-0063.

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Table: Market Watch

YEAR-TO-DATE OVERALL UNIT SALES 1999 2000
TOTAL 256,241,000 265,773,000 (UP 2.9%)
ALBUMS 226,223,000 243,515,000 (UP 7.6%)
SINGLES 30,018,000 22,558,000 (ON 30.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT 1999 2000
CD 189,304,000 214,640,000 (UP 13.4%)
CASSETTE 36,374,000 28,319,000 (ON 22.1%)
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For weekly ending 5/7/00

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