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IS COUNTRY MUSIC AT A TURNING POINT?

New Faces Revive Tepid Tour Scene

BY RAY WADDELL
NASHVILLE—After falling off substantially from its boom years in the early to mid-90s, country music touring may well be on the brink of a major comeback, propelled by a trio of blockbuster tours and a bevy of promising newcomers.

Country touring dollars peaked in 1996, when a hard-touring Garth Brooks helped boost the total country gross to almost $160 million, according to numbers reported to Billboard sister publication Billboard Business.

But 1999 was a year that might have causes country touring pros to cry in their beer. The total gross was $116 million, down 16% from the previous year. Worse still, total attendance was down 28% last year.

The good news is that country touring may well be on the upswing, and the more optimistic think the genre may be poised for another boom similar to the one that kicked off in the 1990s.

Already this year major tours by the George Strait, Country Music Festival and Dixie Chicks are off to strong starts, and a 40-plus-date arena tour by Tim McGraw and Faith Hill

Songwriters, P&Is At Loggerheads

BY DEBORAH EVANS PRICE
and PHYLLIS STARK
NASHVILLE—There’s an old music industry saying that it all begins with a song. Though few would dispute the truth in that statement, the reality today is that radio is the vehicle by which the song reaches the masses.

On the surface, songwriters and country radio would appear to have a symbiotic relationship, but some songwriters have been questioning whether country radio is overstepping its bounds and, in fact, dictating the kind of songs being created by Nashville’s songwriting community.

Are country radio’s narrow playlist squelching the creativity of Music City songwriters? Is it difficult to get a song out that doesn’t cater to prevailing trends at country radio? While some writers claim P&Is have caused them to homogenize their product, others in the creative community say the issue goes far deeper than radio.

The controversy came to the fore earlier this spring at the Country Radio Seminar (CRS), when Zomba writer Wayne Perry, author of Tim McGraw’s “Not A Moment Too Soon” and Lorrie Morgan’s “What Part Of No,” sat on a panel along with other writers and songwriters to discuss the apparent lack of diversity in country radio.

OFF THE RECORD: Perry said the lack of songwriting diversity was “very frustrating” and “saddens” him. He said, “What’s going to happen to the people that write ‘Indie’ songs?”

But not everyone believes the system is broken. McGraw’s “Not A Moment Too Soon” is a huge hit, and McGraw is not the only artist to have a hit on country radio with a song not considered “mainstream.”

The debate also touched off talk of a “songwriters’ lawsuit” (Continued on page 4)

Indie Retailers Rallying Against MAP Ruling

Sector Fears FTC Decision Could Restore Price Wars; Majors Mum On Matter

BY ED CHRISTMAN
NEW YORK—The Federal Trade Commission’s (FTC) public call for comment on consent decrees that eliminate the music industry’s minimum-advertised-price (MAP) policies will apparently be answered only by the independent retail community.

A survey of major labels, large chains, and independent labels and distributors indicated no interest in participating in the comment period, resignation that the end of MAP is a done deal, or, in the case of independent manufacturers, the feeling that the end of MAP will have no impact on them.

But Universal One-Stop in Philadelphia has picked up the banner to defend the independent retail community. The company is adding a section to its Web site, jumpguy.com, that will allow industry participants to access form letters, which can be sent to the FTC or E-mailed to the Senate committee that oversees the agency.

Universal One-Stop is also mailing a package containing the letters and other relevant information to its account base and is trying to enlist other one-stops to alert their accounts about the issue.

Frank Lipsius, VP of Universal, says, “The key thing is that there is a 30-day comment period, which we are keeping our local congressmen and senators know that this is not going to just go away.”

Retailers Say Spears Is Off To A Sizzling Start With Jive Set

See Page 10

Good Works

‘Hope’ CD For Homeless Group

BY CARLA HAY
NEW YORK—With the compilation “Hope: Mothers Helping Mothers,” CD Freedom Records is aiming to draw attention to the special needs of mothers—help from artists who are mothers themselves. A portion of the album’s proceeds will benefit Project Hope, a Dorchester, Mass.-based homeless shelter organization for women.

Bertelsmann In Online Alliance

A Billboard staff report.

NEW YORK—The new global multimedia company Terra Lyco—born from the acquisition of U.S.-based Internet portal Lyco by Terra Networks of Spain for $12.5 billion in stock—(Billboard/Bulletin, May 17)—is being eyed by BMG Entertainment parent Bertelsmann as a potent outlet for distribution of its music, books, and other entertainment assets over the Web and via wireless services.

As part of the pact announcing the acquisition of Lyco by Terra in a stock-for-stock transaction valued at $97.55 per Lyco share, the new Terra Lyco entered into what is de-(Continued on page 170)
this is what we do

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Jack Feeney, RCA Canada Exec, Dies At 80

BY LARRY LE BLANC

TORONTO—Prominent Canadian record executive Jack Feeney died at his home in Oakville, Ontario, May 18 after several months of declining health. He was 80.

During his 62-year tenure at RCA Limited (Canada), now known as BMG Music Canada, the soft-spoken and gentle Feeney signed such diverse pop artists as Dan Hill, Gino Vannelli, Ian Thomas, and Keith Hampshire; country sets the Family Brown and Carroll Baker; who dominated Canadian country music in the '70s and '80s; as well as such top Canadian country notables as Tommy Hunter, Dick Nolan, and Roy Payne. He also produced more than 70 albums for the likes of the Family Brown, V. W. Carter, and American George Hamilton IV.

"I can't even begin to tell you what my career meant to me or my career as a songwriter," says Barry Brown of the Family Brown, whom Feeney produced 12 albums. "Not only did he give support and encouragement but Jack was the first to give me constructive criticism."

"Jack brought everybody joy and happiness," says Baker. "He was so important to the development of the Canadian music industry. He was a very caring person and a gentleman. But he knew what he wanted and didn't want, and he'd let people know that."

Agrees former RCA Limited (Canada) GM Ed Preston, "Jack was a real straight shooter."

Feeney joined RCA in 1962 in the sales department, later becoming national sales manager. In 1969, he headed the company's domestic A&R department. At the same time, he was responsible for managing the company's recording studio in Toronto. He then became president of RCA Music Publishing, Sunbury Dunbar Music, while handling management of country A&R and the classics and jazz department until his retirement from the company in '74.

Long before his international breakthrough with the hit "Sometimes When We Touch" in 1977, Canadian singer-songwriter Dan Hill had briefly worked with Feeney as an artist and songwriter. When I began making my first album for GRT Records in '76, I wanted to record some songs which had been part of my Sunbury Dunbar deal," recalls Hill. "Jack was asked if he would give [the publishing] back, and he did. He was very gracious about it."

President of the Canadian Country Music Assn. In 1979 and 1980, Feeney became its executive director in '84 and retired after four years. He was appointed director emeritus, which he held until his death.

Born in Hamilton, Ontario, in 1919, Feeney is preceded in death by two sons, Owen and Jeff. He is survived by his wife, Yvonne, and three children, Patricia, Jim, and Joel.
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BY RAY WADDELL  
NASHVILLE—The live version of the ’N Sync juggernaut rolled into Music City on Mother’s Day, May 14, for its first stadium date of the group’s wildly successful No Strings Attached tour.

’N Sync ended its world tour in May having already hit the Ryman Auditorium (capacity 2,100), Gaylord Entertainment Center (capacity about 17,000 for concerts), and the Grand Ole Opry House (about 17,000), and now Adelphia (about 50,000 for concerts). The previous three shows sold out quickly. Despite a less-than-capacity crowd, the Nashville show wasn’t short on enthusiasm. Openers, including Ben Folds, 311, and Static-X, all sold out in one day, selling an unprecedented 1 million tickets that grossed in the $40 million range (Billboard, April 8).

For its part, the sold-out Adelphia Memphis market coughed up $1.5 million from less than 30,000 in ticket sales. This is the fourth ’N Sync concert Nashville has seen within the past 16 months, having already hit the Ryman Auditorium (capacity 2,100), Gaylord Entertainment Center (capacity about 17,000 for concerts), and the Grand Ole Opry House (about 17,000), and now Adelphia (about 50,000 for concerts). The previous three shows sold out quickly.

Los Angeles—Shania Twain, Eagle-Eye Cherry’s “Save Tonight,” and ’N Sync’s “Try" (EMI) went one-two-three at the 49th annual BMI Awards, held May 16 at the Regent Beverly Wilshire Hotel here. They were chosen from one of the largest sub- nomination years in the BMI’s 69-year history for the songwriting category of the year award for which Sidonie Bogle, BMI’s senior VP and general manager of BMI’s Los Angeles office, said: “We feel confident that this is a good weekend record, and that will determine what the nominees are next week.”

’N Sync is the only nominee for BMI’s “Breakthrough Artist of the Year” award and will be honored with a special BMI “strings” in a weekend-plus selling album. They performed the first three songs in marathon and even the opening notes it was apparent that the teen-pop quintet was rapidly seasoned from its warm-up arena dates, as well as from virtually non-stop touring for the past two years.

The group’s sizable vocal chops (Continued on page 170)

Nashville’s Adelphia Coliseum was the first of 14 stadiums to be played by ’N Sync and the only one that was short of a sellout. Last month, ’N Sync was at the Grand Ole Opry House (about 17,000), and now Adelphia (about 50,000 for concerts). The previous three shows sold out quickly. Despite a less-than-capacity crowd, the Nashville show wasn’t short on enthusiasm. Openers, including Ben Folds, 311, and Static-X, all sold out in one day, selling an unprecedented 1 million tickets that grossed in the $40 million range (Billboard, April 8).

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Danes Win At Eurovision

Veteran Olsen Brothers Beat Younger Acts

BY FRED BRONSON

STOCKHOLM—EMI offices in several European territories are buzz- ing. “Flying On The Wings Of Love” by Denmark’s Olsen Brothers, the winning song in the 45th annual Eurovision Song Contest, according to Benny Bach, managing director of the Copenhagen-based EMI label. The veteran act, comprising the Olsen Brothers, who started out in 1966 backing the King, and they toured Denmark, have been recording since the early ’70s and went on to represent their country in Eurovision 21 years ago. This was the first year the Olsen Brothers, who had not sold many albums, did not arrive in Stockholm imagining they would be victorious. “We had a feeling it was a good song, but we didn’t have a feeling we would win,” says Niels Olsen. His first inkling that the song was a contender came during the party hosted by Denmark three days before the ceremony. Olsen, when a journalist told the brothers how much he liked the song, “we thought if he liked it, maybe we had a chance,” adds Olsen.

The Olsen Brothers were signed to the EMI label eight years ago and have released three albums during that time. Olsen says, “It’s heroes upon heroes, ‘Wings Of Love,’” qualifying it for platinum status just days after release. In the U.K., “Flying On The Wings Of Love” will be released on the EMI/Liberty imprint on June 5, according to Mike McNally, the label’s marketing and promotions manager. McNally plans to bring the Olsen brothers to the U.K. a week earlier for a multitude of television and radio appearances to promote the single. There have already been early airplay from BBC Radio 2, according to McNally, especially from Michael Parkinson’s show host Terry Wogan, who provided the British commentary for the BBC’s broadcast of Eurovision. McNally will be responsible for the Latvian entry, “My Star,” by rock quintet Brainstorm. A release in early July is planned, and McNally is looking to bring Brainstorm to the U.K. for promotional appearances. This year marked Latvia’s first time in Eurovision, and Brainstorm’s three-day tour finish was the highest debut for a country that has yet to win. “I think the most exciting thing about Eurovision this year is to see records from Latvia, Estonia, and Russia getting such high scores,” says McNally. "Pan-European support," says McNally.

The 2000 Eurovision Song Contest, may be unique in the 54-year history of the competition for producing at least four international hit singles, says BBC music executive Jonathan King, who has also high regard for “Once In A Lifetime” by Estonian singer Ines. The four writers of the Estonian song include Pauls, Einar Laimins, Aalor Kotkas, and Jana Hallise—have been signed to edel music publishing for the world by Scandinavian man... (Continued on page 170)

Sony Acts Take Polar Music Prizes

BY KAI R. LOFTHUS and FRED BRONSON

STOCKHOLM—Sony Music had a field day at the Polar Music Prize, held May 16 in the Berwaldhallen venue and the winter garden of the Grand Hotel here. Two Sony-affiliated veteran performers, Sony Classical’s Isaac Stern and Lyricist’s Bob Dylan, were named the recipients of this year’s prize, held annually since 1992. Both received 1 million Swedish kronor, a major honor in their field. Gustav Vasa in commemoration of their individual musical achievements.

However, this year’s ceremony paid special homage to a contribution to the Polar Music Prize committee—there could not be determined before the ceremony whether Dylan would be able to attend amid his May 13-19 tour of various Scandinavian cities. He did show up, but reported to the organizers that he was “indisposed to the tour, organ- ized for 431 guests (drawn from the royal family, music industry, and national industry powerbrokers), in order to prepare for his concert in Helsinki’s Olympic Stadium on May 19.”

Neither Dylan nor Stern could be reached for comment. Nominations for Polar Music Prize winners are submitted by authors/ composers’ society Confédération Internationale des Sociétés d’Auteurs et Compositeurs et music-industry trade group the International Federation of Phonographic Industry.

The funds are derived from a donation by the late Stig “Stikkan” Andersson to the Royal Swedish Academy of Music in the memory of late music executive Jonatan “Almqvister” King, who was also vice president of the University of the Arts.

The four writers of the Estonian song include Pauls, Einar Laimins, Aalor Kotkas, and Jana Hallise—have been signed to edel music publishing for the world by Scandinavian man... (Continued on page 170)
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www.americanradiohistory.com
BY LARRY FLICK
NEW YORK—As she eyes the June 20 release of her eighth Warner Bros. collection, “Invincible Summer,” k.d. lang says she’s had a radical change of heart about how she’d like her music to be consumed.

“I used to want my music to be like a gourmet dining experience,” she says. “Now, I want it to be like water . . . a necessity.”

It’s a shift in perspective that is the result of the “making music that I’m incredibly proud of. I’ve settled into the belief that when you devote so much of your heart and soul to a piece of work that it’s OK to want the largest possible audience to hear it.”

That said, however, lang did not consciously set out to make a commercial recording—although “Invincible Summer” is arguably her most accessible offering since 1982’s Grammy-nominated “Ingénue,” which sparked the international smash “Constant Craving.”

Since then, the artist has branched out in a wide variety of pop sounds and quirky concepts, including the esoteric funk of 1985’s “All You Can Eat” and the cleverly artful theme of 1997’s ballad-driven “Drug.”

“With each record, I try to do something different, and fresh but with a thread of continuity,” lang says. “I’ve always felt like I’ve had a hard but interesting line to walk as an artist—because of the dichotomy between being a singer in the classic sense of the word and being an artist with left-of-center leanings.”

In creating “Invincible Summer,” lang aimed for a stylistic hybrid that she describes as “Brazilian surf-pop. I knew that I wanted the album to have a blend of classic summer sounds” – K.D. LANG – "I knew that I wanted the album to have a blend of classic summer sounds” – K.D. LANG –

Language Ready For ‘Invincible Summer’

Artist Describes Warner Bros. Set As ‘Brazilian Surf-Pop’

Getaway People Tour

For 2nd Columbia Set

BY JIM BESMAN
NEW YORK—The title of the Getaway People’s second album, “Turnpike Diaries”—due June 20 on Columbia—like the Norwegian group’s name, reflects the band’s near-continuous touring mode.

“We just finished a residency in the Northeast and are heading down South to the Carolinas, Tennessee, and Georgia,” says guitarist and lead vocalist Boots, who like the rest of the New Jersey-based quintet eschews awkward Norwegian last names. “After this leg, we’ll be doing the whole country, and once that’s done, we’ll do it all again and keep chuggin’ along. We’re a live band, that’s all. Our touring won’t stop. End of story.”

“Artists are antiquated,” notes Boots, whose Getaway People bandmates are keyboardist/vocalist Honda, lead guitarist/vocalist Stone, bassist/vocalist Race, and percussionist Leroy.

“We stepped in 1994, the idea was to write songs about getting away from everyday pressures through whatever means necessary to give breathing space so we can function better.”

Although the band hails from the small town of Stavanger, Norway, its lyrical content, which borrows from the persona of large-city stress carrying over from its 1998 self-titled debut disc, Boots says, “We’re interested in watching the news and following politics and what’s going on, so we have [new] songs like ‘Open Your Mind,’ which asks people to see beyond the situation right now,” he says. “But we’re not preachy, because we’re a groovy band that loves to play live. We always say that the message doesn’t come first—but the message is most definitely there. We don’t want to write about tripe, but at the same time we don’t want to ram the message down people’s throats or be preachy.”

But any message, says Boots, is secondary to the music, which remains soul and groove-oriented, influenced by New Orleans and Philadephia.

“Our commitment to support the album is made up of people in the band’s,” says Ebben.

“More of them moved themselves from Stavanger, Norway, and then we went south to arrive in Miami to record the album and then stayed. They did amazing tours with Semisonic, Dave Matthew’s, and Barenaked Ladies, and all those bands became our friends. Our push now is to continue doing the grassroots-marketing of putting them in front of kids on the road—which is how they’ve become a phenomenon and live band.”

Ebben notes that in addition to the band’s full-scale tour schedule, there have been special performances such as a pre-Super Bowl party in Atlanta and the January opening party at the Sundance independent film festival in Utah. More recently, the Getaway People played a springbreak show in March in Panama City, Fla.

The band will now perform back in Stavanger before the Dalai Lama on Sunday (21) in a concert benefitting the Worldview Rights organization, which promotes human rights and democracy.

“I worked for it for a couple years, setting up a worldwide radio station that broadcast to Tibet and Nigeria and aided in pro-democracy causes,” says Boots. “That’s obviously reflected in our lyrics. We’re trying to get as much marketing for it as possible and are appealing to American teenagers to send questions to the Dalai Lama through its Web site.”

The Getaway People will perform elsewhere in Scandinavia while there for the Worldview Rights event, prior to returning to the U.S. and “criss-crossing the country” (Continued on page 160).
Kelly Price Gives ‘Lay’ Modern Spin
Murdock Cover, Levert, K-Ci Featured On Def Soul Debut

BY RASHAUN HALL
NEW YORK—Def Soul/Island/Def Jam artist Kelly Price knows a good song when she hears one. That’s precisely why the singer/tunesmith—who has penned hits for artists like Brian McKnight, Puff Daddy, and R. Kelly—chose the Shirley Murdock chestnut “As We Lay” as the first single from her upcoming effort, “Mirror Mirror,” due June 6.

“I wanted to do a cover of [“As We Lay”] on my first album, but because of time constraints I wasn’t able to,” says Price, whose 1996 debut, “Soul Of A Woman,” sold 1 million units, according to SoundScan. “I’ve always thought it was an amazing song, and I wanted to do it right. I wanted it to have the same authenticity that the Roger Troutman-produced original had. That’s why I had Shep Crawford produce it.”

Radio seems to agree. “ ‘As We Lay’ is a hugely popular song, and [Price] has maintained its integrity and added her own essence,” says Helen Little, operations manager at WUSL, Philadelphia and director of urban programming for AFMP.

The video for “As We Lay” was shot by Chris Robinson and will be serviced to the major video outlets the week of May 15.

Known for her heartfelt ballads, Price changed the pace a bit by releasing the midtempo “Love Sets You Free” as a promotional single. Proceeds from the Denise Rich-written, ten-minute, which was released during Black History Month, are being donated to her son’s cancer research.

“Rich gave me the opportunity to make it my own—something songwriters rarely do,” says Price, who is published by Big Beautiful One/ASCAP. “We both just loved the voice for the disease, so we thought it was fitting. Recording the song also gave me the opportunity to meet members of the Def Soul family I had yet to meet.”

“Love Sets You Free” is currently No. 32 on the R&B/Hit-Hop Singles & Tracks chart.

“Mirror Mirror” is Price’s first release on Def Soul. Price came over from T-Neck after suing the label and others for breach of contract and interference with other recording opportunities (Billboard, March 18, 1999). The transition was not an easy one for Price.

“I was a little nervous when mak-

(Continued on page 24)

One-Man Play Examines Life Of Bill Graham:
He’s Back To Being Just Prince Again

USUALLY AMONG THE Music industry’s most colorful figures, concert promoters are sel-


doms the subject of biographical writing. The big excep-


tion was the legendary Bill Graham, whose life is examined onstage via “Bill Graham Presents” at the Canon Theater in Beverly Hills, Calif. Gra-


hem was the subject of the 2000 L.A. Times Bestsellers list and was shot in 1991, in a helicopter crash as he returned home from promoting a Huey Lewis & the News concert.

Starring Ron Silver as Graham, the 90-minute one-man play takes place late one night in Graham’s Marlin County, Calif., home office after he’s received an MTV award.

(Although the play does not specify the year, Graham won an MTV award in 1986 in recognition of his work with Amnesty International. On a picketer note, Graham makes much of Eric Clapton making art out of tragedy via “Tears In Heaven,” although the song didn’t come out until shortly after Graham’s death.)

The play revolves around Graham, who had a solo show at the Getty Museum, was a no-show at the MTV Awards, and his sur-


rogate son, Mick Jagger, who is deciding whether Graham will remain the national pro-


moter for the Rolling Stones’ upcoming tour after a competitor has put in a higher bid.

Silver works wonders with the material, much of it rich in description and color but often painfully unable to glide from one topic to the next without awkward segues. For example, Carlos Santana, whose fortunes were tremendously tied to Graham’s, is mentioned virtually only as connective tissue between Graham recalling the joy he felt in high school dancing at the Palladi-


um and the thrill of presenting seminal acts at his groundbreaking Fillmore venue.

The play also shows Graham caught in a music-


al quandary—how to promote his promotion company Bill Graham Presents continued (and continues) to present top current names, his musical tastes were stuck in the 60’s—he describes Led Zeppelin’s music as a “living, breathing, breathing” and the “most perfect rock album ever made.”

“Warm” and “fuzzy” were two words seldom used to describe Graham, and this play shows why. Passionate and whip-smart but prickly as a porcupine, Silver’s Graham is a fascinating char-


acter but one you’d much rather observe from a distance. Popping Halcion like breath mints and

ingesting a “magic cookie” laced with the hallu-


cinogenic THC, Graham descends so steeply into the dark night of the soul that you wonder how he actually got business done if he visited the abyss frequently.

Graham seemed so prepossessed and deter-


mined to do this on his own way. I couldn’t help but wonder if he would have sold his company to SFX, which acquired it in 1997, if he were still alive. I have to believe not—at least not so early. In fact, I think he would have been leath to such a monolith to come near his field.

The play’s run has been extended to June 4 in Los Angeles. The producers are eyeing a move to New York (possibly off-Broadway) this fall.

Marc Nathan has been named VP of A&R for Jimmy and Doug’s Farmclub.com. Nathan, who was formerly senior director of A&R for Universal Records, has signed Austin, Texas-based Dynamite Back to Farmclub.com.

Jewel and Carole King will perform at a May 31 fund-raiser for the Natural Resources Defense Council. Taking place at UCLA in Los Angeles, the event will raise money for the 30-year-old environmental group. . . Lora Fabian will per-


form on the “Today” show May 30, the morning of her Columbia Records album’s release. . . ZZ Top has canceled the final leg of its 30th-anniversary tour because bassist Dusty Hill’s being diagnosed with Hepatitis C. The leg was slated to start June 3 in Manchester, England.

The Artist Formerly Known As Prince has announced that he will now be known again as Prince, making him the Artist Formerly Known As the Artist.

Kelly Price

BY ROBYN REUBIN
NEW YORK—The soulful singer and songwriter Kelly Price has released her second album, “Mirror Mirror,” on Def Jam/Island/Def Soul.

Price’s debut album, “Soul Of A Woman,” sold one million units and spawned hits for artists such as Brian McKnight, Puff Daddy, and R. Kelly. "As We Lay" was the first single from that album.

Price’s second album features the song “Love Sets You Free,” which was written by Denise Rich and produced by Shep Crawford. The video for the song was shot by Chris Robinson and will be serviced to major video outlets the week of May 15.

Price’s “Mirror Mirror” is due June 6.


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Artists & Music

After European/Canadian Success, Columbia's Fabian To Hit U.S.

BY CHUCK TAYLOR
NEW YORK—It's not often that a label so believes in breaking an artist that it offers a consumer guarantee: Love it or return it for a full refund.

With Lara Fabian's eponymous U.S. debut, Columbia Records, for the first time, is offering just such an incentive to inquiring buyers. If not enchanted, they may return the disc—due in stores May 30—to the record company within five days for a refund.

"We're so confident in this artist and the record that we're making this guarantee," says Tom Donnar, Columbia's senior V.P. of sales.

But Fabian is far from your average new chanteuse. The Belgium-born singer/songwriter has already a serious star in Canada and the French-speaking territories of Europe, where she's sold 6 million copies of her four projects in the past two years, including "Lara Fabian Live," which debuted at No. 1 on the French album chart.

Her latest disc was released in Canada and French territories in November 1999. It has sold 700,000 copies in those areas, according to the label.

The set comprises 13 songs focusing on personal strength and the stages of love, replete with heart-plucking ballads and a handful of manic dance cuts.

The first single, the uptempo romp "I Will Love Again," produced by Mark Taylor and Brian Rawling, (Rher, Enrique Iglesias), is already catching fire at top 40 and AC radio, while on Billboard's Hot Dance Music/Club Play chart it has climbed to No. 1. It peaked at No. 5 on Hot Dance Music/Maxi-Singles Sales earlier this month and is currently at No. 9.

Says Fabian, "Having success in America is the cherry on the sundae for me. I hope people will find sincerity and authenticity in my music. There are a lot of different things on the record, but the common denominator is that they all represent who I am. I was challenged on this album, and as a result there was a lot of evolution going on. That's what I want people to be left with—it's all me."

Given her lifelong drive toward success, Fabian is going to wear herself out exposing her music to the masses. She was born in Belgium, the child of a Sicilian mother and a father from Brussels, and was raised there and in Italy. She grew up speaking Italian and quickly learned French, then English (and has since recorded in Spanish, too).

At 8, Fabian began formal lessons at the Royal Conservatory of Brussels and continued her studies for 10 years. By 14, she was performing for money. In 1991, she released her first album in her new homeland of Canada, and it was produced by and written with Rick Allison.

The set sold 100,000 copies over three years as she extensively touring a contract came her sophomore set, "Carpe Diem," in 1994, which has moved some 800,000 copies to date. In 1997 came "Pure," which effectively broke her with sales of 2 million in France alone, where she also began steadily touring.

By this point, U.S. labels had taken notice of the artist's abilities and success, and a bidding battle began. For her decision to sign with Sony's Columbia, Fabian says, "There I was sitting in front of [Sony Music Entertainment chairman/CEO] Tommy Mottola, and he's telling me I should have no doubts.

"He said, 'Tell me one reason why you wouldn't want to be signed here,'” because I had some animated conversation with him about it. It was probably the first time he had some unknown "Who is she?" artist wondering about signing a contract with Sony Music," Fabian says.

"But he explained to me that if you walk down a street with 50 pizzazzers on it, would you try and open a new one? You'd approach the most powerful one and bring in your recipe and be successful within that machine," she says. "That's when he effectively talked me into it."

The label teamed her with prominent industry names like Walter Afanasieff and Patrick Leonard, and she began recording her album. Fabian is involved in co-writing 90% of it. Early this year, Columbia started its promotional push with a high-gloss audio/video package, sent to 1,200 key retail people, followed by live showcases in New York and Los Angeles.

"The response to that alone was overwhelming. She is truly gifted and has such a broad appeal, which came across immediately," says Marsha Eddeedstein, VP of product marketing at Columbia.

"Then we sent double-vinyl and CD singles to clubs" for "I Will Love Again," which is now being worked to top 40, hot AC, AC, and crossover radio—where early response is promising.

"Her range and her vocals are incredible—just a beautiful voice," says Mark Hamlin, PD of AC WNND Chicago. "She absolutely suits the flow of the radio station, and reaction has been great."

On the retail side, Mark Reif, a buyer at Compact Disc World, notes, "She's going to be something special. Lara is definitely not one of the teeny-boppers, and there's another whole element with the songwriting. She really knows how to sell a song like few out there."

Coming up, Fabian will appear May 30 on the "Today" show as part of its outdoor concert series, "The View" on June 1, and "Donny & Marie" in mid-June.

Interest has also been expressed by CNN's "Showbiz Today" and "Access Hollywood," "Entertainment Tonight," Fox News Network, and the new women's television network Oxygen, as well as a number of consumer magazines.

In addition, serious discussions are under way for a Carnegie Hall appearance in mid-September.

In the meantime, Fabian continues her own steady quest toward growth and forward thinking.

"I've been through such an evolution in these past few years. The growth has been inestimable," she says. "I never thought music could also bring you personal growth, but it truly has."

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Produced by Mark Wright
Three tracks produced by Frank Liddell
"It was a dream," says John Stephens, the band's front man. "The crowds have been over-the-top enthusiastic for the band. We sold out a 900-capacity club in 40 minutes."

With their combination of hard-rocking guitar licks and drumbeats, mixed with a definite love of well-crafted, thought-provoking lyrics, the members of Neve are positioning themselves as an alternative to mainstream pop and rock music.

"What I've seen from the road is that the kids are getting fed up with the extremes of bubble-gum pop and hardcore rock," Stephens says. "We're somewhere between the Backstreet Boys and Korn. We just did a tour with Stroke 9 and Vertical Horizon, and the success of Vertical Horizon's song is a sign that kids like bands that play their own instruments and sing their own stuff.

U.S. audiences have already had the chance to hear the band via the soundtrack to "The Faculty," which featured Neve's first single, "It's Over Now." Produced by Matt Serletic (matchbox twenty, Edwin McCain), the single went to top 40, hot AC, and into A stations May 16.

Another song, "Skyfall," appears on the soundtrack to "Here On Earth." Additionally, the band has been a part of the Jolly Rancher Rocks Hard Rock Cafe tour since March 2. Along the way, the band has participated in the No Our Town program, which involves a series of appearances at local schools promoting nonviolent conflict resolution.

"We tie in with the local top 40 station and the band plays after the motivational speaker," says Pam Edwards, VP of Portrait Records. "By the end of this tour, we'll have reached 70,000 kids."

Edwards adds, "It's been a blast. These kids are so happy that the band has come, and they're so into the music."

Stephens agrees. "It's a cool way to stand up against something that we think is a crucial element in the band's success."

"In all, it will continue to be involved with its official Web site, net neve, which offers tour info, fan bulletin board postings, and exclusive photos. According to Edwards, the site has been a crucial element in the band's success.

"The band has done a lot of the legwork," she says. "They've always been very active on their Web site from day one, and that's why they have so many loyal fans."
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Artists & Music

Top Acts, Execs Gather In Nashville For Gospel Music Week

NASHVILLE—Nearly 1,400 registrants joined artists, label executives, promoters, and other industry professionals for Gospel Music Week 2000, held April 16-20 at the Nashville Convention Center. The confab showcased many of the top acts of the Christian/gospel music industry—which grew by 11.5% last year—and shined the spotlight on promising newcomers. The festivities concluded with the 31st annual Gospel Music Assn. (GMA) Dove Awards at the Grand Ole Opry House.

American Songwriter magazine presented “Songs & Stories of Faith II” at Nashville’s historic Bluebird Café. Hosted by Steven Curtis Chapman, the evening featured some of Christian music’s top singer/songwriters. Pictured, from left, are ASCAP assistant VP Dan Keen; Bill Gaither; Grant; Gil; U.S. Sen. John Ashcroft; R.Mo.; Gloria Gaither, Smith; and ASCAP senior VP Connie Bradley.

Bill and Gloria Gaither were named songwriters of the century at ASCAP’s 22nd Christian Music Awards dinner held at the Richland Country Club. This was the first time the award has been given in ASCAP’s 86-year history. During the evening, Michael W. Smith and newlyweds Amy Grant and Vince Gill performed some of the Gaithers’ classic songs. Pictured, from left, are ASCAP assistant VP Dan Keen; Bill Gaither; Grant; Gil; U.S. Sen. John Ashcroft; R.Mo.; Gloria Gaither, Smith; and ASCAP senior VP Connie Bradley.

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British band Delirious was honored during the GMA’s special awards banquet with the International Award. The Sparrow Records group received the honor for its impact on the Christian marketplace. Pictured at the banquet are the group’s manager, Tony Patolo, left, and Delirious lead vocalist/guitarist Martin Smith.

Daywind Records trio Greater Vision, Dove nominees in the Southern gospel album and song categories, visited backstage with Dove Awards hostess Katie Lee Gifford. Pictured, from left, are Rodney Griffin, Gifford, Gerald Wolfe, and Jason Waldroup.

Sandra Payne, left, visited with fellow artists Bryan Duncan and Natalie Grant during a break in the video taping sessions during Gospel Music Week. Payne was among the industry newcomers previewing new projects during the week.


Curb Records trio Selah won the Dove Award for inspirational album of the year for its debut project, “Be Still My Soul.” Pictured backstage at the Dove Awards, from left, are the album’s co-producers, Jason Kyle, and Selah members Nicol Smith, Todd Smith, and Allan Hall.

ForeFront band Audio Adrenaline took home the Dove Award for best rock- recorded song of the year for “Get Down” from its debut album, “Undone.” Pictured, from left, are Audio Adrenaline’s Will McGinniss, Ben Cissell, Tyler Burkum, Mark Stuart, and Bob Hurdman.

During Gospel Music Week, Kirk Franklin’s “The Nu Nation Project” was certified platinum and Trin-i-tee 5:7’s self-titled debut album was certified gold. To thank him for his support of gospel music, both acts presented GMA president Frank Breeden with plaques. Pictured, from left, are Franklin; Breeden; and Trin-i-tee 5:7’s Adrian Anderson, Angel Taylor, and Chanel Haynes.

Following the Dove Awards, Point Of Grace member Shelley Breen visited with Kurt Warner, left, St. Louis Rams quarterback and 2000 NFL and Super Bowl most valuable player, and Jeff Fisher, head coach of the 2000 American Football Conference champions the Tennessee Titans. Fisher and Warner were presenters during the Dove Awards.

Thrill Jockey Set Shows Evolution Of Trans Am Band

BY JONATHAN COHEN


The 17-track disc offers a revealing view of the evolution of a band whose catalog has been influenced by everyone from vintage rockers such as ZZ Top and Rush to the pre-new wave synthesized sounds of Kraftwerk and Devo. It's a peculiar combination that results in supercharged live shows and has helped make Trans Am one of the more popular independent rock outfits of recent years.

"Everyone is always asking us for these songs, most of which were available in such a limited quantity," says multi-instrumentalist Phil Manley. "We made a list, and thought it would make a great collection. We were surprised at how much sense it made over the course of one disc."


Although Trans Am's most recent studio set, last year's "Futureworld," revealed a distinctly early-'80s, European electronica sensibility, Manley says the band is moving away from that sound. In fact, Trans Am's fifth studio album, "Red Line," is already complete and is set for a Sept. 6 release on Thrill Jockey.

"It's totally psychedelic," Manley enthuses about the 21-song, 73-minute affair, which will be issued on a single CD and double-vinyl and took the band nearly a year and a half to complete.

With a new disc on the way so quickly, Thrill Jockey, whose catalog is distributed by Touch & Go, is being careful not to oversaturate the market for Trans Am with "You Can Always Get What You Want."

"We can keep the record at a lower list price by handling the distribution ourselves," says label head Bettina Richards. "We think this will be a nice catalyst for the studio album."

The album, which will be available internationally through Thrill Jockey's numerous licensees, goes to college stations June 20 and will be serviced to regional alternative specialty shows and public radio.
ing the transition to Def Soul, because I had never worked with any-
one at Def Soul," says Price, who was nominated for a Grammy with Whit-
ney Houston and Faith Evans for Houston's "Heartbreak Hotel." "I was 
very open with them in the begin-
ing, and now everyone here is really 
behind my project 100%. I have 
great family here.

The Def Soul family feels the same 
way as they prepare to promote this 
album. "Our plan was to reintroduce 
Kelly Price to the public," says 
Chonita Floyd, senior director of 
marketing for Def Soul.

Floyd continues, "Love Sets You Free" was an appropriate format 
to reintroduce Kelly. Kelly's new image 
will emphasize her beauty and 
how much weight she has lost."

Price enlisted the help of some 
famous friends for this project. 
Ger-
ald Levert and K-Ci & JoJo fame are featured on "All I Want Is You."
"That song was written last summer," says Price, who is planning 
touring with Levert and K-Ci & JoJo 
in the fall. "It was always written in 
three parts.

K-Ci was also featured on "Mir-
ror Mirror," on the brief but stirring "National Anthem (Interlude)."

"The interlude was Shep Craw-
ford's idea," says Price. "It's comical 
but also leads in really well to 'She 
Wants You'. How many women stand 
in front of men on Sunday afternoon 
trying to get their attention while 
the football game is on?"

"When we were deciding on the 
main part I knew it had to be Rob 
[Kurth], because he has that attitude 
that was perfect," she adds. 

Retail outlets have high hopes for 
"Mirror Mirror."

"There is easily six singles that 
Def Soul can work on this album," 
says Sony Askev, urban music buyer 
for Musseland. "I expect this album to 
have a very strong first week. It 
should continue to do well for seven 
or eight months if worked right."

Radio is also looking forward to 
Price's new set. "We've finally 
get-
ing comfortable with her as an 
artist," says Little of Price, who 
has had tremendous success on 
WUSL with "It's Gonna Rain" off 
the "Life" soundtrack. "She's offer-
ing a lot more emotion and texture 
on this album. R&B is extremely 
hot right now. Listeners seem to be 
really getting into good R&B, and 
Price falls into that perfectly. It's 
her time."

The timing does indeed seem 
right. Price made an appearance on 
BET's "20th Anniversary" celebration, 
which aired May 6, in support of 
the cable station and her new 
album. Price will also be a part 
of a Black Music Month special to 
aired on the WB channel in June. In 
addition to Price's performing on television, 
she looks to spread her wings into 
other aspects of the entertainment 
industry.

"I would love to act," says Price, 
who is managed and booked by the Atlanta-
based Pro Music Management. 
"I think I'm enough of a drama queen 
that someone will want me."
On April 29 2000
over 40,000 in attendance

Equality Rocked
thanks to
The Human Rights Campaign Foundation

and those who made it possible, especially the performers:

Albita, Kenny Aronoff, John Beasley, Garth Brooks, Mark Browne, Julie Cypher, Ellen DeGeneres, Laura Dern, Melissa Etheridge, Michael Feinstein, Tipper Gore, Anne Heche, Kristen Johnston, Chaka Khan, Nathan Lane, kd lang, George Michael, Kathy Najimy, Pet Shop Boys, The Perri Sisters, Tim Pierce, John Shanks, Rufus Wainwright

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Music, Inc.

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Shelly Peiken
Hidden Fun Music, Inc.
Sushi Too Music

AMAZED
Mary Green
Chris Lindsey
Aimee Mayo
Careers-SMG Music
EMI Publishing, Inc.
Golden Wheat Music
Silverkiss Music
Songs of Nashville
DreamWorks
Warner-Tamerlane
Publishing Corp.

AMERICAN WOMAN
Randy Bachman (SOCAN)
Burton Cummings (SOCAN)
Jim Kale (SOCAN)
Garry Peterson (SOCAN)
Shidleagh America Music
Unichappell Music, Inc.

ANGEL
Sarah McLachlan (SOCAN)
Sony/ATV Songs LLC

ANYTHING BUT DOWN
Sheryl Crow
Old Crow Music
Warner-Tamerlane
Publishing Corp.

BABY, I NEED YOUR LOVING
(10th Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

BACK 2 GOOD
Rob Thomas
Bidinis, Inc.
EMI-Blackwood
Music, Inc.

BLACK BALLOON
EMI-Virgin Songs, Inc.

THE BOY IS MINE
(2nd Award)
Brandy
Rodney Jerkins
Bran Bam Music
EMI-Blackwood Music, Inc.

CAN'T TAKE MY EYES OFF OF YOU
(5th Award)
Bob Crewe
Bob Gasco
EMI-Longitude Music
Seasons Four Music

CELEBRITY SKIN
Billy Corgan
Eric Erlandson
Courtney Love
Echo Echo Tunes
Mother May I Music

CRUEL SUMMER
Sara Dallin (PRS)
Sibbhan Faine (PRS)
Karen Woodward (PRS)
Warner-Tamerlane
Publishing Corp.

CRUSH
Andy Goldmark
New Nonpareil Music
Warner-Tamerlane
Publishing Corp.

THE DOWN TOWN
Travis Meeks
Scroogew Music
Warner-Tamerlane
Publishing Corp.

GOT YOU (WHERE I WANT YOU)
James Book
Nick Lucero
Adam Paskowitz
Peter Perchazar
Chooch and Hooch Music
Ensign Music

I WILL REMEMBER YOU
Seamus Egan
Sarah McLachlan (SOCAN)
Seamus Egan Music
Sony/ATV Songs LLC

I'LL NEVER BREAK YOUR HEART
Albert Manno
Eugene Wilde
Dissian Publishing
ECG Music Publishing
Zomba Songs, Inc.

I'M YOUR ANGEL
R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

IF YOU HAD MY LOVE
Fred Jerkins
Rodney Jerkins
Jennifer Lopez
Cory Rooney
Core Triumph Publishing
EMI-Blackwood Music, Inc.
Ensign Music

IN THE MIDST OF LIFE
Cori Tiffani
Fred Jerkins Publishing
Nuyorican Publishing
Rodney Jerkins Productions, Inc.
Sony/ATV Songs LLC

IN YOUR HOUSE
Kool & The Gang
Emory Gordy Jr.
American Music
EMI-Blackwood Music, Inc.

INSIDE OUT
Max Collins
Tony Fagenson
Jon Siebert
Fale and Jaded Music
Less Than Zero Music
Southfield Road Music

IT'S NOT RIGHT BUT IT'S OKAY
Fred Jerkins
Rodney Jerkins
EMI-Blackwood Music, Inc.
Ensign Music

JUMPER
Kevin Cadogan
Bray Margreaves
Stephan Jenkins
Arion Salazar
EMI-Blackwood Music, Inc.

KARLIE
Kari Kellgren
EMI-Blackwood Music, Inc.

LIFE
Jody Watley
Amorita
EMI-Blackwood Music, Inc.

LIVING IN SIN
Ronny Heffel
EMI-Blackwood Music, Inc.

LULLABY
Bob Crewe
EMI-Longitude Music
Seasons Four Music

MINE
Frankie Beverly
EMI-Blackwood Music, Inc.

MOTHER MAY I
Courtney Love
Echo Echo Tunes
Mother May I Music

MOMENT OF TRUTH
Elvis Costello
EMI-Blackwood Music, Inc.

NEVER GO BACK AGAIN
Jimmy Webb
Alma Paulette
EMI-Blackwood Music, Inc.

ONE MINUTE TOO LONG
Barbara Mandrell
ECG Music Publishing
Zomba Songs, Inc.

PROMISE
Lil Lu
EMI-Blackwood Music, Inc.

PUNishment
Samantha
cly Co.

R.I.P.
Andrew Gold
EMI-Blackwood Music, Inc.

SAY IT AIN'T SO
Frankie Beverly
EMI-Blackwood Music, Inc.

SONGWRITER OF THE YEAR
Shania Twain

THE DOWNTOWN
Travis Meeks
Scroogew Music
Warner-Tamerlane
Publishing Corp.

GOT YOU (WHERE I WANT YOU)
James Book
Nick Lucero
Adam Paskowitz
Peter Perchazar
Chooch and Hooch Music
Ensign Music

HEARTBREAK HOTEL
Karin
Soulshock
EMI-Blackwood Music, Inc.

HEAVY
Ed Roland
Sugarfuzz Music
Warner-Tamerlane
Publishing Corp.

I DON'T WANT TO WAIT
(2nd Award)
Paula Cole
Ensign Music

I'LL NEVER BREAK YOUR HEART
Albert Manno
Eugene Wilde
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Samantha
cly Co.

R.I.P.
Andrew Gold
EMI-Blackwood Music, Inc.

SAY IT AIN'T SO
Frankie Beverly
EMI-Blackwood Music, Inc.

SONGWRITER OF THE YEAR
Shania Twain
AWARDS

PUBLISHER OF THE YEAR

EMI Music Publishing

LAST KISS
(Wayne Cochran
For Kox Music, Inc.
Trio Music Co., Inc.)

LET ME LET GO
(Little Shop of
Morgansongs)

LIVIN" LA VIDA LOCA
(Robi "Draco" Rosa
A Phantom Vox Corp.
Warner-Tamerlane
Publishing Corp.)

LUCHAR
(Shawn Mullins
EMI-Blackwood
Music, Inc.
Roadieodie Music)

MANY I FEEL LIKE A WOMAN
(Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram International, Inc.)

ME
(Paula Cole
Ensign Music
Corporation)

MY FATHER'S EYES
(Eric Clapton (PRS)
Unichappell Music, Inc.)

MY FAVORITE MISTAKE
(Sheryl Crow
Jeff Trott
Mutt Music)

NEVER THERE
(John McCrean
EMI-Blackwood
Music, Inc.
Stamen Music)

NO SCRUBS
(Kevin "Shekspere"
Briggs
Hitco Music)

ONE
(Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music)

PLEASE REMEMBER ME
(Will Jennings
Blue Sky Rider Songs)

PRETTY FLY
(Dexter Holland
Underachiever Music)

REAL WORLD
(Rob Thomas
EMI-Blackwood
Music, Inc.)

RECOVER YOUR SOUL
(Elton John (PRS)
Warner-Tamerlane
Publishing Corp.)

SAVE TONIGHT
(Eagle-Eye Cherry
Warner-Tamerlane
Publishing Corp.)

SECRET PROGRAM
(John Frusciante
Anthony Kiedis
Guillermo
Mobbetheblame
Music)

SOMEDAY
(Craig Bullock
Stan Freiberg
David Kahne
Murphy Karges
Marc McClain
Joseph Nichol
Rodney Sheppard
EMI-Blackwood
Music, Inc.)

THEY DON'T KNOW
(Jon B
Tim Kelley
Bob Robinson
Songs of DreamWorks
Sony/ATV Songs LLC)

WHEN YOU BELIEVE
(Kenneth "Babyface"
Edmonds
Songs of SKG)

WHY I'M HERE
(Doug Eldridge
Thomas Flowers
Ric Ivanisevich
Fred Nelson, Jr.
Oleander Noise Music
Songs of Universal, Inc.)

WILD WILD WEST
(Kool Moe Dee
Zomba Songs, Inc.)

WRITE A JAM
(David Foster
One Four Three Music
peermusic ltd.)

TORN
(Annie Preven
Universal-Songs of
PolyGram International)

TO LOVE YOU MORE
(Dave Brubeck
One Four Three Music
peermusic ltd.)

SHE'S SO HIGH
(Tal Bachman (SOCAN)
EMI-Blackwood
Music, Inc.)

SHAMMER
(Carl Bell
Dange Pig Publishing
Universal-Songs of
PolyGram International, Inc.)

SLIDE
(Steve Parkhouse
EMI-Virgin Songs, Inc.)

SOMETIME
(Jorgen Elffors (SWE)
Cangers, BMI Music
Publishing, Inc.)

SPECIAL
(Doke Epikson
Steve Marker
Butch Vig
Irv Bevy, Inc.
Vibecrusher Music

THAT DON'T IMPRESS ME MUCH
(Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram International, Inc.)

TRULY, MADLY, DEEPLY
(Dave_FAILURE
Darren Hayes (APRA)
Daniel James (APRA)
EMI-Blackwood
Music, Inc.)

WHAT'S THIS LIFE FOR
(Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music)

YOU'RE STILL THE ONE
(Spencer Tugend
Loon Echo, Inc.
Universal-Songs of
PolyGram International, Inc.)

YOU'VE GOT A WAY
(Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram International, Inc.)

YOU'VE LOST THAT LOVIN' FEELIN'
(Dave_epikson
Barry Mann
Phil Spector
Cynthia Weil
UBKCO Music, Inc.
Mother Bertha
Music, Inc.
Screen Gems-EMI
Music, Inc.)

SONG OF THE YEAR

Save Tonight
written by
Eagle-Eye Cherry

published by
Warner-Tamerlane Publishing Corp

COLLEGE SONG OF THE YEAR

Pretty Fly (For A White Guy)
written by
Dexter Holland

published by
Underachiever Music

VISIT US AT BMI.COM®
Country Rascals.

Nashville-based country group Rascal Flatts consists of two former members of Cheyenne Wright’s group, which consists of two former members of Nashville-based Country music’s next big thing. They have been hit in its 20s, and the video for the song has been released.

Soul Searching: Pop vocal group SoulDecision has already had a hit in its native Canada with the song “Faded,” which was No. 1 on the Canadian SoundScan Singles sales chart earlier this year.

The group’s debut album, “No One Does It Better” (MCA Records), will be released June 20 in the U.S. “Faded,” the album’s first single, has been serviced to top 40 stations. Most of the songs on the album are about relationships, says soul Decision’s Ken Lewko. “Everyone can relate to these songs. Everyone falls in and out of love.” Tour plans for the group include an opening-act slot on Christina Aguilera’s Canadian tour in July.

The Sound of Silence: German alternative rock band Einstürzende Neubauten has developed a cult following for its experimental approach to music. The band celebrates its 20th anniversary this year with its new album, “Silence Is Sexy,” set for a U.S. release June 20 on Mute Records.

Bandleader Blixa Bargeld says of the band’s history, “Our first five years were 100% spontaneous. The latest live appearances have been to a certain extent, stage-managed. I don’t think it’s necessarily a bad thing to stage-manage your shoes. It’s a more way of doing things.”

He adds that “Silence Is Sexy” is a “new departure... the lyrics on this album are apparently comprehensible.”

The band is currently touring Europe. U.S. tour plans are still underdetermined. In the meantime, the album’s first single is “Sabrina,” and the video for the song has been released.

The regional round-up

Luck of the Irish: Irish rock singer/songwriter Paddy Casey received critical acclaim for his album “Armen (So Be It)” when it was released in Europe last year. Now set for a U.S. release June 6 on Columbia Records, the album will be supported by a North American club tour, which begins June 19 in Providence, R.I. Other tour dates are June 21-24 in Cambridge, Mass.; June 19-
The following artists have gone out of their way to keep Musicians’ Assistance Program alive. We thank them for their generosity.


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LUCY PEARL

Pearl Lucy
Pitts, Raphael Saadiq, Dwayne Robinson, Al Shafeek, Mohammad
Pickles/Beyond Music 63985-78059

The Groove Machine, the heavy-
ly media-touted teaming of Raphael Sabud (Tony Toni Tone), Dwayne Robi-
son (E-V) and Shafeek Mohammad (A Tribe Called Quest) hasn't
brought a hybrid of his on the Family Stone/Run-Us-rud, R&B, funk,
and hip-hop that's a refreshing respite (from today's line-up)
The resulting creative freedom—com-
plete with catchy hooks, real instru-
mentation, rock keyboards, and Sha-
du's and Robinson's still-distinctive
voices—provides a little something
for everyone. Very much a single
"Stare Tonight," the lone and mellow,
"Everyday" and the funky "Don't
Mess With My Man" are among the
pearls of musical vixen. Wendum to be
the total scene of the rest is the setting
on all cylinders!

first single, "Separated." Radio loves
the relationship-geared-horribly-wrong
track. This is Lucy No. 4 on the Hot
R&B/Hip-Hop Singles & Tracks chart. Avant's tenor
inflections work well with the
piano-driven track. Really, "My Thoughts"
shows the many sides of the Clevel-land-based singer. Avant's
trios and trio are laced with the past with his orchestral over
René & Angela's "My First Love." Feat-
uring the impressive Ketiya Wat-
ter, an interview with Neill Fann. The qual-
ity of the material outstrips the
meticulous production—gives "After-
glow" the fresh feel of a brand-new
recording. It's testament to the band's
savvy, trend-free approach to songwriting
that music like the running,
up-tempo "I Am Love" and the
breezy strummer "Help Is Com-
ing" sound like hits waiting to happen.
It's a firing career coda for a band
that ended its run too short far too.

the song is accentuated by a beauti-
fulelling arrangement. The succu-
bus "Ooh Ash is a definite mood-setter
Avant has already drawn comparisons to
crossfire crooner R. Kelly, Hay's
singer's "thoughtful" sounds
will see similar success.

VITAL ISSUES

JOHNNY CASH

Lost Love Good Murder
PRODUCERS: Johnny Cash, Steve Burtke, Al
erie
Columbia Legacy C3K 63809

In this creatively assembled package
overseas by The Man No. 1, Legacy
examines more than 40 years of Cash's
takes on the three most emotion-packed
issues facing human existence.
The three CD set, also available for
purchase individually, encompasses Cash's
eight Sun recordings as well as
most recent work with producer Rick
Rubin at American Records—the
latter being work that creativity
Cash's career, introducing him to a
whole new generation of fans.
The work is impeccable, and
the thematic arrangement
arranges the set from the
introduction: "If It Ain't
True..."

R&B/HIP-HOP

AVANT

My Thoughts
PRODUCER: Stevie "Stevie" J

Magic Johnson MCA 4764

Call it being in the right place at
the right time. Magic Johnson Music/RCA
a new upcoming R&B artist, Avant
and Stevie J and A&R with audiences in

ALBUMS

SPOILT RELEASES: Defaced by the reviews editor to draw special attention on the basis of musical merit and/or Billboard chart potential. VITAL ISSUES: Reviews albums of special artistic, archival, and commercial interest, and outstanding collec-
tions of works by one or more artists. PICKS! -> New releases predicted to hit the top half of the chart in the corresponding week. CRITICS CHOICES -> New releases, regardless of chart potential, highly recommended because of their musical merit.

MUSIC TO MY EARS -> New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums available in the U.S. are eligible. Send review copies to Michael Paukota, Billboard, 1515 Broadway, New York, N.Y. 10036. Send county albums to John Lantott, 1714 Vern Valley Road, Louisville, Kentucky 40216. Send foreign albums to Barry Stanger, 120 42nd Street, New York, N.Y. 10018. Include a self-addressed, stamped envelope.

(Continued on next page)
**WORLD MUSIC**

**ZULU HEARTBEAT**

**PRODUCERS:** Simon Zagoski-Thomas

**NEW ALBUM:** 479

Despite the fact that every song on this album is sung in Zulu or Sotho or both, the instruments and arrangements are influenced by jazz and rock. "Zululand," a recording of the Zulus that have been in the United States for nearly a decade, is a rare jewel that shines and shines throughout this stunning album.

**CLASSICAL**

**ZAHN WERNER HENZE: Piano Concerto No 2, Telemanniana**

**ROCK-POP**

**SLIM & THE SUPPER ANGELS**

**PRODUCERS:** Howard "Slim" Hunt, James Ruel, Jerry Fowlkes

**MC7 015**

Quartet patriarch Slim and the Supper Angels continue to defy the hands of time on this knockout offering that will assure the band's as well as the leader's place in the year-plus recording career. The Rev. Howard "Slim" Hunt's voice is still powerful enough to hold entire auditoriums rapt. It's also edged with just enough grit to bear a testament to the millions of miles he's traveled down the gospel road. Just as amazing is Hunt's songwriting prowess, which has never been greater.

The album's title-song, co-written by Hunt and group member Greg Kelly—combines verses rendered in moving recitation with a million-dollar chorus and hook that bear all the earmarks of a smash hit, as well as an enduring gospel classic of the Top 100. Slim's rock is hard and steady as ever. Anyone who has not heard of this new, serious, straight-ahead, rockin' five-piece band need look no further. This is the real thing.

**NEW AGE**

**PATRICK LEONARD**

**Rivers**

**PRODUCER:** Patrick Leonard

Uninterrupted 4609

Patrick Leonard has written songs with Madonna and toured with the Jacksons, but none of that prepares you for the songs on "Rivers." They're complex, perhaps, its tunelessness. On these pastoral instruments, Leonard reveals a bit of that George Winston folk-piano thing, leavened by a touch of jazz harmony but not enough to get in the way. The production is clean enough for Leonard to vacation from Leonard's fishing trips in Wyoming and Montana, but Leonard goes beyond the clichés of musical "postcards" that populate gift stores. Bassist John Patitucci, cellist Sachi Pattucci, and percussionist David Caffrey—seemingly out of the orchestra's vault—make the music fresh and vibrant. The songs here are shaped with the patience and grace of a master artist. This is the kind of music that makes one shudder. The music is quiet but also thought-provoking, intelligent, and meaningful. This is Leonard's most crystalline album to date.

**VAS**

**The Garden Of Souls**

**Cassette, VHS, CD**

Born in Iran, raised in India, and singing in a dialect that poses an imaginary voice between those cultures, Azam Ali fronts Vas, a Los Angeles-based band brought into the world from the Latin word for "vase." Vas' third album continues to mine an exotic vein for Eastern music, this time with strings and vocals from Lisa Gerrad and Dead Can Dance. Vas creates music that's part ritual and part romance, and their latest, "Jai Guru," is a 40-minute epic. Vas is a band that brings together the East and West, and their music is a powerful reminder of the beauty of diversity.

**Gospel**

**BLIND MAN**

**PRODUCER:** Howard "Slim" Hunt, James Ruel, Jerry Fowlkes

**MCG 7015**

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**POP**

**T-SHIRT You Sexy Thing** (4:47)

**PRODUCER:** Brian Rawling

**PHOENIX STONE**

**Still Be Loving You** (2:34)

**PRODUCERS:** Guitars & Joe

**WRITERS:** J. Fox, Stone

**PUBLISHER:** Warner/Chappell Music, Performing Rights Society

**Universal 20112** (CD)

While Phoenix Stone failed to score significant radio success with their 1999 single, "She's Nothing Good About Goodbye," they're plenty of juice in his follow-up, "Still Be Loving You." Lyrically, the song is responding with chamber-like sensitivity. Packaged in a "book" cover with handwritten diary entries, "Rivers" is that dusty find at the back of an antique store that takes you into a quieter, gentler world.

**COUNTRY**

**TRACY LAWRENCE**

**Lonely (3:01)**

**PUBLISHERS:** Don Joseph

**WRITERS:** Aaron Marcus, Butch Donish

**PHOENIX**

**Still Be Loving You** (2:34)

**PRODUCERS:** Guitars & Joe

**PUBLISHER:** Warner/Chappell Music, Performing Rights Society

**Universal 20112** (CD)

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**MIXED REVIEW**

**NEW & NOTEWORTHY**

**TJ MILL**

**I'll Be Your Secret** (3:47)

**PRODUCER:** Eric Foster White

**WRITERS:** J. Allen, T. Cranford, A. Wilsen

**PUBLISHER:** Big Bad Music, BMI

**CONCERT**

**Kenny Loggins**

**Illegitimate** (4:08)

**WARNER BROS.**

**PUBLISHER:** WB Music/Altec/Universal Promo

**Atlantic 50142** (CD)

Lawrence's previous single, "Lessons Learned," peaked at number 63 and is likely to receive a lot of airplay on country radio. He seems to have weathered his personal and professional storms and come out the other side with a successful career. Singles like this should help keep him and his audience true to the good old days. In a day and time when far too many songs lack lyrical depth and poetry, songwriters Ronny Rogers and Steve Dean have crafted a thoughtful, intelligent song. Loneliness has long been a common theme in country music, but this well-written number looks at the heartbreak conditional in a different way. "I'm a red bandana and a broken heart," he sings. The song is written in a way that captures a landscape of loss and longing, with an emotive feel and a universal appeal. It's a beautiful song that resonates with the beauty of simplicity and emotion, and it's a reminder that music can touch our hearts in ways that are more profound than we might have imagined.
Instrumental Anthem. Saxophonist Mike Phillips, right, recently played the national anthem before a Los Angeles Lakers game at the Staples Center. The Hidden Beach/Epic artist caught up with Laker Glen Rice after the team's victory over the Indiana Pacers.

Producer Jermaine Dupri Keeping Busy
With 1st Soundtrack, Lil Bow Wow Usher

THROW MOMMA ON THE SOUNDTRACK: Platinum hit man Jermaine Dupri (Usher, Da Brat, Kris Kross) is so busy producing upcoming projects with 13-year-old protege Lil Bow Wow and Usher that he's not sure when he'll get in the studio to record the slated follow-up to his 1998 solo debut, "Life In 1472." "I want to make my record, but I've got to find time to get in the studio. Lil Bow Wow's (So So Def/Columbia) coming Sept. 5, and I'm finishing Usher's new album. It's kind of hard to be an artist when you love being a producer."

Then there's the impending release of his first soundtrack, "Big Momma's House." The Martin Lawrence/Nia Long-starring film bowed June 2 from 20th Century Fox/Regency Enterprises, while the So So Def/Sony Music Soundtrack album arrives May 30. The 14-track set features, among others, Missy Elliott, Da Brat, Jagged Edge, Hlauque, Marc Nelson, Kurupt, Destiny's Child, Lil Bow Wow, and Restless/G Park newcomer Jessica. The first single is "I've Got To Have It," with Dupri, Nas, and Monica. Second single, "What I'm Gonna Do To You," marks the debut of former Xscape member Kandi.

Given that the movie is set in the South, Dupri says, "What I tried to do was make sure that every song on the soundtrack was from the South or was on a track with someone who had something to do with the South." As far as producing his first soundtrack (executive-produced with Michael Mauldin), Dupri says it was just a matter of putting "together a wish list knowing you have a certain amount of money to work with. That was easy. The work was in finding artists who weren't trying to break my bank," he says, laughing.

With Lil Bow Wow, Dupri hopes to duplicate his Kris Kross success. "It's been nine years since Kris Kross," he says, "and this little guy's mind is almost twice the speed of Kris Kross when they were that age. There's a void right now: 11- to 15-year-old black girls don't have anyone on the R&B side to call their own. And I think with Lil Bow Wow I can do it again."

TOON TIME: When Lil Bow Wow debuts this fall, he'll join a growing R&B teen singer contingent that also includes Freeworld Capitol's Sammie and Diva One/DreamWorks' T-NOO, whose first album, "Toon Time," features the sweet radio single "Ready." (For the old-schoolers out there, the catchy hook is reminiscent of Shirley Ellis' "Name Game.")

Busta Rhymes Unleashes 'Anarchy'
Elektra Artist juggles New Album, Movies, Clothing Line

BY RASHAUN HALL
NEW YORK—Trying to set up an interview with Busta Rhymes is like harnessing chaos—an especially apt description given the impending release of his fourth solo album, "Anarchy," on Elektra. The set bows nationally and internationally on June 20.

While preparing to promote his new album, Rhymes is juggling a burgeoning film career (in addition to a role in "Finding Forrester" starring Sean Connery, he co-stars alongside Samuel L. Jackson in this summer's remake of "Shaft"), a growing clothing line (Bushi Designs), endorsement deals (Mountain Dew), and his own label (Flipmode Entertainment).

"I'm trying to capitalize on all of this while my Dumness is on charge and I'm strong enough to do all of this at the same time," says Rhymes from his trailer on the "Finding Forrester" set.

Rhymes' new 21-track set features production by Swizz Beatz, DJ Scratch, and Jay Dee, among others. "'Anarchy' was the best title to describe the music's intensity," says Rhymes. "This album feels a little more extreme from a personal standpoint as opposed to any of my other sets, because I'm in a place now where I'm comfortable enough to express that level of my creative ability."

That comfort level is evident in Rhymes' biographical "How Much We Grew." The song, produced by Shok, takes listeners from Rhymes' birth to his current rap star status.

"It was one of the easiest to write because it's a feel-good song," says Rhymes, who is published by T'Ziah's Music/Warner-Chappell (BMI). "It looks back at the struggle that was so worth going through because of how rewarding it is today and how much I've been blessed."

Rhymes' album also incorporates the audience as part of the music, including a lot of what the rapper describes as "call-and-response and sing-along joints." Lead single "Get Out" is a prime example.

"When I heard the beat, it sounded just like Walt Disney to me," says Rhymes about the noncommercial single that went to radio on May 8. "It's universal, so everyday—regardless of what language you speak—you can identify..." (Continued on page 35)

**BET Bash Celebrates 20 Years**

LOS ANGELES—Black Entertainment Television (BET) celebrated its 20th anniversary with a star-studded bash May 6 in Las Vegas at the Jubilee Theatre inside Bally's Hotel and Casino.

The live two-hour telecast—produced by Cossette Productions—featuring tributes to Kenneth "Babyface" Edmonds and Stevie Wonder, as well as performances by LL Cool J, Mary J. Blige, Luther Vandross, Sisqo, Gerald Levert, Kelly Price, Brian McKnight, and others. BET will re-televise the special 9-11 p.m. EDT on May 18.

Kenneth "Babyface" Edmonds poses with his lifetime achievement award at the 20th anniversary gala.

BET CEO Robert Johnson and presiden/COO Debra Lee flank Stevie Wonder, whose career was the focus of a special salute.
Columbia Ignites Mr. Nitro's Debut Set

**Do the Hustle.** "You've got to work hard at whatever you do," says Mr. Nitro, the Oklahoma City-based rapper and label owner whose debut album, "Hustlin' Days," drops May 30 on Nitro Entertainment/Columbia Records. "Whether it's on a football field or basketball court, you've got to hustle to make it happen." This isn't his first record deal. But Mr. Nitro theorizes that the earlier label didn't understand the music and didn't know how to promote it. "When you look at the map, we're directly in the middle," he points out. "Our music is a gumbo because we have North, South, West, and East influences. You might have a guy who loves the Roots and Wu-Tang Clan living next door to a guy who doesn't listen to anything but Ice Cube and Dr. Dre. The music is related to something, but it's different.

"Like other acts who are creating buzzes within their regions and attracting major-label attention, Mr. Nitro signed with a major—Columbia—and feels the new situation will net different results. "I'm in the driver's seat," he declares of his plans for independent self-promotion. "I'm driving their machine. We plan to hit [the public] like the older bands: Go from city to city and promote the hell out of it. Do the most phenomenal shows you've ever seen. Go to schools, churches, seminars, and PTA meetings."

Mr. Nitro's first effort is A Little Emma's "When We're Alone," whose strategic stage presence "rappers out today work onstage with a black background, jump around, and hold a lighter," he says. "I come from the show era. The Jackson 5 blew my mind. So did Run-D.M.C. and LL Cool J. Smith is a pioneer, and he cold. We've got to have visuals. I want to go back to having stage props such as castles, candles, and explosions—all the things that make you go to a circus, the fair, or a phenomenon Broadway show."

**The Dirty North.** On Tuesday (23) Nitro Entertainment, T-Kell released 911's "Keep the Peace," the debut album from Bay Area rap duo Den-On, consisting of Den-Fenn (aka Alvin Thomas) and G-Nutt (aka Greg Brown). "We're coming together up here in the Bay Area," G-Nutt says. "We're one of a few acts under one umbrella (Ronlan), with others in development. That's how it's already set for [the fifth scene] out here, because usually everybody tries to do their own thing."

The first single, "VIP Status," features female label mate Silk-E, and made its world debut April 10 on KMET, San Francisco. Den-Fenn and G-Nutt stress that having a unique identity is paramount in the Northern California rap scene. "Its not like we have two Biggies or three 2Pac's," G-Nutt explains. "We strived to have all our points. The DenFenn duo says its music can be described as trunk music, ride music, or mood music. "We're trying to put the Bay Area mainstream West Coast on the map," adds Den-Fenn of the pair's hopes for the album. "We're trying to bring together Seabic and hip-hop. We also want to bring fun back into the music. It's too serious now."

**Dirty South.** Miracles' latest artist to emerge from the South, has a single called "Bounce," released by Sound of Atlanta (S.O.A.). The single's high regional sales prompted Universal to step up to the plate to distribute Miracles' self-titled debut album, issued May 9. "I did the album in 10 days," Miracles says about the quickness in recording his first album, which became a reality just as he finished. "I was sitting on the corner, and S.O.A. CEO Gene Griffin. "I really don't write that much. I just go into a zone, start to really feel it, and freestyle."

Regarding the inspiration for "Bounce," Miracles simply says, "No matter what you end up doing, always go out and do it a couple of times, start to get out and bounce."

Miracle performs on the Saturday (27) edition of "Soal Train." Marcia Kenon can be reached at urbandecoder@hotmail.com.
Busta Rhymes unleases 'Anarchy' (Continued from page 33)

fy with it. Plus it's easy to remember.

Rhymes is also known for taking chances musically, as with the Scott's seventh anniversary, the debut of his solo album, and a

Rhymes never relaxes the creative envelope, and has

Rhymes' vision of the rock-infused "Anarchy." He

Rhymes plans to keep his rhymes' simultaneous

Rhymes, who also figures on the film's soundtrack.

Rhymes' album also features the flipside of "M.O.P."

Rhymes' relationship with Mountain Dew, and his movie career is starting to take off.

In addition to an early promotional push, the album's majortere

Rhymes' creative director, marketing. "Busta is in a
good place right now. He's established himself a

Rhymes' movie career is starting to take off.

Rhymes' vision of the rock-infused "Anarchy." He

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<td>1</td>
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<td>DEF SOUL</td>
<td>ROCK LANDANTERSCO</td>
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<td>WE CAN'T BREAK FOOL</td>
<td>LIL LO, ASCAP</td>
<td>BMVButter Jinx BMI/EMI Blackwood, ASCAP/BMI (DID NOT APPEAR ON ROLL)</td>
<td>BMI/BMI</td>
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<tr>
<td>3</td>
<td>BREAK FOOL</td>
<td>TOY (Rah bigga, ASCAP/Pete Rock, ASCAP/Dayna's BMIBP)</td>
<td>ASCAP/ASCAP</td>
<td>BMI/DJ Iry BMI Darnell BMI</td>
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<tr>
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<td>MEL WAITERS (WALDOXY/MALACO)</td>
<td>BMI/Warner-Tamerlane, BMI/Browder BMI</td>
<td>BMI/Music/EMI Universal</td>
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<td>BMI/Music/EMI Universal</td>
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<td>MAN ENOUGH</td>
<td>SHARON JONES (IMPRINT/MOTOWN)</td>
<td>BMI/Warner-Tamerlane, BMI/Browder BMI</td>
<td>BMI/Music/EMI Universal</td>
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<td>8</td>
<td>HOW DOES IT FEEL</td>
<td>BILL WITHERS</td>
<td>BMI/Warner-Tamerlane, BMI/Browder BMI</td>
<td>BMI/Music/EMI Universal</td>
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<td>9</td>
<td>WHY DO I LOVE YOU</td>
<td>BILL WITHERS</td>
<td>BMI/Warner-Tamerlane, BMI/Browder BMI</td>
<td>BMI/Music/EMI Universal</td>
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<td>BMI/Music/EMI Universal</td>
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**Billboard Hot R&B/Hip-Hop Airplay**

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

Compiled from a national sample of retail stores surveyed by Billboard's Tradeline service. This data is used in the Hot R&B Singles chart.
Levan’s dancefloor. “Levan was an expert at knowing what song to play after the song he was currently playing.”

Because of this, the music industry, as well as a musical freedom, prevailed on Levan’s dancefloor. Levan-based House of Levan’s label director, Quinton Scott, says, “Our label is interested in dance music’s history. That said, a live set from Larry Levan is like the Holy Grail. There’s such a myth about Larry—even though many people never heard one of his live sets.”

“More than four years, I’ve tried to get the book and music released,” says Cheren. “When I couldn’t find a publisher for my manuscript, I decided to do it myself. And while I had much difficulty licensing the songs that were on Larry’s reel-to-reel tape for a compilation, I was fortunate when Quinton approached me to release the collection in the U.K. He was able to secure all the licenses and clearances.”

Cheren, who says he has a contract with Levan’s mother for exclusive use of her son’s name for 20 years, is very passionate about all things related to the Paradise Garage, especially its revered DJ. “I don’t want people to profit from using his name,” explains Cheren, who adds that, after taxes and expenses, 50% of the profits from the book and CDs will be divided among three music-related charities: LIFF, B.E.A.T., and T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research; and MusiCares. Additionally, Cheren says he will go directly to Levan’s mother.

“So many people were truly inspired by Larry,” he continues. “I wanted people, especially those who may not have had the opportunity to experience him live at the Garage, to hear his genius. This is about making sure that Larry’s legacy lives on.”

Levington will be a Paradise Garage exhibition at London’s Dazed & Confused Gallery. Scheduled for May 27-June 10, the exhibit will showcase photos, tapes, and memory from the club. On June 2, a lecture party with “Larry Levan Live At The Paradise Garage” will take place at the Electrowerkz club in London. On hand will be Cheren, DJs David DeFlorio and Danny Krivit, and singer Tiana gardiner.

MICHAEL PAOLETTI
CMT To Debut ‘Western Beat’ Series
13-Week Performance Show Features ‘Y’All-terative’ Acts

BY JIM BESSMAN

NEW YORK—CMT is trying out a weekly series devoted to the alternative country genre with “Western Beat With Billy Block,” 13 weeks of one-hour programs hosted by Nashville sceneber Block.

The performance-driven series premieres at 11 p.m. EDT, July 2, with Charlie Robison and Lone- some Bob joining headline Trisha Yearwood.

CMT director of programming Chris Parr says established stars, including Yearwood, have expressed interest in appearing on the show, and future installments will simi-

larly feature two artists and a headliner. Among the participating acts are Hank Williams III, Joe Ely, Robbins Fulks, Eric Heath, Jeff Hytner, Kim Richey, Rodney Crowell, Jason & The Scorchers, Ralph Stanley, Jim Lauderdale, Buddy and Julie Miller, Rodney Foster, Bill Floyd, Lee Roy Parnell, the Deraillers, Allison Moorer, Joy Lynn White, and BRR-1.

The shows, which will also include backstage interviews to help viewers get a handle on the lesser-knowns, have already been taped at Nashville’s Exit/In night-

club, home of Block’s long-running “Western Beat Roots Revival” show. They are aired weekly on Nashville stations WSIX, WRVU, and WANT.

Block, a drummer and producer, has been promoting his “Western Beat” events since 1991, first at the Highland Grounds coffeehouse in Hollywood, where they continue on a monthly basis. After moving to Nashville in 1995, he moved to the show at the Sutler. There, he switched to the Exit/In in 1986.

Western beat, as defined by Block, is a “newer brand of country, at a time when country is trying to reach the mainstream.” It’s “broadened parameters,” he says, include “everything from rock to rockabil-

ly and blue to bluegrass.”

Irr-Everett T. Black’s “Western Beat With Billy Block,” gives CMT a chance to “bring something fresh to our view-

ership” and draw the audience.

“CMT has been at the forefront of new music, as recently as the Dixie Chicks,” says Parr, noting that the network has often played

such acts ahead of their success at radio. “‘Jammin’ Country’ (CMT’s late-night, cutting-edge country video show) has always been left of center with ‘y’all-terative,’ ‘alt.country,’ ‘Western beat,’” or whatever you want to call it, but we’ve always kept to the mainstream of the contemporary country music spectrum.

“The right thing is tradition, repre-

sented by George Strait and Tracy Lawrence,” Parr says. “To the left is the alternative. With this pro-

gram, we can tie the right and left ends together and close the circle, because a lot of what’s referred to as left-of-

center is truly the most traditional country music shows there.

The longform nature of the “Western Beat” series, Parr says, also allows CMT to further expand its program-

ming format beyond its shortform music-videoclip foundation.

But Block believes the network can make the critically praised but commercial-

ly under-appreciated artists who make up the bulk of “Western Beat” into mainstream stars.

“Television is the most powerful medium on the planet,” he says. “We believe that these artists have been stars for a long time and now have the opportunity to be intro-

duced to a huge country audience at a time when the market is look-

ing for a new generation of stars.”

Block says Nashville’s “Western Beat” community offers a rich talent pool for the shows.

“The beauty is the juxtaposition of styles,” he says. “The first show has Charlie Robison, Lonesome Bob with Allison Moorer on har-

mony, and Trace Adkins. The second show introduces Eric Heatherly—one of the first big breakdown stories of the new year—and the Deraillers and Joy Lynn White, who’s making the best music of her career. On the third, Texas troubadour Hal Ketchum makes a comeback appearance, with Texas blues play-

er Lee Roy Parnell, and Kim Richey—the cream of the crop of Nashville’s singer-songwriters. So we include all these different artists each week.”

Maureen Herman, video produc-

er for Hank Williams III and man-

ager of “Western Beat” club per-

former PW. Long, says “Western Beat With Billy Block” comes at an opportunity for Western Beat.

“Critical praise from writers is good, but these artists need more,” says Herman. “Look at Jim Land-

erdele, who just got dropped from RCA. There was an article in the paper [local daily The Tennessean] saying country radio doesn’t sup-

port this kind of artist. But here’s a guy who’s a great songwriter and well-known performer but can’t sustain a recording career because he doesn’t sell 200,000 units. ‘Western Beat’ is the chance for that kind of artist to get heard by a wider audience.”

Parr hopes that favorable CMT audience response will encourage “Western Beat With Billy Block” tapings. Meanwhile, the live show continues every Tuesday night at Exit/In and is Webcast on Westernbeat.com.

CMA Reshuffles Operations In Europe; Mercury Nashville, Free Lance Label Pact

T HE COUNTRY MUSIC ASSN. (CMA) is restructur-

ing its European operations, resulting in the departures of German subsidiary Gesellschaft fur Musikverwertung (GSM) represents-

ator Jan Garuch, who was based in Cologne, Germany. Also, CMA U.K./Ireland director David Bower moves to a consulting role, allowing the CMA to end a short-

term contract on its current tour in the U.K. and Europe. The CMA’s operations in the GSA region will be redirected to Nashville, headed by senior director of international and new-

business development Jeff Green.

The CMA has main-

tained an office in Ger-

many since 1994. The

London office opened in 1982. CMA’s international services and administration will continue to be handled from London by CMA manager of international operations Bobbi Fulks, who remains in place as Sydney-based Australian representative.

CMA will continue to be the head office for all its international activities, including the CountryMusic.com site.

CMA has also handled its own publicity for the Academy of Country Music Awards and has managed the ACM award show, which is handled by the Academy of Country Music Awards.

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<tr>
<td>21</td>
<td>THE WAY YOU LOVE ME</td>
<td>Fathi Hill</td>
<td>Warner Bros.</td>
<td>8 weeks at #1</td>
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| 23   | SOMETHING TO WRITE HOME ABOUT | Craig Morgan | C. Todd Simpson | 8 weeks at #1 |}

**Billboard Hot Country Tracks**

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<tr>
<th>WEEK</th>
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<tr>
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<td>I'M BREATHEING THROUGH MYSELF</td>
<td>Tim McGraw</td>
<td>B. Chancey, P. Worley</td>
<td>MCA Nashville Al.</td>
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<td>JO DEE MESSINA</td>
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<td>TIM MCGRAW</td>
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**New, #1, Pacesetter**

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"I never knew what it was like to feel so much love and support from the industry and my peers... but I DO NOW! Thank you so much!"

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Dreamcatcher Beats Odds With Rogers’ No. 1

BY PHYLIS STARK
NASHVILLE—The promotion staff at Dreamcatcher Entertainment overcame an unusual number of barriers when it recently took Kristian Bush of Montgomery, Ala., and Band Perry to No. 1 on the Hot Country Singles & Tracks chart. In addition to fighting bias in some radio circles against independent labels, it was challenging to break past some of the same radio programmers, particularly those at young-leaning stations, to Rogers’ image and age.

An independent release hasn’t reached No. 1 since Schuyler, Knobloch & Overstreet’s “Baby Got A New Baby” (MTM) in 1987. And at 61, Rogers is the oldest country artist to score a solo No. 1 title since Hank Snow in 1974.

But perhaps the most significant hurdle for the Dreamcatcher team was convincing stations that the label hadn’t yet stagnated.

The week “Buy Me A Rose” finally went to No. 1, Dreamcatcher management landed a few spins at stations that had resisted it. That week, “Buy Me A Rose” landed one play at KRLX (the Wolf) Dallas, which had spun it just nine times during the previous month. Rogers says, “I feel Phoenix, where it had only been played twice the week before; nine spins at rival KNIX, which had given it one play in the previous two; two spins at WQR Raleigh, N.C.; and two at WQXM Akron, Ohio. Like KNIX, WQR is an affiliate of the Disney Radio Network, which gave the single just one spin in the week before two.

Despite all the obstacles, Dreamcatcher people say they were not surprised. Dreamcatcher President Anne Weaver says, “Any record I’ve ever worked on, there were objections to. That’s part of promotion. A promotion person’s job starts when a station says, I can’t play this.”

Weaver was least concerned about the indie aspect, “I really didn’t feel any pressure, because we have all the capabilities of a major label here,” she says. “I’ve heard of some labels that wouldn’t listen to independent product, but I think that’s changing. I’ve had stations tell me, ‘we don’t think of you as an independent.’”

At the same time, she says, “there is that small-label feel” to Dreamcatcher. When it mailed roses to programmers along with the rose-shaped single, the whole staff was on hand to box up the flowers, and Weaver says, “Everybody from the top down to back again contributed.”

Even before we’ve joined Dreamcatcher last August, the label, assisted by in-house promotions director Debi Fleischer-Robin, had already managed to take Rogers’ “The Greatest” to No. 28 last June, although the follow-up single, “Slow Down More,” failed to score.

Ultimately, the label pulled off the slow-building “Slow Down More,” because Weaver says, “we knew if we were going to put out ‘Buy Me A Rose’ we wanted to take advantage of Valentine’s Day. It worked out perfectly. A lot of (promotions people) used the holiday to spotlight the song and do promotions, which made the song take off that much faster.”

In addition, Weaver says, “we had some early believers, and those stories developed right away.” Among those believers were Rogers and Jackson during the last three months in Salt Lake City, where the song’s writers, Jim Funk and Erik Hickenlooper, are from. Amazingly, this is the writers’ song.

As for the record’s initial nonbelievers, Weaver says, “we had total faith that once they played it the listeners would respond, and they did. All we did was make people aware of it.”

It was a 29-week record, but it was, in their kind of steady,” Weaver adds. “We never had what we would consider a bad week. We always had an increase in spins and stations playing it.”

Even the weeks were going for No. 1, KMLE did come on the record; KNIX gave us spins, and we had airplay at a couple of other stations through the week.

Since joining, Weaver has bequeathed up the Dreamcatcher promotion team to include Gator Michaels, formerly of Young & Saving, and associate, and Jim Malito, formerly of Susan Turner & Associates, as field promotion directors, in addition to Fleischer-Robin and a team of indies. Eventually, she hopes to have a full complement of regionals but for now is building slowly, since the label’s only acts are at the moment are Rogers and a new, signed male quintet that has not yet settled on a name.

Dreamcatcher’s management team includes George, Diamond Rio, Linda Davis, and Mark Collie as well as the new group, which is expected to have a single and summer as a co-courtesy with Lou Pearlman. “The fact that we have management here is a real plus,” says Weaver. “Any answer I need is 10 feet away.” And Rogers was really good at support [with] whatever we needed him to do. This guy works all the time.

The secret to my success is to get a guy who has sold 100 million records, get a great song that touches people’s lives, put it out, and work real hard, and that’s it.

“I can’t say enough good enough things about country radio,” adds Weaver. “Buy Me A Rose was our first crack at country, and I think we were really good at support, and they deserve a large amount of recognition for this. I think what this song is if you put in the right breaks, radio will play it. This restored my faith in the format.”

Rogers has recorded over 10 cuts for a new album, and a new single is expected from that batch in early June.

COUNTRY ARTISTS & MUSIC
Indie Invention: A consoling effect of the major record companies limiting their involvement in classical music is that room in the market will open for upstart firms of energy and imagination. Many of these operations will be staffed by those who once worked with the majors, learning from their innovations and their errors.

Chris Craker—a former independent producer—sees an hundreds of projects for EMI’s Virgin, Decca, RCA, Sony, and several indie labels—is a prime example of the novel breed. As creative principal/managing director of the London-based Black Box Music, Craker has turned his production company into a hot, new-model record label with 40 classical and jazz titles and plans for three more per month.

As an entrepreneurial producer, Craker looks to the exemplary aesthetic and sonic gestalt of Manfred Eicher’s ECM (although Craker’s ideas are inherently more populist). Black Box’s forward-minded mix of creative, contemporary A&R policies and sleek, eye-diverting cover designs has yielded a buzz in the U.K.—not only at retail but in financial circles. Recently, three high-profile jazz and classical artists invested in for 40% of the company, with the influx of cash and influence enabling Craker to build on his early promise. Black Box has begun to build a name beyond the U.K., with its recordings issued in more than 30 major territories. In June, the label debuts in the U.S. via Harmonia Mundi.

The best-selling Black Box title so far has come from Simon Harnoncourt, principal saxophonist of the London Sinfonietta and Michael Nyman Band. His recording of solo “Alone” features minimalist work from transcriptions of Nyman’s film themes and John Adams aria to Arvo Pärt’s “Spiegel Im Spiegel” and a ghostly David Bowie/Brian Eno art-rock instrumental. Issued last year in the U.K., “Alone” is joined in the Black Box catalog by another Harnoncourt recording featuring contemporary British compositions drawing on jazz and other influences outside the classical canon, as in Dave Heath’s “Coctane.” Next year brings a second pair of Harnoncourt albums, with appearances and another of film themes by the likes of Ryuichi Sakamoto.

Rivaling “Alone” in U.K. popularity is “Eldar: Rediscovered Works For Violin” by Kazakhstani violinist Marat Bisengaleev with pianist Benjamin Frith; the album was nominated for a Gramophone Award last year. Another highlight of the Black Box discography is the Prokofiev collection by British cellist Raphael Wallfisch and pianist John York. And from Muscovite violinist Roman Mints comes “Transformations,” a programmatic recital of late 20th-century Eastern European works.

Ever since he helmed Marco Polo’s Irish composer series, Craker has had an abiding interest in the classical scene in Ireland. Calling card for the close contacts he has developed there is “Silver Apples Of The Moon,” a compilation of pastoral, folk tinged string pieces performed by Limerick’s Irish Chamber Orchestra. Also included in Black Box’s modern roster is an impressive collection of Kazakhstani traditional music by Gerail Barry and Kevin Volans (the latter born in South Africa but an Irish citizen). The title work of Volans’ disc, “Cicada,” constitutes his first minimalist piece, a shimmering solo piano meditation on nature. Craker is also recording Volans’ string quartets with London’s Duke Quartet, which will be touring the works through North America next year.

For Craker, a musician himself (having been a clarinetist on the U.K. classical scene for years), the credo for Black Box centers on flexible but familiar artist relationships. “I speak with most of our artists on a fortnightly basis, and that close contact yields all manner of benefits,” he says. “For one thing, players like Harnoncourt and Wallfisch have turned down offers from the major labels, knowing that Black Box offers to work with us. And we’ve been able to coordinate with artists so that they tour the works that they record, which is vital for record sales. The Duke Quartet, for example, is the Nash Ensemble, as they will play some of the James McMillian chamber works that we’re recording with them.

“Even though it’s standard procedure in the pop business, there has never been close communication in classical music between the artist and record company and between the record company and management or the booking agent,” Craker adds. “We plan to operate much more like a pop label in that way. We’ve even taken on a company in London, Irudium Arts, as an exclusive agent to program our artists and our composers’ works around the world.”

In the recording studio in London, Dublin, or New York on an almost weekly basis, Craker has taken on a key benefit of major-label artist flight. Percussionist Evelyn Glennie, a BEM refugee, will enter Abbey Road next month with the London Metropolitan Philharmonic Orchestra to record Heath’s “Afro-American Sunrise, Manhattan Rave.” Demonstrating Craker’s open mind when it comes to contemporary sounds, the resulting album may also feature club-minded remixes. Also, a disc by Nyman Band born player Dave Lee will entail not only Skye of the pop group Morcheeba singing Kurt Weill songs but material by Pink Floyd. And out in December will be a Locra song cycle composed by former Brodsky Quartet leader Michael Thomas, with guest vocalist Elvis Costello.

More traditional up-and-coming releases include a disc from the Lyric Piano Quartet (led by New York Philharmonic concertmaster Glenn Dicterow), as well as the debut album by Amir, a 13-year-old Kazakhstani violin prodigy. Fireworks abound in Pärt’s “(Contrapunctus IV)”. This summer, Craker begins recording a three-disc set of Mozart Wind Concertos with the English Chamber Orchestra that will help inaugurate Black Box’s new midprice label. Other candidates for midprice release will stem from the dozens of recordings Craker made with the likes of the London Symphony Orchestra for Virgin’s “Ultraviolett” series, the masters of which have come back to him. Craker also owns EMIs “Angle-American Chamber Music” series, which has just been reissued by EMI in two-for-one form but will eventually revert to his control.

The first five Black Box releases from Harmonia Mundi are the Eldar and Volans titles, plus “Dark Labyrinths” from British composer Philip Grange, a set of songs to texts by Irish rebel poet Robert Moore, and an album devoted to the music of Frank Bridge. Information, free MP3 downloads, and CD purchasing from the Black Box catalog can be had via its elaborate Internet site (blackboxmusic.com), which includes its second store, a Knightsbridge design house in London that develops the label’s cinematic album covers and point-of-sale posters.

Harmonia Mundi USA president René Goiffon offers perhaps the ultimate testament to Craker’s diligence and business acumen. “Craker is a get it proposal to distribute a label practically every day, and very few are that attractive,” he says. “A new label needs a criteria on d’eire, and Black Box has that. Chris’ approach is fresh. Many of the problems in the classical industry have been reoriented by the works of the industry itself. We need new ideas like his.”
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SOUL TO SOUL: What do two guitarists, one versed in the language of straight-ahead jazz and one immersed in R&B funk, have to talk about? Plenty, as evidenced by the debut of Soul Conversation (June 6), a collaborative effort between guitarists Mark Whitfield and JK. The release marks the bow of Transparent Music, the new label formed by Herbie Hancock, artist manager David Passick, and former Verve president Chuck Mitchell.

There is a natural kind of synergy between Mark and JK, one that was instantaneously noticeable the first time we sat down with our guitars,” says JK, an R&B session player and producer whose solo debut, “What’s the Word,” was released on Verve Forecast in 1998. “This project started very organically, with just the two of us playing and writing together. We didn’t want to think about the direction too much, to do something specifically geared toward either radio airplay or toward pure jazz fans.”

“The beauty of this record is that there was no blueprint,” adds Whitfield. “We just got together and began investigating the possibilities that occur when you put together jazz harmonies and hard-edged R&B grooves.”

Whitfield, whose last project as a leader was 1997’s lush “Forever Love” (Verve), has either performed or recorded with Betty Carter, Art Blakey, and Jack McDuff.

“Having the experience of playing traditional jazz is a big part of my adult life,” says Whitfield, who as a child was exposed to Jimmy Lunceford, Duke Ellington, and Count Basie by his parents. “That was the popular music of their day,” he says. “On the other hand, my friends and I would listen to [pioneers] the Sugarhill Gang and Grandmaster Flash, because in 1975 that was happening for us.”

Whitfield’s assertion that he never “view different lines” to separate these disparate musical styles points the way to the jazz/R&B amalgam of Soul Conversation. Deeply mined neo-soul grooves and savory guitar lines permeate the album, which includes succinct references to 1970s-style fusion and the blues. Whitfield’s jazz pedigree is clearly evident in the warm tones of his hollow-body guitar (JK utilizes a solid-body Stratocaster, allowing for a contrast in sound) and in the intricate harmonies that the duo create through their telephonic complementary playing.

“Most of the guitars were recorded live in the studio, with both of us playing together,” explains JK, who co-produced along with Whitfield. “We also wrote the material sitting across from each other, just playing our guitars. Once the songs were written, only then did we start thinking about the grooves, which are there to support the actual times.”

“We purposely gave ourselves the space to go about it organically as possible,” says Whitfield. “That can be a little risky, which is an element we wanted. You don’t know how the music will turn out, but it makes the end result more exciting when you let it develop naturally.”

Both Whitfield and JK will continue their solo careers at Transparent.
It's Hard to Believe it's been only eight months since Palo Alto, Calif.-based Euphonix introduced its System 5 Digital Console at the New York Audio Engineering Society Convention. After all, every time you turn your head there's a press release from the company announc-
ing a high-profile installation of the groundbreaking mixer.

The Hit Factory bought two and immediately installed one in the Miami complex it acquired last year from Criteria Recording. Nashville powerhouse Emerald made a splash with its System 5 purchase recently. And in Chicago—a city not to be underestimated for its contribution to the recording industry—leading studio Chicago Recording Co. (CRC) recently bought four System 5 boards.

And music is just the tip of the iceberg. In the post-production, broadcast, film recording/dubbing, and commercial production sectors, the board is just as popular, or even more so. Its success mirrors the mid-'90s fortunes of Euphonix's pioneering digitally controlled analog boards.

Impressed and a tad overwhelmed by the recent publicity blitz surrounding the System 5, I decided to probe further into its success by polling one of the experts on the subject: Euphonix president of worldwide sales and marketing, Piers Plskakht, a recent recruit to the Euphonix team and an industry veteran who knows a thing or two about selling groundbreaking consoles. (Suffice to say that he began his engineering career at the Beatles' Apple Studios and went on to make his mark as the U.S. head of leading British console manufacturer Solid State Logic.)

Plskakht attributes the success of the 96 kilohertz-capable System 5 to four factors: its ease of use, its sonic quality, the readiness of modern-day engineers to take on new technology, and its price.

"In a commercial environment, any of our customers' customers have to be able to come in and sit down at the console and be able to use it," says Plskakht. "If you're renting a car from Hertz, you show up at the airport, stick that card in the meter, fix the radio, turn the key, and drive. We spent a lot of time making sure that you could sit down behind our console and start driving it quickly."

Sonically, the System 5 is the only major digital console that offers 96-kilohertz resolution. While the jury is still out on whether 96 kHz will take off as a mainstream multitracking format, Plskakht believes that it will and says that his customers have embraced the System 5 partially because of its high sampling rate.

"People are buying the 96kHz console not because they're doing lots of 96kHz work right now but because they anticipate using it for DVD Audio," he observes. "When we get calls from the big replicators saying that the labels are gearing up for a massive DVD Audio rollout in the fall, we feel it's wise to pass on that information to our customers. We tell them: 'You have a choice: Buy a product that can do it or Figure if Euphonix's customers are willing to take a leap of faith on 96 kHz resolution, they seem even more willing to embrace the newness of the digital domain.'" It's not just the old guard, analog-oriented professionals consider unfriendly. Plskakht attributes that sea change in the industry to the success of digital recording workstations (DAW) in recent years.

Although DAWs have been around for more than a decade, only recently have they become affordable for high-resolution, multitracking applications. Their proliferation in the past few years has emboldened engineers to learn nonconventional techniques—skills that translate well to the digital console concept.

With regard to price, Plskakht argues that a System 5 with 96 kHz capability costs the same as or less than 48 kHz digital consoles from other manufacturers. While it's difficult to pin down console prices because they vary widely according to the products' configurations, Euphonix boards are generally less costly than other leading brands, and the System 5 is no exception.

With such a strong combination of factors working in its favor, Euphonix has made inroads across all the major markets of the recording market, from music recording and audio post to film, broadcast, and advertising. In all, nearly 30 System 5 consoles have sold in less than a year—a tremendous success for a new digital board.

A microcosm of the board's multi-disciplinary appeal is Chicago Recording Co., which plans to use its four System 5s in a variety of applications, from music to post to commercial production. Besides Plskakht—who joined in September 1999—the executive masthead includes chair-
dan Meier, president; CEO Barry Margerum, founder and chief product officer; Scottuff; VP of engineering Steve Milne, and senior VP of operations Paul Hammel.

Another key executive at the Bay Area company is industry veteran Chris Pelzar, who was recently promoted to VP for the Eastern Region; Pelzar was previously director of sales for that region, as well as director of broadcast system sales.

With a hit product in its portfolio, the Euphonix name is being used to expand into hot new areas as Internet music distribution for production applications. The company just introduced its Listen-In Ethernet-based remote monitoring service in September, with new hardware and software to support its existing installation in New York. The service, which was developed in an agreement with San Francisco based "virtual studio" pioneer Rocket Networks.

"We're in Silicon Valley, and the people I sit next to at lunch when I go get my sandwich are talking about dotcom and this and that," says Plskakht. "The pool of talent we're drawing from is doing significant things on the Internet, especially in audio. We've found that our customers base is becoming a lot more diverse, a lot of interest, and a fair amount of trepidation about audio on the Internet. What Listen-In allows us to do is to make sure we're in touch with our customers anywhere in the world using a reasonably simple, private technology."

Although Plskakht is reluctant to reveal the company's plans, citing its publicly traded status, it's safe to assume that Euphonix's ventures in Internet audio are a signpost of things to come. And if its recent success with the System 5 and R-1 is any indication, Euphonix is likely to remain a key player in the coming years.

Putnam Reinvents Himself In Memphis

New Recording Facility Part Of His Major Music Venture

BY DAN DALEY

MEMPHIS—Norbert Putnam, the producer who created an island of successful pop music in the middle of Nashville in the 1970s, is now the head of a new venture whose mission is to leverage the music of another Tennessee hotbed: Memphis.

Putnam's firm, edemc.com, intends to sign new and classic recording artists whose work has connections with the city that regards itself as the birthplace of the blues, R&B, soul, and rock 'n' roll. Its roster already has vintage artists Bobbie Gray, Rufus Thomas, and Jerry Butler, as well as Planet Swim, a new artist and daughter of country-rockabilly singer Billy Swim ("I Can Have"").

An integral part of edemc.com, which came into being earlier this year, is a massive new recording facility that in many ways combines the forces currently at work in the studio business with some vintage elements of its own.

Cadre Studios—part of Cadre Entertainment, an umbrella group of some 20-old Memphis-based investors backing the venture—is located in Memphis' reviving downtown area, near the Mississippi riverfront and the city's new Triple-A baseball stadium, in a bank building erected in 1928.

The studio's main lobby, which is massive at 100 by 70 feet with a 24-foot-high ceiling, serves as the tracking room. Marble walls and brass-trimmed terrazzo floors provide a reverberation decay time approaching three seconds.

The main area has been left open and furnished with a few plush chairs, end tables, and table lamps, giving the space a comfortable sense of intimacy despite its cavernous proportions. What had been two rows of wood-paneled offices along the side walls are now nine isolation booths, and some of the office windows have been dismantled and reassessed as a drum booth and as gobos. Below the main floor is the bank's 60-by-20-foot vault, which is in the process of being converted into an additional control room.

The 20-by-32 control room sits at the top of a marble staircase and is made from two executive offices, with dividing wall has been removed but whose Tiffany banker's lamps remain. The front of the room is curved glass, with excellent visual connections to the entire tracking space and the marble mezzanine that surrounds it. As a result, monitors—KRR 8 speakers, in this case—are free-standing rather than offset.

The control room was initially fitted with a Mackie D8 digital console, which was scheduled to be replaced (Continued on next page)
PUTNAM REINVENTS HIMSELF IN MEMPHIS
(Continued from preceding page)

with a pre-owned 36-input New VR board. Two other Mackie digital consoles are used in two other studio rooms of the 32,000-square-foot edifice for editing and for use by a nascent audio school being housed, Cadre Academy, to which the studio is also home. A third floor is currently being leased to another, non-audio company but could be eventually converted to studio facilities.

The facility is Memphis' newest in several years. In the past the city has been anchored by two major studio facilities, Ardent Studios and House of Blues Studios. House of Blues Studios owner Gary Belz is also a small investor in Cadre Entertainment and co-owner of Ocean Way Nashville.)

As huge as the studio facility is, however, it represents but a small component in a much larger business plan formulated largely by Putnam, a Muscle Shoals sideman who, after playing bass on records for Elvis Presley and many other seminal Memphis-sound artists, opened Quad Studios in Nashville in 1970. He worked there in two other studios he built subsequently in Nashville, producing hit records for Joan Baez, Dan Fogelberg, and Jimmy Buffett, including Buffett's signature song "Magiaratville."

Nonetheless, the facility's layout and technical complement reflects Putnam's long-held view that an emphasis on design and high-end technology isn't the key to a successful studio.

"I'm not anti-designer, but I've always said that studio designers don't produce records," he observes. "I'd rather have a studio that was put together by someone who makes records."

Putnam notes that it has never been his intention to achieve very high parameter settings in areas such as isolation. New double-paned windows hold some of the downtown Memphis street noise at bay, but passing trucks can make their presence felt. "It's not a matter of unbelievable isolation; it's a matter of creating a space that works for music," says Putnam. "And that's what every studio I've ever built has done.

Microphone lines are not run behind walls; rather, they run on the floor in a pair of long snakes. A grand piano and two drum kits sit close by each other, baffled only by gobos. Putnam says that necessary levels of isolation can be achieved using good microphone placement techniques.

"The whole thing is about not putting barriers between people and music," he stresses. "When you go back and listen to the records the artists in Memphis made years ago, it wasn't about isolation and noise floor. It was about the groove of the track and the sounds of the instruments."

Still, Putnam, who is edmemphis.com's president/CEO as well as its main record producer, has slipped some acoustical design into the facility, though in a very subtle manner. For instance, an armoire in the rear of the control room has a curvilinear front that diffuses sound waves, as do the purposely fixed-angle slats of the plantation shutters on the rear windows.

"Even the bookcases in the control room act as diffusers," he says. "The part I really like about them, though, is that they also act as bookcases."

The bottom line on Cadre Studios is that Putnam has decided to go with simple, cost-effective (even the VL is a lease), off-the-shelf solutions for the studio's technical issues, choosing instead to place the emphasis on the attributes of the physical space, such as its acoustical properties, spaciousness, and location. To wit, Putnam chose to build the studio in a location that has everything to do with Memphis and its musical heritage.

Cadre's investors hope to tap into a deeply and widely infused sense of connection between the city and its music, whose enduring enthusiasm has charmed the world for the last hundred years. "It's the year 2000, and people still want that music at their weddings and parties," says Putnam.

"The way this studio is supposed to work is that it allows us to make music the way it's always been made here, using great spaces and great microphones and great talent," Putnam says. "In terms of technology, we're just picking the best there is at the best price point at the moment. The really great thing is that, at these prices, we can keep changing the equipment to accommodate the way the industry moves. What you can't reproduce is a studio space like this one."
Shatner Does Priceline.com Sequel

Actor Does Takes On Journey, Young M.C.'s Songs In New Ads

BY JIM BESSMAN

NEW YORK—Few commercials stand out more than William Shatner's for Priceline.com's "I'm Coming Out," and Young M.C.'s "Bust A Move." We needed songs like "Convoy" that everybody can relate to," says Ernest Lupinacci, writer/director for the Shatner commercials. The C.W. McCall hit was one of the first flight's notable songs, as were the Animals' "We Gotta Get Out Of This Place" and Eddie Money's "Two Tickets To Paradise." "But it would be a mistake to use the real versions—because that's already been done," says Lupinacci, himself a Trekkie, who was thrilled to "channel my inner Shatner" in creating the Preiseline spots. Everybody knows Shatner from 'Star Trek,' but few know that he's done these amazing spoken-word albums. I've been weaving my whole life to write him into a commercial.

Shatner recorded two albums during the late '60s "Star Trek" run, "The Transformation Man" and "Shatner's Man," which were similar in style to the Preiseline commercials. Rhino Records has featured vintage Shatner tracks on three of its "Golden Throats" volumes, including his versions of the Byrds' "Mr. Tambourine Man" and the Beatles' "Lucy In The Sky With Diamonds." To raise the songs for the new commercials, Lupinacci says, he and music director Beth Urdaing compiled a "wish list" of dozens as many titles already recorded.

"It was difficult in terms of sheer quantity," adds Urdaing. "Thinking of funny songs for William Shatner to sing wasn't hard, but we had to listen to all of this incredible stuff. No one responded unfavorably, but some songs were extremely expensive, and the thing about these songs is that they don't work unless they're immediately recognizable." It's not the same as "putting a song on a Burger King ad and licensing the song with the [recordings] for a sound bed, which requires a lot of money because it takes it out of play—because nobody will do it again for a while," Urdaing adds. "But [Shat-ner's versions] don't sound like the (original) songs, so there's no conflict with possible future uses—so licensing was quick for the most part, especially with the second round. People already knew the spots and were kind of excited—even artists who aren't necessarily into advertising." Lupinacci lauds Shatner's uncanny ability to time his storytelling song "interpretations" of the original songs—"which include the scripted Preiseline commercial message—to fit within the spots' 30-second format. "You can sit in the room with Shatner singing 'I'm Coming Out,' which we use as a general brand spot, and it's absurd," he adds. "But it's amazing how he can phrase the lyric and finish the song with such sincerity." 

Also amazing is the effect that the commercials have had on Shatner's career. "I went to see a movie last night with my sweetheart and we were supposed to be there at 8. I got there an hour late, and they were playing my version of 'Lucy In The Sky With Diamonds,' and I was bowled over," says Shatner. The Preiseline commercials, he adds, "are the kind of interest in his recordings." "If I'm flabbergasted at the reaction," he says, contemplating a return to the studio, "I'm taking it as a favor. I'm just glad it is. Can I go back to being the performer and not the comic? Will you laugh and say it's a brilliant comedic gesture, when I'm not trying to be funny?"

NYC's A 'Wonderful Town' Thanks To 'Encores!'; 'Music Man' CD On Q

WONDERFUL 'WONDE- RFUL': New York's City Center "Encores!" series closed out its three-week season May 4-7 with another conceptual triumph—so what else is new about this glorious series?—by presenting "Wonderful Town," the 1953 musical by Leonard Bernstein, Betty Comden and Adolph Green.

Nine years earlier, the same team made their Broadway debut with "On The Town," a wartime parable to the nation. "Don't take nine years to write the score to "Wonderful Town," incredibly, considering its many charms, it was created in about a month as a favor to director George Abbott, and the first score to be a success. Jonas and Arnold Horvit was rejected.

Because "Wonderful Town"'s mid-'50s time frame precedes that of "The Tonight Show," it's a sequel, but it is its equal. Bernstein's score takes its cue from the well-grounded musical-theater tradition of musically suggesting another time and place that being "live." It is the sound of pop of the early '50s, albeit with a sophisticated, zany quality that is hip yet unques- tionably of the theater-born. Of course, Comden and Green, who delight in name-dropping songs, wit- tily provide a laundry list of well-known '50s personalities to remind the audience of the decade.

Although the score is freshly melodic, only two songs, "Ohio" and "It's All Over (My World)," managed to remain in the critics' musical theatre section.

The production was financed by the producers of "Kiss Me Kate." The first Broadway album was "Footloose."

PRINT ON PRINT: The following are the best-selling albums from Cherry Lane:

1. "El Dorado Movie Soundtrack"
2. Dave Matthews/Tim Reynolds, "Big Whiskey And The GrooGrux King" (Elektra)
4. "Pokémon 2BA Master Recorder Fun Pack!"
5. Mary Chapin Carpenter, "Party Doll And Other Favorites.

THEIR'S PLAYING MY SONG!

"KISS ME DEADLY" Written by: Mickey Smiley Published by: the Twin Towers Co., Mike Chapman Publishing Enterprises (ASCAP)

Heavy metal ruled much of the '80s. Although the peripheral-drenched, all-things-hair sounds may have gone the way of the dinosaurs, their influence can still be felt today in various genres of music. Many punk and ska bands of today started out playing metal. Therefore it seems apro- priate that one of the latest bands to use Big Fish covers songs from that time. Their latest remake, "Kiss Me Deadly," is a late '80s hit for Lisa Ford. Her version, a rocking power ballad, peaked at No. 12 on the Billboard Hot 100. The seven-man band decided to record the song for the benefit of the environmental organization Heal the Bay.

I remember hearing the song and seeing the video on MTV," says Aaron Barrett, lead singer of Reel Big Fish. "I loved the low riders and the rap line to that hair metal. I always loved the song. The group, known for doing covers of Warren Zevon, L.A. Guns, and the Cult, has no specific theory behind choosing the songs they decide to cover. "It's hard to explain how we choose [songs] to cover," says Barrett. "Some songs just make sense to us. It just made sense for us to cover ("Kiss Me Deadly")."

The band originally recorded the song for a planned compilation that was never released. "We don't like putting covers on our albums," says the vocalist of the song that has been called the band's "signature song." "I was just thinking, Can I go back to being the performer and not the comic? Will you laugh and say it's a brilliant comedic gesture, when I'm not trying to be funny?"
BY STEVE McCLURE
Tokyo—SoundScan Japan is beginning to gain the industry acceptance it has sought since it was established in 1995.

One major hurdle that SoundScan— which collects point-of-sale (P-O-S) data from music retailers and supplies sales information to record companies—has had to overcome in Japan is its perceived ties to the Matsushita group of companies. Soft Information Planning (SIP), SoundScan's Japanese licensee, is a JV subsidiary and thus part of the Matsushita group. In the often cliquish Japanese corporate world, that made SoundScan Japan appear to be a less-than-neutral player to labels affiliated with rival corporate groups, such as Sony, as well as independent and foreign companies.

After its first year of operation (Billboard, Dec. 7, 1996), SoundScan Japan was providing data to just four Japanese labels: Victor Entertainment, MCA Victor, Teichiku Records, and Nippon Crown, all of whose product was handled by the Sony-affiliated distributor SRC. Now, however, nearly all the major Japanese labels have contracted with SoundScan Japan to be supplied with its daily or twice-weekly sales data.

That data is collated from P-O-S terminals in record shops nationwide, which collectively account for 35% of retail music sales, on a value basis.

SoundScan Japan scored a major coup last year when Sony Music Entertainment (Japan) (SMEJ) decided to subscribe to its data service. Other labels whose product is handled by Sony-affiliated distributor JDS, such as Warner Music Japan, Toshiba-EMI, Nippon Columbia, and BMG Funhouse, have also contracted with SoundScan Japan.

An SMEJ spokesman says the label, which already uses wholesaler Sekido's Planet's sales data service, decided to sign up with SoundScan Japan in order to get a more accurate picture of the overall market. The spokesman notes that the Planet service does not track sales at the three foreign-affiliated chains: Tower, HMV, and Virgin.

"Looking at the shipment data, we feel that the labels are still shipping out too much, especially the big titles," says SoundScan Japan manager Tadasu Takahashi. "But those manufacturers who really trust our numbers are starting to exert better control."

SoundScan Japan has also begun tracking video and DVD sales, and it recently started an independent labels chart, reflecting the industry's increasingly large share of the Japanese music market. Music retailers that have contracted with SoundScan Japan so far are Tower, HMV, Virgin, and market-leader Japanrene, whose retail chain Shinseido (although only on a partial basis so far), plus several regional chains such as Matsuiya, Fukaura, Hapiyo, Rhythm, and Sanritsu.

"Sales data for the Japanese market has always been problematic," notes BMI Japan president Paul Dezelsky. "RIAJ [Recording Industry Assn. of Japan] figures cover only production and deliveries [which may not indicate actual consumer demand], whereas SoundScan provides retail sales. It only monitors domestic production CDs and therefore is not fully representative, but it's certainly better than nothing."

Dezelsky says that while SoundScan still has to make estimates to fill in the gaps in the single-label charts, the total market, the quality of its data is getting better all the time.

Takahashi says SIP's initial five-label contract with SoundScan Japan is now being renewed on a year-to-year basis. SoundScan's main competitors are trade magazine Original and Confidence and the Sekido's Planet service.

SoundScan Japan's next challenge is to increase its media exposure and consumer awareness of the SoundScan brand. Charts based on singles and album sales data provided by SoundScan now appear in tabloid daily newspapers Nikkan Sports and Yukan Fuji, while long-established monthly music magazine FM Fan also prints SoundScan charts.

Takahashi says SoundScan Japan is now holding discussions with the RIAJ in the hope that the trade body will start using SoundScan data. At present, the RIAJ's monthly market reports are based on production data, although sales-based data provided by its member companies also appear occasionally. But that data is provided by each company and thus lacks the kind of objective imprimatur that SoundScan could provide.

Notes Keith Cahoon, Tower Records senior VP for the Far East, "There is a need for this kind of information, and if SoundScan keeps its prices reasonable, expands its coverage, and does a bit better job of marketing itself, it seems inevitable that its position in the market will grow."

SoundScan Japan Gains Acceptance
Nearly All The Country's Major Labels Sign Up To Get Data

BY GORDON MASSON
London—The European Commission (EC) has received formal notification of the proposed merger between EMI and Warner Music, according to sources in Brussels.

The $2 billion deal needs to progress through the red tape of EC competition clearance if the merger is to proceed. It is understood that the documentation was delivered to the EC earlier this month.

An EC source says that merger notifications are dealt with as they arrive and that the commission has not yet publicly acknowledged receipt of the Warner/EMI package. "We are expecting it imminently," the source says.

However, the EC's directorate-general for competition did announce May 11 that it had received formal notification of the proposed AOL/Time Warner merger. The commission said it received that notice April 28.

The AOL/Time Warner merger was announced Jan. 10 (Billboard, Jan. 1). The Warner/EMI Music merger was announced two weeks later, on Jan. 24 (Billboard, Jan. 24).

Formal Farewell. Former BMG Entertainment International president/CEO Rudi Gassner was toasted by about 100 colleagues and friends at a special reception in his honor May 11 in Munich. Pictured, from left, are BMG executives Swee Wong, Hidehiko Tashiro, Francis Cheah, Thomas Stein, Gassner, Michael Smelie, and Stuart Rubin. Gassner left BMG in January after 13 years. Among those who spoke at the event were Stein, International Federation of the Phonographic Industry chairman/CEO Jaron Berman, and ex-BMG U.K. chairman John Preston.

It health prevented Michael Domecman, chairman/CEO of BMG Entertainment, from attending in person, but he sent remarks on videotape.

Warner/EMI Merger Proposal Goes To EC

BY DAVENA MOO
Hong Kong—A leading Hong Kong artist management company, East-West Entertainment, has expanded online with a new music portal, eolasia.com, to serve the Greater China market.

"Eolasia is an entertainment portal designed for the global Chinese community," says Chan Fai-hung, the portal's managing director. The site, launched April 25 and designed by 1-Content Technology, features Chinese pop and rock music, with its content divided into 70 Mandarin-dialect and 30 Cantonese-dialect material.

It covers various areas of entertainment, including downloadable music files, official artist Web sites, entertainment news, online karaoke, and computer games. Future additions will include online ticketing, online pop concert promotion, and production services.

The site's initial partners include East-West artists such as Andy Hui Chi-on and William So Wing-hong, both signed to independent Hong Kong label Go East. Many of the label's artists are managed by East-West parent company Gold Label Management, but eolasia.com hopes to also attract artists signed to other record companies and labels.

Operating the portal is 1-Content Technology, a new joint-venture company in which East-West has a 48% stake. The other shareholders, all Hong Kong-based, are: Morningside Technologies Inc. (20%), part of the Hong Lung group of (mostly property development) companies; Golden Harvest Group (16%), the largest Chinese motion picture company; and Acer Digital Services Group (16%), a subsidiary of the world's third-largest PC maker, Taiwan-based Acer Computer. The group has invested a total of $200 million Hong Kong ($25.7 million) into the venture.

Chan says revenue generation is expected from the sale of MP3 song downloads, at $5-$8 Hong Kong (64 cents-$1.02) each. "We are keeping a close watch on the state of encryption technologies so as to support copyright ownership," he adds. "But all material that can be downloaded will have such permission from the correct copyright owners." He adds that the affiliation with East-West also means the site can offer yet-to-be-released songs by artists such as So and Hui.

There are plans to subdivide eolasia.com into three additional portals with customized local content: Hong Kong's eolkb.com (set to be launched sometime in June), eoltao.com, and eolchina.com (both expected to launch in the third quarter of this year). Both the Hong Kong and Taiwan sites will be written in traditional Chinese characters while the China version will be simplified Chinese. Chan hopes eolasia.com will sign up at least 300,000 members during its first year of operation.

Hong Kong Firm Offers Music Portal
TO CELEBRATE the recent signing of Philippine megastar Sharon Cuneta to BMG Philippines, the label has looked her up with Hong Kong Canto-pop king Andy Lau. The pop ballad “In Your Eyes,” sung in English and written by Windham Hill artist Jim Brickman exclusively for the pair, is set for a June release in Hong Kong, Taiwan, and Singapore to coincide with Cuneta’s as-yet-untitled BMG debut album. “Sharon is a huge singing, acting, television, and modeling star in the Philippines and has a strong following of Filipino domestic helpers in Hong Kong, Taiwan, and Singapore,” says Vic Valenzano, A&R director of BMG Philippines. Andy has a strong hold on these markets but a lower profile where Sharon’s popular, particularly in her home country and Malaysia. “Andy has a strong following in those countries and has a strong hold on these markets but a lower profile where Sharon’s popular, particularly in her home country and Malaysia.”

“Tired Of Being Alone” follows Lau’s first international collaboration, the single “Be My Lady” (New Melody), which he recorded with Kenny G in 1999.

BERLIN-BASED singer Ayman, who is of Tunisian descent, has peaked at No. 4 on the singles chart with the song “My Star” (My Star) and has achieved gold status (250,000 copies). This is the second single release for the newcomer, who is produced by the Berlin-based production team of Mike Michaels, Mark Tabak, and M. Dollar, whose Triple M label is distributed by West-East. The melodic, R&B-influenced song (with a rap interlude featuring Dean) reached the top ten in a number of German-speaking countries, and was put on MTV rotation. In addition, the charismatic singer opened for Puff Daddy during his recent German tour. Meanwhile, the album has sold more than 1 million copies in Japan. Since then, Puff has released four albums, which have sold a total of 4 million copies, according to SNEP. Puff’s music—much of it the creation of songwriter/producer Tamio Okuda—is a delightfully upbeat pop pastiche that is unashamedly retro in inspiration and stands apart from the slickly processed product that dominates the Japanese charts.

A COMPILATION CD featuring tracks from Midnight Oil, Crowded House, the Cruel Sea, Tuxadore, Kate Ceberano, Paul Kelly, Vika & Linda Rundell, and Blink-182 has raised $70,000 Australian (401,000) to help rebuild the economy of East Timor. Occupying Indonesian soldiers were on a burning and looting spree after East Timorese citizens voted for autonomy last year. “Liberdade” (Liberty) was issued through the Festival Mushroom Group’s FMR label in the U.K., has been certified Gold in Australia, and CEO Paul Dickson handed over the check May 4 at the launch in Melbourne, Australia, of an office for the National Commission for the Management of the Emergenc
Scandinavia Sees Sales Revival

BY KAI R. LOFTUS

OSLO—After a disappointing flat 1990 in Europe, the record markets in a trio of Scandinavian countries began showing signs of increased buoyancy in the first three months of this year. According to figures compiled by local affiliates of the International Federation of the Phonographic Industry (IFPI), Sweden led the way for the region's sales in January-March, with a massive 90% increase in total wholesale value of trade shipments. Corresponding figures for Norway and Finland were 11% and 7%, respectively.

Despite what seems to be a rosy picture, certain Scandinavian industry executives remain cautious about the figures' implications. Edei Music Sweden GM Jonas Thulin says, "With these statistics, it may sound strange to claim that piracy is hurting music sales (but it is). Also, I think we can be pretty sure that a major portion of the 30% more records we've shipped in Sweden has been exported instead of being sold here."

The 30% value increase in Sweden—up to 369.1 million kroner ($43.5 million)—was mirrored by a 30% rise in units to almost 7.2 million. CD album shipments rose 35% to 5.8 million units, with a corresponding 32% increase in revenue of 473 million kroner ($41 million). Sales of singles were up 16.3% to roughly 1.5 million units, while value increased 23% to 11.1 million kroner ($1.2 million).

In Norway, the market value rose to 211.2 million Norwegian kroner ($25.5 million), with units up 9.3% to 3.7 million. CD album sales value increased 13% to 227.7 million kroner ($25.2 million), with a 13% rise in units to 3.1 million. Norway was the only country in the Nordic region to post a drop in single sales, with value 39% to 8.5 million kroner ($0.9 million) and units down 17% to 180,000.

In Finland, total value rose to 77 million markska ($8.3 million), with units up 13% to 2 million. CD album shipments increased 8.5% to 7.2 million markska ($1 million), with a units rise of 15% to 1.8 million. Singles were up 34% in both value and units, to 1.9 million markska ($0.3 million) and 115,000, respectively.

One dark spot in the land of the midnight sun, however, is Denmark, where industry insiders say the market is fairly flat. Although full quarter sales figures from the national IFPI office are not available, Warner Music Denmark managing director Finn Wark says, "The general feeling is that it's a stale market, and last year was better than the current situation."

According to the IFPI in London, total unit sales in Denmark last year were 19 million, a moderate 2% rise over 1998, with a retail value of 1.84 billion Danish kroner ($204 million). Says Wark, "The market is release-dependent, so some companies had a good year and some had a bad year. Of course, the market has always been dependent on releases, but it's even more so now."

Cumulative figures from IFPI Denmark for April 1999 to March 2000 show a 4% unit increase and a 6.3% value increase, bumped by the March release of Ayna's "Aquaarium" album on Universal. That album was one of the best sellers across the Nordic region during the first quarter. Others included Suntana's "Supernatural" (Arista), AC/DC's "Stiff Upper Lip" (Elektra/Warner), Reel Big Fish's "Californiafication" (Warner Bros.), and Shania Twain's "Come On Over" (Mercury). TV advertised single artist compilations fared especially well in Scandinavia in the first quarter and certainly (Continued on next page)
Anton Takes Trio At Austrian Music Awards

BY SUSAN L. SCHUHMAYER

VIENNA—Anton aus Tirol, whose eponymous novelty hit single "Tiroler Chotz" has carried him across the crest of Austria's pop scene and into Europe by storm, was a double winner at the inaugural Amadeus Austrian Music Awards, held May 6 before an invited audience of 600 at the city's Kammerspiele.

The awards, funded by the local affiliate of the International Federation of the Phonographic Industry, were designed to give a boost to the Austrian music scene.

The ceremony, which was not broadcast, featured videos from each of the nominees, as well as performances by half a dozen up-and-coming new artists.

Austrian music producer-filmmaker-director of Kopper, producer of the new Austrian pop group "An onto the airwaves and the VECAK chart, the VECAK awards are voted on by a 600-member jury drawn from the local music industry.

In accepting the award for critical single of the year, Anton aus Tirol (aka club DJ Gerry Brunner) said he had originally thought the song (EMI) would sell about 10,000 copies. Instead, sales have topped more than 300,000 in Austria, Germany, Switzerland, and the Netherlands.

The song, featuring DJ Otzi, recently reached No. 5 on Music & Media's European Hot 100 singles chart, and is currently No. 5 on the UK charts.

The song was also chosen as the official Austrian entry for the Eurovision Song Contest. The winner of the contest will be determined by a panel of judges from around the world. The song was performed by a team of five Graz-based musicians, including Anton aus Tirol, who received the award for best Austrian artist of the year.

Other national winners included Sandra Leiser, female artist of the year; Kurt Ostbahn & Die Kombo, popular rock group of the year; Udo Jürgens, solo male singer of the year; and Simone, solo female folk/schlagern artist of the year; and Brunner & Brunner, folk/schlagern artist of the year.

Faced was honored posthumously as male solo pop/rock act of the year and also received the award for best song of the year for his hit "I'm the man," and was posthumously honored with a lifetime achievement award.

Accepting his award, Charlie Brunner of Brunner & Brunner cited his group's "Room 66" for their contribution to Austrian music. "What we've heard on the stage here at the Amadeus Awards we should also be hearing on 66," he said.
What label had the most #1 records in 1994?

I need to find that article that ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

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Billboard: The internet revolution continues to provide new opportunities for music movements and trends that otherwise have been either ignored or smothered by mainstream current. One of those areas is the music broadcasting, where small niches are enjoying wider exposure.

Batanga.com is one of the few sites that recognizes that the music is thriving outside the Top 40 radio stations. Latino rock, hip-hop and reggae have made a comeback in the last year. When Latino rock has made headway with awards shows and new tours by the Walk and Mana Tours, Latino radio has not been as receptive.

"Batanga came about because radio usually caters to the biggest number of people, and therefore the music tends to be generalized," says batanga.com president Luis Brandwein. "It is a lot of people that like that, and they are not being served. So the advantage with the Internet is you can then service those people whose music is not being played by the main radio stations."

Batanga.com broadcasts two channels, one for rock en español and the other for hip-hop/rap. The rock channel features such acts as Caifanes, Mano Negra, the Chris Perez Band, Molotov.

**LATIN ROCK, RAP FIND NICHE ON NET**

*Control Machete, Ozomatli, Pastilla, El Tri, Plastilina Mosh, Enanitos Verdes, Pericos, and Fabulosos Cadillacs.*

The hip-hop channel features music by Tito De Gracia, DJ Dero, Latinos En La Casa, Vico C, Kid Power Posse, La Casa Nostra, and La Vieja Guardia. "Latin rock and hip-hop fans have never had easy access to their music," says John Reilly, director of Shore Fire Media. "They of those in the industry know the big hurdle has always been the fans' access to the music, as radio has also been slow to embrace rock en español, whether due to older radio programmers at Spanish radio or a language barrier at English rock stations. This finally gives those fans 24-hour access to the leading bands."

He notes that even in the larger markets like Los Angeles, New York, and Miami, where young Latinos have embraced rock and hip-hop and where rock stations have filled up arenas and stadiums, radio has been slow in opening up.

Reilly expects traffic to grow, as navigation of the site can be accomplished in both Spanish and English versions and the site supports both the Microsoft Media Player and RealNetwork players.
“We can tell the immediate reaction of fans because the audience has grown by 500% since Jan. 1,” says Reilly. “The site has an average listenership of over 51,000 loyal listeners and averages over 1.8 million page hits a month.”

According to mpulse.com, an Internet music tracking service, batanga.com was rated the No. 1 Latin music site.

Rock en español fans are also enjoying San Antonio-based re-usa.com, which offers interviews and music by Latin rock bands such as Volumen Zero, Bersuit, Café Tacuba, Jaguares, and Caféines.

“We felt this music was not getting enough exposure, and with this program, we want to provide the music that rock fans want to hear,” says founder/show producer Nicolas Zapain.

The show is hosted by DJs Judith Bermudez, of KSAH San Antonio’s Saturday night rock program “El Antró,” and Xavier G. Campos, of KWBU Waco, Texas “Planeta X” radio show.

TEX-MEX OLDIES: The Tejano market is one of the most conservative for radio, particularly since the genre is slowly rising out of its recent down cycle. Since the music’s renaissance in the early ’90s, modern heroes like Emilio, Selena, Maxz, Bobby Pulido, and Michael Salgado have dominated radio, leaving very little opportunity for Tejano’s golden oldies acts, such as Little Joe, Sunny Ozuna, Joe Bravo, and Latin Breed.

Now fans of old-school Tejano can get their kicks on new Internet radio sites such as Houston-based bandidoradio.com, where founders/DJs Jesse “Jumpin’ Jess” Rodriguez and gordy “Boogieman” Rodriguez play a continuous stream of classic Tejano artists.

The playlist includes such venerable acts as Cha Cha Jiménez, El Conjunto Bernal, early Latin Breed, David Marez, Royal Jesters, and Little Joe. Visitors can download the latest versions of RealAudio or Winamp media players to listen. “Tejano oldies and early conjunto music deserves to be recognized just like any other form of music, because it is the music of the people,” says Jesse Rodriguez. “Composers and provided entertainment for the migrant field workers who traveled from the Rio Grande Valley up to Washington state picking crops. It is a music that is popular in over 50% of the U.S. because it connects with a lot of Mexican-American history. There is a market for this music. Just look at the popularity of Flaco Jiménez.”

The power of the Internet and new technologies has provided another bonus for followers of Tejano oldies. TejanoClassics.com is making available music that has not seen the light of day in many years. Acts include Carlos Guzman, Fabulosos Cuatro, Tortilla Factory, Freddie Pender, and Henry Zimmerle.

“We carry a full-line catalog, but we also bought the masters of many old classics,” says owner/founder: Encarnacion Funtes. “And we are the only [site] selling those early titles. We are busy right now transferring many of those titles from tape and album formats to CD.

“We want to provide the music that rock fans want to hear.”

— NICOLAS ZAPAIN

We are the first Internet-based store fully focused on Tejano classics.”

TejanoClassics purchased more than 150 masters from the Falcón Records label catalog. This music was produced during the 1960s, 1970s, and 1980s and includes notable acts such as Roberto Pulido, Tacho Rivera, and the Country Rolland Band.

MARIACHI FEST: In Los Angeles, the annual Mariachi USA Festival will unfold June 10-11 at the Hollywood Bowl, with music by Mariachi Mujer 2000, Mariachi Cobre, Mariachi Imperial De Mexico, Mariachi Cielo De Mexico, Mariachi Guadalajara De German Gutierrez, and the Ballet Folklórico Tonantzint.

The festival, sponsored by the Rodri Entertainment Group, is now in its 11th consecutive year, and officials are expecting more than 30,000 fans to attend. For additional information, go to mariachiusa.com.

Mexico’s world-famous Mariachi Vargas De Tecalitlan is headlining the Mariachi Festival June 17 at Houston’s Jones Hall. Mariachi Vargas also is confirmed for Oct. 7 at the Mariachi Festival at McAllen, Texas’ International Civic Center Theater and for Nov. 18 at the Mariachi Festival/Conference at San Antonio’s Municipal Auditorium.

For registration or information, call the MPR agency at 210-225-3550 or go to mariachi.com.

CUBAN STYLE: The continuing popularity of Afro-Cuban music has generated a number of reissues by several record labels. One series that stands out is BMG U.S. Latin’s “Cuban Originals.” The label has one of the most extensive archives of music by leading Cuban acts from the ’20s to the ’50s.

Record engineers have gone through a huge stack of original master recordings to produce the series. The first compilations featured Orquesta Aragon, Besí Arroz, Ernesto Lecuona, Benny More, and Perez Prado. A second set, dropping later this month, will feature Tri-O Matamoros, Conjunto Casino, Miguelito Valdes, and Baile Tropical.

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(Continued from preceding page)
Julio Iglesias
30th Anniversary
A Billboard Salute
Julio Iglesias
30th Anniversary

Throughout his 30-year career, Julio Iglesias has been hailed by fans and critics alike as an original—a global pioneer who has touched millions with his singular brand of romance. For Julio, one of his biggest thrills is getting executives at Sony excited about his product and his career. Following are comments from top Sony executives which amply demonstrate that they are overwhelmingly jazzed by his fabled run as a recording artist.

Julio Iglesias practically invented the concept of “crossover artist” in our industry. He was the first international star to perform and record in multiple languages, and the appeal of his personality to audiences around the world enabled his recordings to chart in every major territory. It is impossible to overestimate Julio’s impact on the industry.

—Thomas D. Mottola, Chairman & CEO, Sony Music Entertainment

When I first came to Sony Music, they used to refer to the international division as “The House That Julio Built.” During the course of his career, Julio has regularly had top-10 hits in virtually every territory, he’s sung to fans in their native language and, in addition to his own success, he has helped other performers become stars in their own right. There are few artists of any era who can interpret and deliver a song as charismatically as he can, and fewer still who will have a career spanning as many years and continents as Julio Iglesias.

—Mel Ilerman, Vice Chairman, Sony Music Entertainment

Julio Iglesias is a superstar by any measure. He started the first Latin craze many years ago. He’s one of the biggest international stars of all time, and with hit recordings in English, Spanish, Portuguese, French and Italian, his career has encompassed virtually every culture. It is both a privilege and a pleasure to work with him.

—Robert W. Bowlin, Chairman, Sony Music International

Well before last year’s heralded and hyped “Latin Explosion,” Julio Iglesias was a one-man worldwide explosion, appealing to multicultural audiences and earning countless platinum and gold records. After conquering the world of Latin music, he began his breakthrough to the English-speaking audience nearly 20 years ago, and his international impact has only increased in the time since. He is clearly one of the most popular artists in the history of music, no matter the genre, and his dedication to his art and his fans is reflected in the astounding number of albums and tickets he has sold. No matter what language he is singing, Julio has the ability to convey such depth of emotion that it’s no wonder he is treasured the world over, and continues as a vital musical force.

—Don Jenner, Chairman, Columbia Records Group

The International Superstar
Who Needs No Introduction

Julio Iglesias Is Known Around The World For His Crooning Voice And Sex Appeal. BY JOHN LANNERT

You know you have made it really big when people refer to you without using your surname or a nickname. Julio Iglesias, for one, has made it really big. Actually, beyond really big.

This mega-star crooner is not only known simply as Julio in his native Spain, but also the world over, including the increasingly Hispanic-conscious U.S. The name Julio just kind of rolls off your tongue like one of his famed love songs, such as “All Of You.”

All of you, your body and soul/Every kind of love you can express...

It doesn’t get any smoother than Julio. He always keeps it classy, understated and elegant.

Women adore Julio’s angelic baritone and devilish grin. Men wonder how he can be so sexy to women by just parking himself on-stage and cooing his way through song after song without moving much beyond the space required to make a phone call in a telephone booth. Remember telephone booths? All the cozier to snuggle with your main squeeze while soaking up Julio classics like “Hey,” “Manuela” or “La Vida Sigue Igual.”

Julio has all of the statistical ammunition a recording icon needs to prove his unparalleled stature as a global icon. He has sold more than 250 million albums. He has performed nearly 4,700 shows in five continents. He has 2,650 gold and platinum albums recorded in six different languages. But, as the saying goes, numbers do not tell the whole story.

Julio has become Julio because his famous voice and music has come to embody an idealistic romantic vision that many aspire to experience in their less than idealistic lives. To be sure, Julio’s music and persona hint of something more carnal than a wispy blow of a kiss.

But, by the same token, we are not talking about Barry White here (nor of Barry Manilow for that matter). We are talking about a handsome crooner with an endearing Spanish-laced English accent who is peddling old-fashioned romance wrapped in sentiment that more closely approximates sexy rather than sexual.

How else to explain a 30-year career that has maintained a dizzying steadiness in record sales and concert gross? Well, sex sells, but sexy sells better to the legions of Julio’s female admirers who comprise the decisive majority of his fan base.

TOURING HORSE FARMS

Moreover, Julio draws throngs of those distressed followers to his shows whether he plays London, England or Louisville, Ky. In fact, Julio has played Louisville—a tertiary concert market in the U.S.—two times. How’s that for crossover success?

“I love the horse farms there in Kentucky, so beautiful and peaceful,” says Julio. How many other recording artists from Spain have gotten to know Kentucky horse farms so well? Julio has traveled so much, performing so many shows in so many countries, it would be surprising if he has not visited a few other horse farms along the way. Julio also has probably visited a few lady owners of horse farms along the way, as well. After all, he consciously cultivated the image of Latin lover for a while, particularly in the 1980s. And, as all male singing idols know, a little well-publicized, romantic activity oftentimes only enhances the romantic image onstage.

Though Julio was not always Julio in the U.S., he became a popular concert attraction in the mid-’70s. Still, for much of the non-Latino world, Julio Iglesias began to become known only as Julio in 1983 when he released an album that was perspicaciously titled “Julio.” Though the album yielded no hit singles, the velvety pop disc featured
J ulio Iglesias has enjoyed an extraordinary recording career, with a list of achievements that will likely never be matched.

Over the course of his 76-album career (soon to be 77), Spain’s most famous singer has sold more than 250 million units—the most by any artist, according to the Guinness Book Of World Records.

Further, Spain’s most famous singer has earned an astounding 2,650 gold and platinum records.

And while James Brown is known as the hardest-working man in show business, surely Julio cannot be far behind as he has played nearly 4,700 shows on five different continents.

It would seem, after having realized the most commercially prosperous career in the history of music, Julio would be content to savor past accomplishments while looking forward to spending time with his girlfriend Miranda Johanna Rijnsburger and their two children.

But Julio did not become a global icon over the past 30 years by resting on his laurels. He is busy promoting his new album, “Noche De Cuatro Lunas,” a disc that he says is one of the most important of his career.

During a recent interview with Billboard, Julio spoke about his new project, which features a stellar array of top producers and writers, including a cast of “chiquillos” as Julio affectionately calls them. These “chiquillos,” which means “young kids,” are none other than Estéfano, Alejandro Sanz, Robi Rosa and René Toledo.

Julio also reveals a pronounced philosophical side, especially when he interweaves his thoughts about singing and his career with remarks about his forthcoming disc.

While taking a break at the Hit Factory in Miami, where he was recording “Noche De Cuatro Lunas,” Julio took some time to discuss his current album and his storied career.
Dear Julio!

Felicidades por tus
30 años de música!!

Working with you makes us understand and appreciate how dedicated you are to your music and your career. We are proud to be part of your team.

Thank you for the experience - Gracias por ser.

Love,

Maribel  
Karl  
JoAnn  
Tench  
Everlagn

Anchor Marketing, Inc.
Dad,

Congratulations on 30 years of an amazing career.

We love you,
Chaveli, Julio Jr. & Enrique
Julio Iglesias 30th Anniversary

I have followed and admired Julio Iglesias’ career for many years, and when I joined Sony Music International, I looked forward to the prospect of working with him. Julio’s remarkable ability to deliver a lyric and communicate the soul of a song to audiences around the world and in many languages makes it clear why he is one of the world’s most revered and beloved performers. His ability to generate commercial success across virtually every territory has made him a genuine legend in the music industry. Julio will continue to be a defining force in music for many years to come, and I look forward to playing a part in his ongoing success.

—Rick Dobbs, President, Sony Music International

Julio is the standard, a model of excellence and a master of his trade. Not only is he a perfectionist both on stage and in the studio, but he also understands the business side inside and out and makes the effort to have strong personal relationships with as many people as possible. On top of all that, Julio is a great human being.

—Frank Welzer, President, Latin America, Sony Music International

A true global superstar, a wonderful creative talent, a consummate professional and, as importantly, a fine gentleman. I am proud to have an association with his immense worldwide success and am humbled to be able to call him a friend.

—Paul Russell, Chairman, Sony Music Entertainment Europe

I am really honored that, over many years of visiting Australia, Julio has become a really good friend of mine. That’s why I am pleased that so many Australians recognize Julio’s special talent and support him enormously. In fact, Australia is one of the strongest markets in the world for his music and his concert appearances.

—Denis Handlin, Chairman & CEO, Sony Music Australia

Julio is the personification of passion, a man totally in love with his art form, the king of Latin romance. It’s a privilege in my career to have worked with such a musical icon.

—Oscar Llord, President, Sony Discos

When I started working with Julio, one of the first things that struck me about him was his enthusiasm, drive and dedication to his music. Then when I traveled around the world with him, I saw firsthand the impact Julio and his music make on his fans—fans that span several generations. His talent, perseverance and the loyalty of his fans have made Julio a legendary artist, and it is an honor to be associated with him both personally and professionally.

—Randy S. Hoffman, Julio Iglesias’ manager

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The Spanish Star Shines
The Rise To Success Started In His Native Spain And Spread To The World

BY HOWELL LLEWELLYN

MADRID—By any standards, Julio Iglesias has achieved more goals than most in his unique career. But, as a youngster, he was set to block goals, not score them.

Julio was a teenage goalkeeper on a junior team of the legendary Real Madrid soccer club which, in the 1960s, was viewed by many as the best team in the world, winning an unequalled six European Cups.

But fate stepped in on a September night in 1963, as Julio and three friends returned to Madrid at 2 a.m. after celebrating the soccer player’s 20th birthday. A horren-


dous car crash left him semi-paralyzed for 18 months, and it was three years before the young man recovered.

His sporting career was ruined, but little did Julio or anybody else know that a shining new path was about to open up. This, in part, was thanks to a nurse named Eladio Magdaleno, who gave Julio a guitar to practice on while he was convalescing.

Julio knew nothing about music, but Magdaleno had noted that the young patient spent hours writing sad and romantic poetry. The patient soon spent hundreds of hours learning chords, and gradually began putting music to his poetry. It would be years before it would occur to him to sing the songs he was composing.

Much later still, when he released “My Life: The Greatest Hits” in 1998, Julio would comment: “Way back in the beginning when I wrote most of the songs, I was able to find the right simple words. There were truths in those songs that people connected with, and that makes me very proud. Those early songs are more from my heart. In a sense, those first songs made everything else since then possible.”

The auto accident had also cut short Julio’s law studies at Madrid University but, soon after leaving the hospital, the now 23-year-old had his first break. As a budding songwriter, he was introduced to Enrique Martin Garea, who had founded the Hispavox label in 1956 (later bought by EMI Spain) and spent his career setting up record labels and discovering and promoting artists.

DISCOVERY OF A VOICE

“I met up with Julio when he was still using crutches,” recalls Garea from his office where he is managing director of GET, the music-publishing arm of Spain’s biggest private TV company, Tele 5. “He gave me a song that didn’t even have a title. But I liked it and we called it ‘La Vida Sigue Igual’ [Life Goes On], which became his first hit.”

But success was still a couple of years away. Garea signed Julio to Hispavox for two years— and nothing happened. Not only was Julio still not a singer, but he decided to spend time in England to improve his English. His father, also named Julio, was a successful doctor (who, years later, was kidnapped for ransom by ETA, the separatist guerrilla group from Spain’s northern Basque country).

While studying at a Cambridge language school, the young man at last began to sing. Friends told him his voice was pleasant, and in a local pub he would sing versions of songs by popular artists of the time, including Tom Jones, the Beatles and Engelbert Humperdinck. He began going out with a fellow language student, Gwendolyne Bolloire, and wrote a song named after her, which was to become part of his success.

By 1968, Garea had become director of another Spanish indie label called Columbia Records, which, confusingly, has nothing to do with his present Spanish label, Sony Columbia. Columbia Records was eventually sold to BMG Spain through RCA, which still owns rights to 12 albums Julio recorded for Columbia at Amsterdam. When Sony bought CBS, Spain had to keep the name Sony CBS instead of Sony Columbia, until Sony bought the rights to the name Columbia from BMG Spain.

“I signed Julio to Columbia and sent a demo of the song ‘La Vida Sigue Igual’ to the organizers of the Benidorm Song Festival in Benidorm, a popular beach resort in southeast Spain,” recalls Garea. “The festival was very big in those days, and in Latin America too.

“Anyway, when it was his turn to perform, he froze and did not want to go onstage. Don’t forget, he was a complete unknown. I said ‘Listen, go on now or I’ll push you on.’”

Continued on page 94
Papi,
You are the center of our universe and the light of our lives. 
Congratulations on your 30th Anniversary.
You are the best!
All our love,
Miranda, Miguel & Rodrigo
I'm a fan of Julio and his music since the very beginning, and I was fortunate enough to coordinate the international promotion of Julio's "Tango" album. We traveled the world together, and it was during this trip that I really got to know the man behind the artist. My admiration for Julio grew day by day. He takes his work very seriously and gives everything he has. He is a perfectionist and does not compromise on quality. There is simply no greater artist on the face of the earth today doing what he is doing. On top of that, he is a wonderful human being who deserves our respect, gratitude and love.

—Richard Denekamp, President, Asia, Sony Music International

Julio has been an inspiration, not only to me personally, but to a lot of people in the industry, because he was one of the first artists to sing in Spanish and many other languages all over the world. I am proud to be his friend, I learned a lot from him. He is one of the busiest people in the world and one of the more famous people in the world, but he loves his friends and he loves his people. I am the best spokesman for him, because everywhere I go in the world, I tell people how very proud I am of him. He is the kind of guy that recycles himself in such incredible ways that you never know what kind of hit is going to come from him. To have as many years in the business as he has, you have to be incredible. He is the best role model to follow. He did for Latin music what many people have not realized. It doesn't get any better than Julio Iglesias.

—Emilio Estefan Jr., President, artist development, Sony Music Entertainment

Thank you for the past five years. From Radio City to Universal Amphitheatre and all the one-niners in between; you've given my career a boost. You made my family a part of your family, given me great success and signed my checks. But I've never gotten a ride in your jet Julio, when are you gonna give me a ride? With all my love.

—John Joseph

Julio co-wrote 10 songs on the disc with estimable producer Estefano. Also helming tracks on "Noche De Cuatro Lunas" were exalted singer/songwriter Rubén Blades; Robi Rosa, composer of Ricky Martin's smash hits "María," "La Copa De La Vida," and "Living La Vida Loca"; and Alejandro Sanz, who cut the mega-smash "Corazón Partio" in 1997. Julio says the concept for the disc came from Tomás Muñoz, senior VP of A&R, Sony Music International. Muñoz, a highly respected industry veteran, suggested Julio team with young, top-notch producers such as Sanz, Rosa and Estefano. So, Tomás talked to me about this project," says Julio. "And I said, 'Well, you have to talk to these guys and see if they want to do it. And, in an instant, they were delighted to do the project. Alejandro, Robi, Estefano—they were all so generous.'

Julio recalls that recording with the different producers made for different creative situations. "To sing with Robi represented a difficulty because Robi writes music that is different from what I am able to sing," says Julio. "To sing with Estefano, with whom I write, was more comfortable because Estefano is earthier and less galactic. Singing with Alejandro was galactic for his phrasing. Rubén has a very personal style."

Apart from recording with a crew of young producers, Julio decided to compose songs for the first time in 20 years. He ended up co-authoring 10 songs with Estefano. And, even though he had not penned a tune for a long time, his collaborations with Estefano were finished in quick order. "We have a fluid communication," says Julio. "There was nothing complicated or strange."

Was it difficult to compose again after not having done so for many years? "No, no," replies Julio, "because these chiquillos throw out phrases that never would occur to you and, from these offerings that they give you, it stimulates you to write." Regarding himself as el padre of the current crop of Latino stars, Julio adds that his disc demonstrates that "these young people have been open to singing with their father. There are young people that don't want to know anything about their fathers. There are young people who are interested in everything about their fathers. And these chiquillos are interested in knowing far far farther.

When asked if respect for him by young collaborators played a role in the project, Julio says no. "Respect is one thing, but the point is that they want to record with me and spend two months of their time on this project," states Julio.

While he is not sure if his work with his younger colleagues is a historic meeting of generations, Julio notes, "All I know is that they were enthused. I didn't ask them, 'Hey, are you happy working with me?' But surely they are happy because they have forced me to sing things that are in the outer reaches. Everyone knows how to drive. But it is harder to drive when there is no signpost to tell you that there is a 180-degree curve up ahead."

Musically, the album sports a blend of appetizing grooves from the Hispanic Caribbean, Spain and the U.S. Pleased with his latest disc, Julio says that the even-keel partnership with his young cohorts played a key role in the production of the album.

"At times," says Julio, "when you work with a lot of different talent, desperation can set in very quickly because the talent levels can be disproportionate. The singer can ask a lot of the producer or the producer can ask a lot of the singer. In this case, it has been a balanced marriage... everyone is in the same cathedral."

—Julio Iglesias

"When you work with a lot of different talent, desperation can set in very quickly because the talent levels can be disproportionate. The singer can ask a lot of the producer or the producer can ask a lot of the singer. In this case, it has been a balanced marriage... everyone is in the same cathedral."

Julio also points out that if he had the same strong control of the production of "Noche De Cuatro Lunas," as his previous albums, "it would not have the attitude to be one of the best albums I have done—and best in the sense of its contemporary feel, which is to say that you would hear it on the radio and feel the excitement it would cause among young people," continues Julio. "To have this album produced by the young guys who are the strongest nowadays in the Latin field arouses this excitement."
Dear Julio,

Congratulations on 30 outstanding and extraordinary years!
I am very honored and privileged to represent you.

Love,
Randy
All Access To Julio

The Official Fan Club Provides Direct Contact

BY DEBBIE GALANTE BLOCK

M ost music artists have fan clubs, Web sites and more, but how many are run by the artists themselves? And how many offer opportunities to meet and greet the artist? Well, The Official Julio Iglesias International Fan Club does just that.

In addition to the traditional package of materials and membership cards that are received by most clubs, this one offers backstage pass opportunities to 10 fans at almost every show. All they have to do is call the fan club office at Anchor Marketing, Julio's company in Miami.

The Official Julio Iglesias International Fan Club was started in Miami during the early 1990s by Julio because he wanted direct contact with his fans. "Others have been started by fans, which is wonderful," says Joann Swift, senior accountant with Anchor Marketing, who has worked with the fan club for the last three years. "In fact, The Original American Fans Of Julio Iglesias goes as far back as 30 years. But they are not direct to Julio."

WORKING WITH OTHERS

"We try to support other clubs by supplying them with information, and we ask their fans to also join with us so they can get the benefit of a direct relationship as well," she says. All fan club presidents can reportedly meet with Julio at any show where there is a backstage opportunity. "They do a lot for us—they help sell his records and they help promote him. We don't deny them anything. We're their support, but they're also our support," Swift adds.

Other fan clubs include The Original American Fans Of Julio Iglesias (30 years up and running), Julio America, The American Friends Of Julio Iglesias, El Amor, The Australian Fan Club and SUJI Mexico.

Although the fan clubs are not related, Julio interacts with many of them, and has made friends with at least one other, Julio America out of New Jersey. President Barbara Rush and VP Pat Rießer cannot say enough good things about the working relationship between the clubs. "When it was started up 12 years ago, I went to Julio's office and asked the advice of his manager. Everything was put through his office in the beginning, and everybody who worked there was cooperative and kind," says Rießer. And Julio offers some perks to clubs outside of his own as well. For example, he gave Julio America the exclusive rights to publish his autobiography. According to Rießer, Julio's adoration of his fans is not limited to his clubs.

Who are these members anyway? Swift says that they come from every age group and they come from all over the world. "One woman joined her one-year-old son. Many times couples join so they have the opportunity to go backstage together," she adds. Currently, the club has about 2,500 members. The fee is $29 for U.S. membership and $35 for non-U.S. residents. Specifically, members receive two 8x10 photos, a biography, a discography, any album/tour related info, a color poster, news clippings, a keychain or magnet and, of course, a membership card.

A TWO WAY STREET

"At least once a year, we run crossword puzzles in the newsletter and we offer prizes such as autographed Julio memorabilia," Swift explains. "We also try to have fans write articles, but sometimes that doesn't work out." Swift relays a funny story: "One woman was invited to come backstage on the notion she would write something for the newsletter. I was trying to get her to meet Julio, but there were these other two ladies who were just all over him and would not let go. Finally, he was able to break away. Just as he was getting on the elevator, he called out to the lady I was standing with 'I love you!'"

People are always amazed at the great lengths Julio goes to satisfy his fans but, Swift says, he is acutely aware that without fans, he would not be anything. He wants to talk with them, and to hear what they want. "At another event, there was a lady who had won tickets six months before. She went to the show and met him and they got along so well."

Members also receive a quarterly information newsletter which is directly from Julio. "He doesn't dictate the letter word for word, but he tells us what he wants the letter to say and then he approves or disapproves it," says Swift. Family pictures that are never seen anywhere else are published here. Greeting cards are also sent out, usually Christmas or Valentine's Day, with family pictures as well.

INTERNATIONAL SUPERSTAR

Continued from page 72

a mix of bilingual tunes non-Latinos could identify with, including "Amor," with discofied versions of English classics like "Begin The Beguine."

"Julio" went double-platinum in the U.S., while climbing to No. 32 on The Billboard 200.

In 1984, Julio broke big in the U.S. and around the globe with "1100 Bel Air Place." A 4 million seller that peaked at No. 5 on The Billboard 200, "1100 Bel Air Place" contained the smash duet hit with Willie Nelson, "To All The Girls I've Loved Before."

"1100 Bel Air Place" also featured the aforementioned "All Of You," another duet smash recorded with Diana Ross. Though Julio's duet with Nelson was a bigger hit, the video for "All Of You" gave non-Latino fans the first real glimpse of Julio's distinct debonairness that attends to his concerts already knew about—eyes closed with the right side of his profile always in view. One hand would always be on the microphone, the other hand spread across his midrift.

But Julio's deep-pine-lung sighs became musical accompaniment for Julio's performances in the U.S.

There was a smattering of commentary about the "crossover" his was making in the U.S. But, fact is, the word crossover was—and is—too limiting a term to describe his success. Julio was already immensely popular globally before 1983 when he successfully crossed from the Spanish market to the English market in the U.S.

Julio would go on to record four more gold albums from 1985 to 1994. He also would cut duets with a disparate cast of partners, including Dolly Parton, All-4-One and Paul Anka.

JULIO AS A HOUSEHOLD NAME

More importantly, Julio would go on to become a household name in the U.S. by dint of his non-stop slate of sold-out shows. By being one of the first Latino artists to play before smaller U.S. markets, he established a loyal nationwide following that his non-Hispanic counterparts could only dream about.

It is easy to become buried in a sea of Julio's mind-boggling commercial achievements. But Julio also deserves kudos for his involvement in humanitarian projects, as well. He has performed numerous fund raisers, including shows for Princess Grace of Monaco and former First Lady Nancy Reagan. He opened the Farm Aid program with Willie Nelson and has performed benefit concerts with Frank Sinatra and Lou Rawls.

In 1989, Julio was appointed Special Representative For The Performing Arts by UNICEF, an organization which holds a special place in Julio's heart.

Two years ago, he participated in the "Grammy Sessions" program organized by the National Academy Of Recording Arts & Sciences (NARAS). The program added "Breathe In The Wind" to their smash duet hit with members of music education. The "Grammy Sessions" illustrated that Julio wants to stay current, in spite of a similitating career that needs no further verification or validation. Like Frank Sinatra, whom Julio deeply admires, he harbors strong desires to keep in contact with younger generations.

Proof of that ambition lies in his forthcoming disc on Sony, "Noche De Cuarto Lunes," which features a young, highly respected cadre of producers and writers who wanted to record with the man who has nothing to prove commercially, but everything to lose in creative terms. These producers and writers could not have been more fortunate to be working with the man who hit it bigger than big—the singular, single-named legend known as Julio.
Julio,

Your colleagues and partners at aplauso.com welcome this opportunity to congratulate you and express our commitment in making aplauso.com the leading Latin entertainment Internet site in the world.

Larry Rosen  Mario Kreutzberger  Sergio Rozenblat
THE BILLBOARD INTERVIEW
Continued from page 73

You seem quite excited about this new album. It is an interesting project because it has another type of swing and because it involves young people who are very talented—Robi, Alejandro, Estefano, Ruben Blades, who are all very talented. After many years being buried doing shows, and now to be with these chiquillos, it has given me more desire to do records. I don’t have to spend so much time in the studio, and I am not so preoccupied about things.

Is it the first time you are recording an album in this fashion? First time.

So you are giving up control in the studio for the first time? Exactly. Before I controlled... I use to work so hard on all of my other projects. Now I do not control anything but the part that has to do with, let’s say, interpretation. I am 56 years old—the great poets said that one begins to get old at 100. I am one of those crooners that will never sing badly until he dies. Crooners always have been big because of the way they sing, like Tony Bennett. The crooner never forces his voice too much.

I am very content with this project. It is a project that is much more in a fusion sort of vein, more diversified, with various producers and various writers. And, for the first time, in nearly 20 years, I have composed tracks on this album.

This record—for me—is for the third generation. I don’t know if this will be a historic record, because I don’t keep track of such things, but it is a historic record for me and for many people who are reaching out to a third generation—those who are 15 or 16 years old and who never in their lives have known about me. If this record works, from a sales standpoint—I usually sell 4 or 5 million records—and I sell 3 or 4 million more than usual, then I will know I have reached that third generation. But, for me, the true joy is the fact that I could participate a little bit in the music that these young guys are putting out and to be able to have recorded it.

I imagine that this record has made you feel a bit... Younger? Yes. Deep down, the stimulus in my life right now, after having sung as much as I have, is stirred by younger people. The energy you receive from young people gives you the energy to keep singing. What has surprised me most about these chicos is that they are simple people, Alejandro as much as Robi, Estefano and Juan Luis Guerra. They are pure artists. They are people who write music in a natural way. You feel their genius without consciously having to point it out.

Someone can look at them and say, what luck it is to be so talented and, above all, so young—because they are ready at a moment’s notice to do something for you. And, physically, they are so strong—they can utilize their talent, they don’t get bored so easily, their livers don’t hurt; they can drink good wine and they don’t feel it when they wake up.

Having worked with these guys, how has your music changed? The harmonies are less sonorous, now they are more sonorous—that is to say that the harmonies of the young folks are more like a picture in which the eyes are not aligned.

A little of the Picasso effect? Exactly. A painting like Picasso’s. If you listen to Alejandro, you realize it. He has two songs—one of which is “Seremos Libres.” What he writes does not have a total connection within the song, they are phrases. They are phrases that are sprayed over the canvas, so to speak.

And has it made you sing differently? I sing much more sophisticated. I sing in a soaring voice! ‘Aaaahhheee!’ and it is the best album I have sung on in my life because I have a challenge. When you have to vocalize with people who have inflections that are much different than yours, you have to be well-prepared. It is like being in a car in which the curves are more pronounced and the cars are going faster. And if you don’t want to drive with them, they will pass you by. So, I have made this album to run with them and, in fact, I am running with them.

Continued on page 84
Felicidades por tus 30 años de carrera triunfal

MENEN 7 CARLOS
THE BILLBOARD INTERVIEW
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Them, meaning the young guys?
Yes. We’re all in a rally. I’m not a spectator looking at the rally from the side of the road, I’m in the rally. This makes me look in the mirror more and go to the gym more. I take better care of myself and laugh more and have a sense of humor. It gives me more to live for and adds more curiosity and alternatives in my life. There is less monotony, less boredom, so I enjoy myself more. And all those things give me more desire to sing, which gives me more desire to win, and that gives me more desire to learn. It all enables me to distinguish colors better, that keeps me less locked up and makes me go out.

If you have done so many things in your life, that now many things bore you and you don’t even want to go out into the street and you have all of the money in the world... If you don’t find your true passion, which for me is music, you go into boredom and the routine causes you to lose contact with people.

I am breaking radically with a world of many harmful things—and with myself musically—and I am settling in with people who write and interpret music totally and absolutely. What I have done is a bold move, but it is a bold move without changing the style, I am going to change the musical attitude. Young people are going to be surprised, because it surprised me since I didn’t think I was capable of doing it.

There is a beautiful part of an album, the spiritual part and the sentimental part. But there is a very practical part, which is that the album sells. It is not that I need to sell tons of albums, but the reason young people buy something is because of a stimulus, which is important for me because I am a musician, and I have been a musician, and I am the father—physically and psychologically—of this younger generation. I have produced a musical attitude over the past 30 years that has thrived. I don’t know if Nat King Cole was born to sing, but everybody went to see him, and [Frank] Sinatra.

Nowadays, there are great singers. But the best singer is not the one who sings highest or who sings more ad-libs. The best singer is the one who keeps pushing on, touching different generations. Astrud Gilberto is a jewel, but I prefer Elvis Regina. I like artists that pass through many generations. That is one of the reasons I now dare to do this project, because I think an artist that does not touch all generations is a short-term artist. To communicate with what is inside, I have to rediscover myself. By that I mean, if I don’t rediscover myself I cannot be on the front page of Time magazine.

This rediscovery began a short while ago?
No, no. I was in a musical monotony—20 years, almost a generation. I hit my peak when I had notched eight albums on Billboard’s [English] charts. In the last five years, I have been involved in other things and I realized if I don’t get out and run, I will not run. But to do something new was daring, because after a while you do get comfortable.

And were you a bit scared?
Not scared but preoccupied, especially with Robi, and a little with René. You listen to their songs and you say, this is not music. This music has swing, but it does not have a personal sound. Their music is less people-oriented and more Internet-oriented; it is more for sale on the Internet. Which is good because that is the future. But they are chicos who have the distinct natural sound of their ethnic background incorporated with the new electronic sounds of the Americans. You know, the artists who have been singing for many years arrive at a time when we copy ourselves.

It is almost impossible not to do that if you have had a long career, right?
Exactly. And the only way not to do that is to persevere and dare to try new things. To be young is to always be asking. I have seen people who are 70 years old who look like they are 45.

So, working with Robi and Alejandro, you have learned a new musical way of speaking.
I learned and, more than that, I am now interested.
Gracias por darnos lo mejor durante más de 30 años...
¡y los que faltan todavía!

Univision
THE BILLBOARD INTERVIEW

And you have been open to learning?

I have gotten to that point. This is a little bit of the reality of this album—I have not said no. And what has happened for not having said no is that a tremendous expectation has been made in myself and the people working with me, and, above all, in the people who are very involved with this project so that it will do well around the globe—the people at the record label. And, at this time, the record label folks think that this is the biggest record of my career. I don't know.

With this record, you want to maintain your fan base while attracting a new generation of fans?

No, no. I just want people to listen to the possibilities of this music and to awaken the curiosity of young people and stimulate them. I want to be able to be young with the young people and old with the old folks. It is something like I have done in the past—an album dedicated to bolero, or Brazilian music. I love Brazilian music.

After all you have said, this has to be one of the most important albums of your career.

What I have noticed is that, after 12 or 14 years, we have excited the record company again. You know, there are meetings with the chairmen and the different presidents and they are listening to the new product and saying, "Yeah, we know this artist" or "this is OK" and then, suddenly, they hear something and say "Hmmm." Then everyone is saying that they like it and they get enthusiastic, and that is very positive.

And this is the first time you have seen this type of enthusiasm in 14 or 15 years?

Since I was at the top, around 1984.

And, with everything that happened last year with the so-called Latin pop movement, did this phenomenon arouse a desire for you to record again, even though you were one of the first artists to crossover?

The success of these young artists gets me excited. I am not an envious person, I love their success—that's what makes me get out of the house. If you do not have other artists hitting it big, you would never leave the house. I have a son, Enrique, who is a marvel. I know Ricky Martin, who has caused excitement; and I have to talk about Ricky Martin's success, which is very important. What Ricky Martin personally caused [last year] is the reason why Santana has eight Grammys. I say this with all my heart, I say it to the [National Academy Of Recording Arts & Sciences]. It is fair for Santana to win Grammys, but it is unfair for Ricky Martin not to win one.

Why is it not fair?

Because Ricky is the personality who started this "Latinismo" everywhere. Once again, it arises as it has before with cha cha chá or with mambo and Pierre Prado, and with so many other Latinos throughout the century. But, lately, it has happened with Ricky and, when we talk about the awards, it is unfair that he has no award from the Academy.

You seem much more relaxed than in years past, such as when "Calor" came out in '92...

Musically, at that time—coming into '92—I had been buried for more than one year, swimming around in other things. In the '90s, I had sales that were "standard." What I mean by standard is that they did not generate or stimulate new buyers. If an artist does not renovate himself, he cannot renovate his public.

Now I am singing better than ever. That is very important to me—not to be the best singer, but that I have learned to sing. Had I not, I would not have sung with Sting or Stevie Wonder.

Continued on page 88
Julio,

Thank you for making us a part of 30 years of history.
In a career such as yours, there must have been some memorable moments. What were a few of them?
The most memorable era for me was between 1978 and 1984 when I discovered a new world—the music in the U.S. I sang with American artists, which was a whole different world. I began recording with less acoustic and more electronic sounds. From '85 to '90, that was a more passive period—a stupid time.

Why do you say stupid?
Because I lost energy, I lost time, and time is the most magical thing in life. Because when you lose time you are screwed. I lost time for thousands of reasons for things that were easy—there was a bad focus. From '90 to the middle of 2000, those were years of surviving. I did records with standard sales. I did concept albums to survive. And now with this album, I do more exciting music, which is more difficult for me because it is much more contemporary, much more rhythmic.

Unlike many artists, you have had a career in which you did not have to pay a lot of dues. You hit big from the beginning and kept on getting bigger.
My career has not been overnight, but it has been a steady career with few stumbles. Nowadays, a young singer makes a single and the next day he is singing it in China. If I were starting out today, with the style I had 30 years ago, I would last about three or four years in the market. But at the time when I started, communication was not so rapid, there was more time for people to get to know me, and that is what allowed me to last. Today, for young singers, the constant preoccupation is that they get hot much quicker, but they can also burn out much quicker.

Have you felt a little trapped by your image in the sense that the media seems more interested in your personal life than in your music?
This has happened to me because my music is evident and obvious. If you look at the lives of Marilyn Monroe, Elizabeth Taylor, James Dean, Elvis Presley or Frank Sinatra, there is an interest in their personal lives that is so great that is rises above their artistic lives. At one point, I had a great epoch where I liked being around women very much and I was selling records at the same time.

What a great combination.
I never contradicted the media stories at that time; on the contrary, I loved that type of media coverage. But I kept
Congratulations!

Julio,
Gracias por todo lo que haz hecho por nosotros los latinos en el mundo.

Con todo nuestro cariño,
Gloria y Emilio Estefan, Jr.
After the musical hurricane that was 1999, you almost take it for granted that Latin artists loom large on America’s pop charts, but it wasn’t always so. Long before Ricky Martin was “livin’ la vida loca,” more than a decade before Marc Anthony needed “to know,” and even before Gloria Estefan and Miami Sound Machine imploded you to “do that conga beat,” Julio Iglesias took Anglo consumers to “1100 Bel Air Place.” That 1984 album turned out to be a drive that would forever alter the landscape of popular music, not to mention The Billboard 200.

“I think Julio was one of the pioneers,” says BMI Latin president Jose Behar, who was VP of A&R administration, West Coast, for CBS in 1984. Behar cites “Bel Air” as “one of those critical elements that opened everyone’s eyes to the potential that Latin artists can achieve. It opened the door for Gloria Estefan, Selena and Jon Secada, and paved the way for the success that the Ricky Martins and Marc Anthonys are enjoying today.”

“It started the ball rolling,” recalls Hinsul Lazo, CEO of Miami-based H&L Distributors. “It was huge.”

The history of American music had already frequently been punctuated by Latin music. The orchestras of Jimmy and Tommy Dorsey often adopted songs first made popular in Spanish. The ‘60s saw Herb Alpert &the Tijuana Brass strike gold with their mariachi-influenced sound, while a long list of diverse Latin artists—from Desi Arnaz to Carlos Santana—made their marks at the box office, on the radio and in music stores. But Julio’s “Bel Air” followed a different map than that drawn by the Latin artists who preceded him.

Whether born in the States or elsewhere, most of the Latin musicians who really scored big in the U.S. before Julio’s ascent wove themselves into the American fabric. Arnaz’s music career took a back seat to his acting career in the role he played opposite wife Lucille Ball on the beloved TV series “I Love Lucy.” Xavier Cugat was a purveyor of big band music. Richi Valens, in the ‘50s, and Santana, a decade later, brought Latin rhythms to that very American stew known as rock ’n’ roll. Trini Lopez and Jose Feliciano each rose to No. 2 on The Billboard 200 early in their careers. Dallas native Lopez interpreted folk music before he ever recorded in Spanish, and Feliciano, born in Puerto Rico and raised in New York, blended Latin influences into his mostly domestic cornerstones as the Doors’ “Light My Fire” and “The Star Spangled Banner.”

By contrast, Julio was undeniably an international artist. Prior to ’84, the Spanish native had already recorded in English, but so had he in Portuguese, French and Italian. Following a host of successful chart runs in other countries, Julio managed to become a big deal in the U.S. without ever making a suble effort to Americanize his craft.

He logged 91 weeks on The Billboard 200 with the 1983 release “Julio,” which rose as high as No. 36, and even spent 18 weeks on Top Country Albums. Another album, “In Concert,” entered The Billboard 200 in ’84, just a week before “1100 Bel Air Place” began its groundbreaking chart run. Although guest appearances by such American icons as Willie Nelson and Diana Ross broadened “Bel Air’s” radio appeal, Julio’s own innate sense of elegance—not to mention his unmistakably Castilian dialect—stamped his work with a distinctively European flavor. The album’s quadruple platinum success in the U.S. was not so much a matter of his crossing over to American culture; instead, his music drew ears to his side of the Atlantic.

The album rose to No. 5 on The Billboard 200, an unprece-dented success for a foreign-born artist who was primarily associated with music recorded in Spanish. The huge hit “To All The Girls I’ve Loved Before,” recorded with Nelson, was an across-the-board smash, debuting at No. 5 on The Billboard Hot 100, peaking at No. 3 on The Billboard Top Country Albums.

Continued on page 92
Congratulations on 30 years of romancing the world.

"I don't believe in language barriers because the emotion of love is universal."
- Julio Iglesias

Marilyn Bergman, President and Chairman of the Board
As a Latin artist, Julio Iglesias has achieved great success in the United States, and his career has been marked by many highlights.

**LIFE ON THE CHARTS**

Continued from page 90

Adult Contemporary and rising all the way to No. 1 on Hot Country Singles & Tracks. The song with Ross, "All Of You," reached the Hot 100's top 20 and climbed to No. 2 on Adult Contemporary. "Moonlight Lady" also became a top-20 hit on the AC chart.

Music industry veteran Lew Garrett, who was VP of purchasing at the national Camelot Music chain in 1984, agrees that "Bel Air" was the album that lit the fuse for today's Latin explosion. He was not, however, surprised by its success. "As the album was coming out, we had a lot of calls in on that, from Florida, in particular, and from some of our Texas stores," says Garrett. "There was really a buzz on the guy in the Latin community, so we thought it was a pretty good play."

At that time, Florida and Texas were the states that represented Camelot's biggest Hispanic markets. Garrett recalls the album took off quickly in those pockets, but it soon became a significant seller throughout the chain.

Behar recalls that a watershed moment for the album was when Julio appeared on "The Tonight Show With Johnny Carson." Getting booked by Carson was a big thing back then. I think it was harder to get on 'The Tonight Show' then than it is now. Don't get me wrong, it's wonderful when an Elvis Crespo can get booked by Jay Leno or on 'Live With Regis & Kathie Lee' or one of the other shows, but being a guest on Johnny Carson's show really meant you had arrived."

While "1100 Bel Air Place" represents his most conspicuous Billboard chart achievements, Julio's success did not stop there. Among his many chart feats:

- He has placed 12 albums on The Billboard 200 and 11 on the seven-year-old Billboard Latin 50.
- His 1996 album, "Tango," was No. 1 for 10 weeks on The Billboard Latin 50.
- He has reached Billboard's Latin Pop Albums with 13 different collections, with four rising all the way to No. 1.
- The singer has notched 16 entries, including two No. 1s, on Hot Latin Tracks.

Among the many Latin artists who have benefited from the foundation he has built are Julio's own sons, Enrique and Julio Iglesias Jr.

Enrique has already placed half a dozen albums on The Billboard Latin 50, with all but two of those reaching the No. 1 slot. He has also made a successful foray into the pop charts, with 1999's "Bailamos," reaching the Hot 100. Julio Jr., meanwhile, has already seen the light of the charts in his still-young career; his Epic single, "One More Chance," spent 19 weeks last year on Hot 100 Singles Sales.

**On the Charts**

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**Julio's Biggest Hits**

The charts below highlight the biggest hits in the U.S. of Julio Iglesias' distinguished career, according to performance on Billboard's charts.

Note that The Billboard Latin 50 was not introduced until 1995. Some albums that charted on The Billboard 200 were not eligible for the Latin list, which requires that at least 50% of an album's songs be recorded in Spanish.

**On the Billboard 200 (pos., title, year entered chart, peak rank)**
- "1100 Bel Air Place," 1984, No. 5
- "Crazy," 1994, No. 30
- "Julio," 1983, No. 36
- "Starry Night," 1990, No. 37
- "Non-Stop," 1988, No. 52
- "Tango," 1996, No. 31

**On the Billboard Latin 50 (pos., title, year entered chart, peak rank)**
- "Tango," 1996, No. 1
- "I'm Carretera," 1995, No. 3
- "Hey," 1994, No. 4
- "My Life: The Greatest Hits," 1998, No. 4
- "Julio," 1993, No. 6
- "Mi Vida: Grandes Exitos," 1998, No. 21
- "Rompe Noche," 1993, No. 25
- "In Concert," 1993, No. 34
- "Calor," 1993, No. 34
- "Raices," 1993, No. 45

**On Hot Latin Tracks (pos., title, year entered chart, peak rank)**
- "Lo Mejor De Tu Vida," 1987, No. 1
- "Que No Se Rompa La Noche," 1987, No. 1
- "Agua Dulce, Agua Salta," 1993, No. 3
- "Milonga Sentimental," 1992, No. 5
- "Rompeolos/Caballo Viejo," 1989, No. 6
- "Todo El Amor Que Te Hace Falta," 1998, No. 8
- "Y Aunque Te Haga Calor," 1992, No. 8
- "Crazy," 1994, No. 9
- "La Carretera," 1996, No. 10
- "Baila Morena," 1995, No. 12

---

—G.M.
Dear Julio,

"After you...

What?"

"Después de ti...

Qué?"

Congratulations!

Your friend, Rudy Perez

Contact: Gary Scharf@Premier C.S.I.
Ph. (305) 867-7796          Fax: (305) 867-7819          e-mail: nuevosiglo@aol.com
A SPANISH SUCCESS STORY
Mateos says, "Musically, there is nobody bigger in Spain, and he is as popular as ever. Well, I suppose many younger Spaniards would put Alejandro Sanz higher, but Julio still has the ability to electrify the country."

"Musically, there is nobody bigger in Spain, and he is as popular as ever. Julio still has the ability to electrify the country."
—José Mateos, Sony Columbia

the June 5 international launch of Julio's latest album, "Noche De Cuatro Lunas." He will be in Spain one week, and June 9 has been reserved for an event with the Spanish Royal family, details of which remain secret. No such honor has befallen Sanz or any other artist so far.

Julio's first big sales success was the single "Un Canto A Galicia" [A Song For Galicia], which he also recorded in Japanese and German, and which did well in Europe, Japan and Mexico. Radio Luxembourg, which in the 1970s had an enormous influence across Europe on what pop songs became popular, took Julio to its heart. Galicia is a region of Spain, but many people thought it was a girl and asked Columbia for a photo of her.

Julio left Columbia, and Spain, in 1979, moved to Miami and signed with Sony International. Garea recalls that Julio had by then sold 25 million Columbia albums, "but I had to let him go because I knew I would lose him when the contract expired. We were getting too small for him, and thank goodness the end of our professional relationship did not affect our friendship."

Garea, who spent 22 years on the board of the Spanish authors and publishers society SGAE and is still on its executive committee, was president of the Spanish publishers association AEDEM and VP of the labels' association AFYPE. Garea remarks, "Julio is privileged, and there is not nor will there ever be a Latino in this world as big as he is."

Julio's last Spanish tour was in 1997, when all 12 concerts sold out. "A surprising number of young people went to them," comments Mateos. "He has a solid middle-class following in Spain. His last double-album in 1998, 'Mi Vida: Grandes Exitos' [My Life: Greatest Hits], sold nearly 600,000 units here, and the album before that, 1996's 'Tango,' sold 650,000 units."

The world launch in Madrid of his new album on June 5 should underline Julio's continued pull in his native Spain, and Mateos says that many of his friends and colleagues from his early days will be at the launch party to remind the singer that his roots remain on this side of the Atlantic. 

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To a dear and deserving friend . . .
all our love and best wishes

Henry and Patricia Gomez
and Family
When he was young, Julio Iglesias studied law with the idea that he might become a diplomat. He later succumbed to his passion for soccer, or football, as it is known outside the U.S., and became a fine goalkeeper, but a paralyzing injury in an automobile accident transformed him from a promising soccer player to a promising recording artist.

The rest, obviously, is history. And what a history it has been for Julio.

Following is a chronological account that offers a glimpse into the amazingly prodigious career of Julio Iglesias, who is best known simply as Julio.

1943 Julio Iglesias is born on Sept. 23 in Madrid as Julio José Iglesias de la Cueva.

1962 Julio is the goalkeeper on the Real Madrid soccer team when he is seriously injured in an automobile accident. During his recuperation, he begins to play guitar and write songs.

1968 Julio wins the Festival de la Canción in Benidorm, Spain, with his own composition, "La Vida Sigue Igual." That same year, he signs his first recording contract with Spain-based Columbia Records. "La Vida Sigue Igual" becomes Julio's first single, and an instant smash in Spain.

1969 Julio embarks on his first international trip as a singer when he travels to Viña del Mar, Chile, to participate in that city's prestigious annual song festival. Julio would go on that year to participate in song festivals in Brasov, Romania, and San Remo, Italy.

Julio cuts his first album at Decca Studios in London. He later tours Spain for the first time with his own repertoire. He also shoots an autobiographical film, "La Vida Sigue Igual."

1970 Julio wins the Festival de la Canción in Barcelona...
Felicidades!
Congratulations!
Félicitations!
Congratulazioni!
Felicitações!
Glückwünsche!
Mazel Tov!

You are an International Inspiration.

Arie Kaduri
GLOBAL SUCCESS

Continued from page 96

1973 Nov 30, Julio is the biggest award winner in Spain and Latin America. Among his trophies are Guacaipo de Oro from Venezuela, the Pueblo Popular in Spain, the Antena in Colombia, and the Heraldo in Mexico. He tours Latin America and Europe, as well. Julio's first son, Julio José Iglesias Preysler, is born.

1974 Julio's single "Manuela" is a major global hit with heavy airplay in Europe, Latin America, Asia, Africa and Canada. He again tours Europe, Latin America and Canada. Julio also performs for the first time at Carnegie Hall in New York.


Julio's second son, Enrique Miguel Iglesias Preysler, is born. Enrique followed in his father's footsteps and became a successful recording artist.


1977 Julio breaks a concert attendance mark in Chile when 100,000 spectators show up for his show at the Nacional Stadium of Santiago. His disc, "El Amor" is a smash throughout much of Europe, Latin America, Canada, the Middle East and Africa.

For the fifth year in a row, Julio tours Latin America and Europe.

1978 Julio signs a record deal with CBS International, a company that many in the industry would later describe at "the house that Julio built." Julio is named Artist Of The Year in France and Italy. His album "A 33 Años" is No. 1 in many countries around the world.

Also in 1978, Julio cures his first album in French, "Aimer La Vie," and his first album in Italian, "Sono Un Pirata, Sono Un Signore." He tours Latin America and Europe once more.

1979 Julio records his first album in Portuguese. His disc "Emociones" is a global box seller. He tours Latin America, Europe, Israel, Canada and the U.S.

Julio's on-fire professional career is dampened by a sad personal event, his marriage to Isabel Preysler is annulled.

1980 Invited as a guest of Egyptian president Anwar Sadat, Julio performs in front of the Pyramids. His album "Hey!" is yet another round-the-world smash that is supported by tours in Europe, Latin America, the U.S., Asia and Africa. Though an international hit, "Hey!" would not be released in the U.S. until 1984.

1981 Julio is invited by Princess Grace of Monaco to the Red Cross Gala in Monte Carlo. He also performs at a benefit concert in the Wolf Trapp Theater in Virginia before First Lady Nancy Reagan.

1982 This is the year Julio's career takes on a newer, bigger dimension throughout the world. Julio receives the CBS Crystal Globe Award in Paris. He is named Brightest Hope/Male Vocalist by Japan's national Hit Research Committee. That same year in Japan, Julio breaks a sales record when "De Niña A Mujer" goes multi-platinum within six months.

In Brazil, Julio also breaks a sales record when "De Niña A Mujer" goes multi-platinum. More than 80,000 concertgoers attend his concert at the Flamengo Stadium in Rio de Janeiro.

"De Niña A Mujer" is released in 1984 in the U.S. as "From A Child To A Woman."


A life-size statue of Julio is unveiled at the Grevin Museum in Paris.

Julio participates in a birthday tribute to Bob Hope in Washington which is attended by President Reagan and the First Lady.

Julio makes his bow in Las Vegas. He sells out his first 14 shows there. He also sells out five shows at London's Royal Albert Hall. He tours Europe, Latin America and Africa.


Continued on page 100

Congratulations Julio,

You're a wonderful, kind, generous man.

Thank you for 30 years of great music.

Love from all of us at Conway

...and...

Mama loves you too.

A BILLBOARD SALUTE

www.americanradiohistory.com
To my friend Julio,
I hold you very dear to my heart.
After we recorded "All Of Me" and
did our video, we became best friends.
You sent me flowers
and called me your "Queen."
I loved it.
No one else ever called me that.
I visited your home,
with your then young children.
Look at them now.
They're wonderful.
Everyday, I'm so grateful
to know you and try to
live up to my name "Queen."
You are my friend and
I cherish all our moments together.
I love you and thank you.

[Signature]
JULIO IGLESIAS
UNICEF SPECIAL REPRESENTATIVE FOR THE PERFORMING ARTS

Thank you for raising your voice and opening your heart on behalf of the world's children.

GLOBAL SUCCESS

Continued from page 98

Paris, presents him with the Medal of Paris and the Diamond Record from the Guinness Book Of World Records for having sold more than 100 million units in six languages.

Julio performs with Willie Nelson at the Country Music Festival in Nashville. He also appears along with President Reagan, the First Lady and Andy Williams, in a Christmas show in Washington, D.C.

Julio also appears as a guest on Johnny Carson three times. He tours Canada, the U.S., Africa, Asia and Europe.

Julio's album "Julio" becomes his first entry on the Billboard 200, where it peaks at No. 32. The disc is later certified double-platinum by the Recording Industry Assn. Of America (RIAA).

1984 Julio's breakthrough year in the U.S. He charts five albums on The Billboard 200, including "1100 Bel Air Place," his first English-language CD, which peaks at No. 5. "1100 Bel Air Place" is certified as a four-million seller by the RIAA.

"1100 Bel Air Place" also yields the hit tracks "To All The Girls I've Loved Before," a duet with Nelson, and "All Of You," a duet with Diana Ross.

Julio is invited to the White House for a state dinner honoring French president François Mitterand.

Julio sells out eight nights at New York's Radio City Music Hall in two hours. He also sells out 10 nights at the Universal Amphitheatre in Universal City, Calif.

As if these were not enough, he signs a worldwide publicity and promotional contract with Coca-Cola.

With his career at an all-time apogee, Julio also starts to become more active with humanitarian projects. He is co-chair of SPRINT (Special Preventive Research, Intervention and New Technology).

1985 Julio's civic projects are in full swing as he participates in a telethon in Los Angeles to raise money for the victims of an earthquake in Mexico. He also organizes and participates in a telethon in New York to raise money for victims in the Nevada Del Ruiz volcano in Armero, Colombia. He starts an anti-drug campaign in France, as well.

Julio, who receives a star on the Hollywood Walk Of Fame, sells out 20 concerts in Paris. His 1985 disc "Libra" is certified gold by the RIAA.

1986 Julio performs with Frank Sinatra at a benefit concert for the Cancer Hospital in Palm Springs, Calif. He also performs at a benefit concert in Los Angeles for the Ford Foundation, a civic group dedicated to abandoned children.

Julio and Willie Nelson open the Farm Aid Program to raise money for impoverished farmers in North America.

Julio is honored for his contributions to the American Muscular Dystrophy.

Julio performs with Plácido Domingo, Charles Aznavour and Zubin Metha at New York's Lincoln Center in honor of the Centennial Anniversary of the Statue Of Liberty.

Julio coordinates and participates in a tribute to Mexican singing legend Pedro Vargas on his 80th birthday.

Despite his heavy slate of activities, Julio finds time to tour the U.S. for five months and to tour Japan.

1987 Finally, a quiet year for Julio, who rests up a bit. However, he is named marshal for the Mardi Gras festivities in New Orleans.

1988 Julio receives a Grammy Award for Best Latin Pop Artist. He embarks on his first promotional trip to China, where he becomes the first international performer to have his own TV special broadcast live on the National Chinese Television Network in Beijing.

Julio releases his second English disc, "Non-Stop," which is certified gold by the RIAA and contains a duet with Stevie Wonder titled "My Love." His "Non-Stop World Tour" covers 22 countries, including the U.S.

Julio performs at the Royal Command Performance in London which is attended by Queen Elizabeth II and Princess Anne. Julio officially opens the World Expo in Brisbane, Australia, with a concert.

Julio also headlines an all-star cast in a worldwide...
No one
does it better.

Congratulations,
JULIO

The best
is yet
to come!

Tu hermano,
Peter Lopez
Dear Julio,
Just when violence, insensitivity and indifference began to ascend to dominance in all of the world, with your songs you have made us recall love just as it was gently withdrawing from our lives, and made us feel once more the passion that is love.

We've been listening to you for thirty years now, with the same enthusiasm and affection.

My worthy friend, the affinity of whom gives me much pleasure and honour, apart from our business co-operation now going on for more than ten years: I sincerely celebrate your 30th Year in arts.

I think that love itself and also humanity owe you a lot.

Ahmet San

GLOBAL SUCCESS
Continued from page 100

1988 Julio is selected by UNICEF as Special Representative in the performing arts, whose duties include performing concert fundraisers around the world.

1989 Julio is bestowed the title of Honorary International Professor Of Music by the New World School Of The Arts in Miami. A scholarship in his name is to be awarded annually.

Julio is honored by the American Cinema Awards, along with Clint Eastwood and Bette Davis, as Artist Of The Year.

Julio performs with an all-star cast at the Inaugural Gala for President George Bush and Vice President Dan Quayle. He performs, as well, at the 25th Crystal Ball held at the Waldorf Astoria in New York to benefit the Mount Sinai School of Medicine.

Julio records the song "Soñadores De España" with opera superstar Plácido Domingo. He puts out "Raíces," an album of classic medleys recorded in Spanish, Italian, French and Portuguese.

1990 Julio receives the Rudolph Valentino Award with Robert Mitchum and Jane Wyman. He releases his third English album, "Starry Night," which is certified gold by the RIAA. Julio appears not only on major U.S. TV shows, such as "Oprah Winfrey" and "Live With Regis & Kathy Lee," but also on his first TV special on HBO.

1991 Julio continues to perform benefit concerts for UNICEF. He tours Asia, Canada, South America and Europe.

1992 Julio's album "Calor" is released in Spanish, French, Portuguese, Italian and German. He is appointed ambassador of Galicia to the world. He tours Central America, the U.S. and Europe.

Continued on page 106

Visit the Great Wall (top), Performing live
Thank you Julio, for three decades of great music.

Congratulations to the world's biggest Latino artist, from the Philippines' favorite venue of world class performers.

Julio Iglesias  Nat King Cole  Neil Sedaka
Duran Duran  Paul Anka  Ann Margaret
Alanis Morissette  Supremes  Kool & The Gang
Daryl Hall & John Oates  Jackson Five  Menudo
Michael Bolton  Donna Summer  James Ingram
Bon Jovi  Eric Clapton  Debbie Gibson
Moffats  Johnny Mathis  Chubby Checker
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Jorge L. Araneta, Chairman.
... Y. Sigue siendo El Rey.

Betty Pino

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CONGRATULATIONS
The 30th Anniversary of Julio’s first album release “Yo Canto”

FAN CLUB
Continued from page 80

well, he invited her back to another show. And then he took her to dinner. That’s why he has really devoted fans. If the fans aren’t happy, neither is he,” she explains.

Swift continues, “Last Fall, another fan went backstage to meet him, and he said ‘I know you, don’t I?’ The lady said, ‘I met you about 8 years ago, I was at a function with a Congressman and you were there.’ He said, ‘I remember, but you’re wrong, it was 10 years ago.’ She said ‘No, I think it was about 8.’ He said, ‘No’ and proceeded to tell her why he thought it was 10 years ago. And, she said, ‘Oh my, you’re right.’ That’s just the way he is; he remembers his fans.”

—Joann Swift, Anchor Marketing

Although the fan club can already be accessed online at www.julioiglesiasfanclub.com, in June, a redesigned and updated Web site will be launched. Fans will then be able to get information on Julio’s whereabouts, his tour dates, new projects/albums he is working on, dates for any TV performances and more. They will also have the opportunity to chat with Julio, access information on his back catalog and buy exclusive signed memorabilia, as well as hear music and watch video clips.

°a-

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October 14

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We wish you continued success for as long as you desire it for you deserve it.

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Your
BIGGEST
fans!

Pat
Barbara
Connie

Congratulations - from - Julio-America
The Julio Iglesias Fan Club

Nuestro anuncio es pequeño, pero nuestro agradecimiento es de los más grandes.

Felicidades Julio y gracias por tu música.
tus amigos de

South Beach
MACARENA
Tavern & Restaurant

1334 WASHINGTON AVENUE - MIAMI BEACH, FL 33139 - TEL: 305.531.3440

GLOBAL SUCCESS
Continued from page 102

1993 Julio records Frank Sinatra's evergreen "Summer Wind," with the Chairman Of The Board himself, as part of Sinatra's "Duets" disc. He tours the U.S.

1994 Another year, another set of great duets. Julio records "When You Tell Me That You Love Me" with country high priestess Dolly Parton. He also cuts "Fragile" with rock idol Sting.

Julio releases his fourth English disc, "Crazy," another gold disc whose title song is a cover of Patsy Cline's standard. He once again hits the road with shows in Ireland, the U.K., the Netherlands, Poland, Russia, Belgium, Slovakia, Israel, Monaco, Denmark, Spain, Asia and the U.S.

1995 Julio releases the disc "La Carretera" in French, Spanish, Portuguese and Italian. He tours 28 different countries in two months.

1996 Julio is the first international performer to receive China's prestigious Golden Record Award. His disc "La Carretera" wins the Pop Album Of The Year, Male Award at Billboard's third annual Latin Music Awards. His smash album "Tango" is released, with more than 35 gold and multi-platinum awards worldwide.

1997 Julio's year of kudos. He receives the World Music Award for Best Latin Singer. Further, he is the first Latin recording artist to receive the prestigious Pied Piper Award.

Julio also receives the Golden Medal from the Spanish authors society, SGAE. He receives a special Radio City Music Hall Award for becoming the foreign artist who has performed the most shows at Radio City.

Julio performs at the Presidential Gala in honor of President Bill Clinton.

Miguel Alejandro Iglesias Rijnsburger, Julio's first son with girlfriend Miranda Johanna Rijnsburger, is born.

1998 Julio receives the American Music Award for Best Latin Artist. His greatest hits double CD, "My Life: The Greatest Hits," is released in six languages and instantly goes multi-platinum around the world.

Julio receives the title of ambassador of Valencia. He is invited by the Grammy organizers, the National Academy Of Recording Arts & Sciences (NARAS), to participate in its Grammy Sessions program. Julio takes part in the Grammy Sessions project by addressing high school students in New York and Los Angeles about the importance of music education.

1999 Julio performs in front of 150,000 fans at Parque do Ibirapuera in São Paulo, Brazil. He is invited by New York City mayor Rudolph Giuliani to perform at the New Yorkers For Children Annual Gala benefit in tribute to Oscar de la Renta.

Julio's fourth son, Rodrigo Iglesias Rijnsburger, is born. His "My Life World Tour" goes to the U.S., South America, Europe, Asia and Australia.

2000 Julio writes another grand chapter in his storied career with the release of "Noche De Cuatro Lunas." His latest disc features 10 of his own compositions, co-authored with famed songwriter Estefano.

In addition, Julio is being produced by acclaimed studio wizards such as Robi Rosa and Willy Chirino.

Julio will support "Noche De Cuatro Lunas" with several promotional tours.

J.L.
Julio Iglesias

30 years of success. Congratulations!

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We're very proud of being part of this success.

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Julio,

Congratulations to an incredibly talented, intelligent and generous artist.

-Bobby Colomby

Julio, Iglesias has been recognized by the Guinness Book Of World Records as the best-selling artist of all time, with over 250 million albums sold.

Having achieved such a sales feat, it only follows that Julio has scored more gold and platinum CDs than any other artist.

Following is a list of prestigious hardware secured by Julio since 1976. His forthcoming disc, “Noche De Cuatro Lunas,” is his first disc of previously unreleased tracks since “Tango” in 1996. “My Life: The Greatest Hits” is a double CD greatest hits compilation.

Gold Certifications: United Kingdom, Hong Kong, Denmark, Belgium, France, South Africa, Chile, Peru, Colombia, Central America, Taiwan
Platinum Certifications: Portugal, Sony Discos
Multi-Platinum Certifications: Indonesia (2X), Spain (5X), Argentina (2X)

Tango (1996)
Gold Certifications: Canada, Sweden, Mexico, Philippines, Belgium, Switzerland, Taiwan, Korea
Platinum Certifications: Holland, Australia, Italy, Brazil, France, Portugal, Sony Discos, Colombia, Central America, Thailand
Multi-Platinum Certifications: Spain (6X), Argentina (4X), Chile (5X), Venezuela (2X)

La Carretera (1995)
Gold Certifications: Holland, Indonesia, Mexico, Brazil, Canada, Argentina, New Zealand, Australia, Singapore
Platinum Certifications: Holland, Brazil, Malaysia, Central America, Taiwan, Thailand, Singapore
Multi-Platinum Certifications: Indonesia (3X), Spain (2X), Argentina (4X), Chile (2X)

Crazy (1994)
Gold Certifications: U.S., Canada, Australia, Italy, Hong Kong, Norway, Portugal, Argentina, New Zealand, Singapore
Platinum Certifications: U.K., Holland, Brazil, Malaysia, Korea, Taiwan
Multi-Platinum Certifications: Indonesia (3X), Spain (2X)

Calor (1992)
Gold Certifications: Holland, Italy, Belgium, Colombia, Venezuela, Singapore
Platinum Certifications: Brazil, Chile
Multi-Platinum Certifications: Argentina (2X), Sony Discos (2X), Spain (5X)
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GOLD AND PLATINUM SUCCESS

Continued from page 108

Starry Night (1998)
Gold Certifications: U.S., U.K., Belgium
Platinum Certifications: Canada, Holland, Australia, Brazil, Spain, Malaysia, Singapore
Multi-Platinum Certifications: Korea (3X)

Raices (1989)
Gold Certifications: Belgium, Portugal, Central America, Italy
Platinum Certifications: Holland
Multi-Platinum Certifications: Mexico (2X), Brazil (2X), Spain (3X), Sony Discos (2X), Argentina (3X), Chile (2X), Colombia (2X), Venezuela (2X)

Non-Stop (1988)
Gold Certifications: U.S., U.K. (2 Gold), Canada, Australia, Spain, New Zealand
Platinum Certifications: Brazil, Malaysia

Un Hombre Solo (1987)
Platinum Certifications: Mexico, Colombia
Multi-Platinum Certifications: Brazil (5X), Spain (5X), Sony Discos (2X), Argentina (8X), Chile (5X), Venezuela (4X)

Libra (1985)
Gold Certifications: U.S., Canada, Australia, Sweden, Denmark, Sony Discos, Colombia
Platinum Certifications: Mexico, Chile
Multi-Platinum Certifications: Brazil (5X), Spain (3X), Argentina (3X)

1100 Bel Air Place (1984)
Gold Certifications: U.K. (2 gold), Mexico, Philippines, France, Portugal
Platinum Certifications: Holland, Italy, Sweden, Denmark, Malaysia, Singapore
Multi-Platinum Certifications: U.S. (3X), Canada (6X), Australia (4X), Brazil (2X), Spain (2X), Sony Discos (2X), New Zealand (3X)

Julio (1983)
Gold Certifications: Australia, France (2 gold)
Platinum Certifications: U.S.
Multi-Platinum Certifications: Brazil (2X)

Mementos (1982/83)
Gold Certifications: Canada, Holland, Sweden, Austria, Portugal, Sony Discos, Chile, Korea
Platinum Certifications: Denmark, Colombia
Multi-Platinum Certifications: Japan (3X), Mexico (2X), Brazil (8X), Spain (6X), Argentina (7X)

From A Child To A Woman (1981/82)
Gold Certifications: Holland, Sweden, Denmark, Sony Discos, Chile
Platinum Certifications: Japan
Multi-Platinum Certifications: Mexico (2X), Brazil (14X), Spain (7X), Argentina (5X), Colombia (2X)

Emociones (1978)
Gold Certifications: Sony Discos, Chile
Platinum Certifications: Mexico
Multi-Platinum Certifications: Holland (2X), Brazil (3X), Spain (2X), Argentina (12X), Colombia (4X)

A MIS 33 AÑOS (1977)
Gold Certifications: Holland, Chile, Colombia
Platinum Certifications: Mexico, Spain
Multi-Platinum Certifications: Argentina (2X), Brazil (2X)

— J.L.
Cartier

and

S. Villar

Congratulate

Julio Iglesias

on all his

accomplishments

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In an era of overnight sensations and one-hit wonders, Julio has shown us what it means to be a legend. Three decades of music, millions of albums and fans in every country are the marks of a truly great performer.

The worldwide offices of Fast Forward would like to congratulate Julio for his incredible and well deserved success, and thank him for the opportunity to help bring his music to the world.

Julio, Congratulations!
Your first 30 years and such a phenomenal career.
You have been the best "assistant engineer" I have ever had.

Thank you,
Carlitos

It has been an honour to work with a man who is so dedicated to his fans, well respected and loved all around the world. Your remarkable, record breaking career has been unsurpassed through your devotion to your music, outstanding performances and charity work.

Christie Lites would like to thank you for the incredible opportunity to provide lighting on your world tours over the past four years. Congratulations on 30 years in the music industry Julio.

From all of us at Christie Lites across North America.

Julio Iglesias
30th Anniversary
Discography
A Comprehensive List Of Releases

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<td>1992</td>
<td>Calor (Spanish, Portuguese, French)</td>
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</tbody>
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En Concerto-Double LP (International)

Pelo Amor De Uma Mulher (Portuguese)
Moméntos (Portuguese)
Julio (International)

1982 | Por Una Mujer (Spanish) |
Momentos (Spanish)
Moménti (Italian)
Et l'Amour Ceta La Fumure (French)
Amor, Amor, Amor (English)
De Niña A Mujer (Portuguese)
Pour Toi (French)

1981 | De Niña A Mujer (Spanish) |
A Mis 33 Anos (Portuguese)
Fidélité (French)
Begin The Beguine (International)
Zarathustra (German)
Minhas Últimas Preferidas (Portuguese)

1980 | Hey (Spanish, Italian) |
Amar (Italian)
Sentimentale (French)

1979 | América (Spanish) |
Mi Vida En Canciones (Spanish)
Aimer La Vie (French)
A Vous Les Jeunnes (French)
Emociones (Spanish)

1978 | The 25 Greatest Songs/Mi Vida En Canciones (Spanish) |
Da Manuela A Prisami (Italian)
Sonho Un Pirata, Sonho Un Signore (Italian)
Er War Ja Nur Ein Zigeuner (German)
Soy (Spanish)

1977 | As Vezes Tá, As Vezes Não (Portuguese) |

1976 | A Mis 35 Anos (Spanish) |
Si Mi Laci Non Vale (Italian)
Julio Iglesias En El Olympia (Spanish)

1975 | El Amor (Spanish) |
Coração, Coração (Spanish)

1974 | A México (Spanish) |
A Flor de Piel (Spanish)

1973 | Ich Schick Dir Eine Weihe Wolke (German) |

1972 | Star Für Millionen (German) |
Julio Iglesias (Spanish)

1969 | Yo Canto (Spanish) |

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Your amazing talent knows no bounds and your music has touched the lives of people all over the world.

Thank you, Julio Iglesias, for 30 years of outstanding contributions to the music industry.
30th Anniversary

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on an extraordinary career!

“Rumbas” (Medley)

“Agua Dulce, Agua Salá”

Hal S. Batt

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VIVA JULIO

Lasse Olsson
Viva Art Music
Felicidades, Julio

SGAE celebrates the 30th anniversary of Julio Iglesias in the worldwide music industry, the most successful ambassador of Latin Music and the universal voice that has helped make the sound accessible to the audience of all cultures and ages.
MAY


May 23, Songwriter Open Mike, presented by Songwriters Hall of Fame and One Vision, in New York. 212-922-9305.

May 23, Steven J. Ross Humanitarian Award Dinner, presented by the UFA-Federation of New York, in Woodstock, NY. 212-836-1831.

May 24, The Internet, ASCAP building, in New York. 212-539-2586.


May 25, BMI Q&A Workshop Everything You’re Always Wanted To Know About BMI But Were Afraid To Ask, in BMI New York office, 212-830-2509.

May 25, 21st Annual W.C. Mandy Blues Awards, at Opryland Theatre, in Nashville, TN. 615-832-1580.


JUNE
June 1-2, MTV Billboard Asian Music Conference, in Hong Kong Convention Centre, Hong Kong. 852-821-2195.


June 3, MTV Music Awards, at Sony Studios, in Culver City, Calif. 310-752-8000.

June 6-9, Third Annual Emerging Artists & Talent in Music Conference, Showcase, and Festival, presented by SpinRecords.com, Rio Hotel, Las Vegas.

CD FOR CANCER: Sales of “CD Of Hope,” a new compilation featuring such acts as Paula Cole, Janice Robinson, and Wilco, will benefit City of Hope’s patient care and research programs.

GOOD WORKS
CD FOR CANCER: Sales of “CD Of Hope,” a new compilation featuring such acts as Paula Cole, Janice Robinson, and Wilco, will benefit City of Hope’s patient care and research programs.

MARRIAGES
Terri Hinte to Mike Quinn, April 15 in Sausalito, Calif. Bride is director of press and public information for Fantasy Records. Groom is a music and travel writer and producer of Austin, Texas’ annual Carnival Brasileiro.

Stanton Moore to Amy Fradella, April 24 in New Orleans. Groom is a drummer for the Carolpin recording group Galactic.

DEATHS
Edward E. Conney, 86, of natural causes, April 28 in Minneapolis. Conney was SESAC’s Northwest field representative for 41 years. Prior to joining SESAC, he worked for the Minnesota radio stations KVOG, KGHL, and KTOR. Conney is survived by his wife and two daughters.

Jack Fenney, 80, after several months of declining health, May 13 in Oakville, Ontario. Fenney worked 32 years for RCA Victor Canada (now BMG Music Canada) in Montreal and then in Toronto. He joined the company in 1952 in the sales department, became national sales manager, and then headed the company’s A&R division. He also established Sunbury/Dunbar Music, RCA music publishing division. President of the Canadian Country Music Assn. (CCMA) in 1979 and 1980, Fenney became its executive director in 1986. Four years later, he was appointed CCMA director emeritus. Fenney was predeceased by two sons, Owen and Jed, and is survived by his wife, Yvonne; a daughter, Patricia; and sons Jim and Joel.

André "Dede" Fortin, 38, of a self-inflicted stab wound, May 8 in Montreal. Fortin was the singer-songwriter of alternative rock group Les Colocs, which has recorded three French-language albums for BMG Quebec. Born in St.-Thomas, Quebec, Fortin was the 10th of 11 children. Formed in 1990, Les Colocs won Félix Awards (Quebec’s equivalent of Canada’s national JUNO Awards) as top group for 1993, 1994, and 1999.
Newport Indie The Music Box Still Running After 41 Years

BY PATRICIA BATES

NEWPORT, R.I.—The Music Box has been operating for 41 years on Thames Street in the waterfront district of this coastal city. While the area had as many as five record stores as recently as 1997, now there are just two, including Strawberries in nearby Middletown. A Wall-Mart opened in January, just two miles away.

"Since we’re independent, we feel we can be quicker on our feet. We’ve gone one on one with [the chains] with our promotions," says Marc Lasky, co-owner of the Music Box with his father, Charles. Marc has seen Sam Goody, Record Town, and several Strawberries go under in the three years. "We don’t have to walk through the levels of management that they do in the chains," he says.

The Music Box operates from its 4,000 square feet. The inventory breaks down to 25% alternative rock, 15% R&B and rap, 10% pop, 0% jazz, 5% classical, and 4% country. Movie soundtracks, Latin, world beat, reggae, blues, and other genres make up the other 25%.

"Santana and the Dave Matthews Band are big sellers here," says Marc. "And East Coast rap does well for us."

So have Rhode Island bands like Throwing Muses, Rosie's Corn, and Belly. And, as native Newporters, the Ravens have a CD on consignment here after amassing a following at a local club, One Pelham East.

The Music Box depends on tourism for two-thirds of its annual revenue, especially from May through September. Newport has less than 25,000 year-round residents, but these locals account for 90% of business. The Music Box was closed in December. This (Continued on page 121)
Merchants & Marketing

**newsline...**

**Tickets.com** reports that losses more than tripled while revenue increased 114% in the first quarter that ended March 31. The Costa Mesa, Calif.-based online ticketer says its first-quarter loss more than doubled to $26.6 million, or 37 cents per diluted share, from $6 million, or 95 cents per diluted share, a year ago. The pro forma loss—before extraordinary items and certain non-cash charges—was $16.3 million, or 28 cents per diluted share, vs. $91 million, or $1.40 per share, a year ago. The company attributes the decline to lower volume, lower ticket margins, and increased costs.

**AudiSoft**, a provider of services that track digital copyrights worldwide, says it is finalizing a deal with Magex, a digital rights management clearinghouse and services company, to have its technology included as part of Magex's suite of product offerings. AudiSoft technology allows labels, publishers, and copyright holders to follow consumer usage and, if desired, copyright and copy control, by, or to follow consumer use of downloads, previews, and Webcasts by server location and country of consumption; applies relevant copyright law; permits unique business licensing rules definitions; and assigns unique identifiers to each digital rights' owner and their representatives. It is expected to be incorporated into Magex's system during the third and fourth quarters. AudiSoft has deals with ASCAP and Reciprocal.

**Paradise Music & Entertainment** reports higher overall revenue and decreased losses for the first quarter of 2000. Revenue for its music unit—which includes Paradise Record Group, All Access Entertainment, and Rave Music—increased 65% to $18.9 million from $11.5 million a year ago. paradise attributes the sales gain to releases such as "Jazza Masters III" and "Dance Go!" and an increase in royalty and residual revenue from original music scores made for television programs such as "Pokémon." Overall, Paradise revenue increased 355% to $8.9 million from $1.96 million. The company's net loss decreased to $786,000, or 10 cents a share, from a net loss of $5,742,000, or 18 cents a share, in the first quarter of 1999.

**MP3.com** reports estimated average daily unique visitors to its site for the month ending April 30 totaled 507,000, down from 510,000 for the month ended April 30, 1999. MP3.com said its daily average revenue per user increased 32 million, or 6 cents per user, in the same period last year. Net revenue fell to $12.9 million from $18.5 million.

**K-Tel International** reports increased losses and revenue for the three months ending March 31. The Minneapolis-based direct music marketer posted a fiscal third-quarter loss of $5.6 million, or $6 cents per share, up from a loss of $4.7 million, or 96 cents per share, in the same period last year. Net revenue fell to $12.9 million from $18.5 million. The company attributes the decline to the sale of K-Tel International (Finland), which was effective last July, and a decrease in the number of volumes. The company's music division.

**Liberty Digital** reports increased revenue and net income for the quarter that ended March 31. Net income was $63.7 million, compared with a consolidated net loss of $2.9 million a year ago. Consolidated revenue from continuing operations rose 6% to $16.6 million from $15.7 million. The company attributes the gains to increased subscription revenue, subscriber bases of the audio segment, which is engaged in programing, and marketing digital music services through the XM subsidiary.

**Trans World Posts Big 1st-Qtr. Gain**

(Continued from preceding page)

4,300 square feet. Those stores operated under the logos of Camelot Music, the Wall, and Record Town.

The company also operated 38 Saturday Matinee outlets, another mall-based outlet that sells music and average about 2,200 square feet. Another enclosed mall concept is the combo stores, which number 95, average 3,800 square feet, and combine Record Town with Saturday Matinee.

"This quarter marks Trans World's 17th consecutive quarter of positive sales growth, with solid growth in both our mall and free-standing stores," says Sullivan.

**SALES BY PRODUCT LINE**

Breaking out sales by product line, music accounted for 79.4% of all sales, down from the 80.1% it had in 1998 but up from the 74.9% it had in 1997. Before Trans World acquired the Camelot chain, Video was 11.2% in 1999, 10.3% in 1998, and 16.3% in 1997, while other products accounted for 9.3% in 1999, 9.6% in 1998, and 9.7% in 1997.

In 1999's music total of 79.4%, CDs were 67%, cassettes 5.5%, and singles 27%. In 1998, the figures were 63.4% CDs, 12.2% cassettes, and 24.5% singles. In 1997 they were 55% CDs, 14.2% cassettes, and 34.5% singles.

Commenting on the steady decline of singles sales, Sullivan says it is "too bad to see [the configuration] performing that well.

The industry's position on singles is creating that decline."

Labels have cut back when the number of singles they issue. Regarding video, he says DVD is coming on strong and now accounts for 22% of the company's total video sales.

"This quarter marks Trans World's 17th consecutive quarter of positive sales growth, with solid growth in both our mall and free-standing stores," says Sullivan.

**ON THE BALANCE SHEET**

The company's balance sheet shows that at year-end it had $280.26 million in cash and $437.4 million in inventory. All accounts payable totaled $553.3 million. Shareholder equity totaled $494.1 million.

During the year, the highest outstanding balance of the company's revolver was $48 million, which was drawn down right after the Camelot acquisition was completed. The company mainly financed inventory purchases and capital expenditures during the year through cash flow.

A filing by the company under the 10-K filing, Trans World spent $18.8 million for advertising in 1999, $19.2 million in 1998, and $8.4 million in 1997. The company also noted it is involved in a lawsuit against the IRS for $7.9 million relating to the tax treatment of its employee insurance program. If it loses, it would have to pay that amount plus interest.

At the company's fiscal year-end, the company had $54.4 million in cash and short-term investments. On May 15, the company's share price closed at $10.375, up 25 cents from $10.125 May 12.  

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www.americanradiohistory.com
NEWPORT INDIE THE MUSIC BOX STILL RUNNING AFTER 41 YEARS
(Continued from page 119)

average sale increases from $20 during most of the year to between $25 and $35 at Christmas.

Most of Newport's wealthy have summer homes on Ocean Drive, a tradition that began in 1869. In the Gilded Age when the Vanderbilts and Astors built their lavish 'cottages' on Bellevue Avenue in America's first resort. Nowadays the Vanderbilts and Astors' former mansions stand empty and are now condos.

Marc Lasky and Marc Driscoll, co-owners of Music Box, located on Casino Road, are two -way customers. "I came to Newport for the summer. But I came to buy," says Marc. Marc also sells his instruments at the store.

Marc Driscoll, a native of New Hampshire, has been a customer of Music Box for over 20 years. "I come here every year to see the local music scene," he says. "I love the atmosphere and the people here are great."}

The co-owners of the Music Box, Charles Lasky, left, and Marc Lasky, stand outside the store, which posts its top 50 CDs in the window. (Photo: Patricia Bates)
IN MAKING its ruling to force the elimination of the music industry’s minimum-advertised-price (MAP) policies, the Federal Trade Commission (FTC) went out of its way to paint the industry as price gougers, ripping off the music consumers.

The agency’s press release completely ignored the wording of the consent decrees signed by the majors, in which the majors didn’t admit to any wrongdoing, to make sure that the agency was painted as a hero that stopped the evil music industry from taking further advantage of consumers.

Over the past few months, as it became evident that MAP was going away, many smaller industry players wondered how the major labels and large chains could let such a thing come to pass.

Let me offer up a couple of reasons as to how it came to pass.

First off, after watching the FTC’s performance, now you know what the major labels and chains have been up against during this investigation.

They really didn’t have any choice in the matter.

Second, you may have heard the expression, “You can’t fight city hall.” Well, that expression has a basis in truth, particularly if you look at the process that the FTC has set up for its ruling.

If the majors didn’t sign the consent decree, the FTC could still have ruled against them. If it had sought monetary damages, the matter would have gone to court and been settled there. If no monetary damages had been sought, then the majors would have had the right to appeal the FTC ruling, but that would only have sent the matter right back to the commissioners, the very same people who voted against the majors in the first place. If they upheld the ruling, only then would it have gone to court.

In other words, we are talking about a lengthy legal action, and the majors just didn’t have the heart for it.

Third, business is good right now, and the pain that the major labels and chains felt back in the mid-90s is a dim memory. So why put up a fight to prevent something from happening that you can barely remember occurred in the first place?

Fourth, even if the major labels remember the pain, the Internet as a distribution channel is coming, and it will save the labels from any future pain, or so they clearly believe.

Fifth, why bother since the FTC is privately hinting that the comments made during the public commentary period will have no effect on its ruling, anyway?

So that’s how we get to where we are now, which is in the 30-day period the FTC has set aside for comment on its ruling to eliminate MAP. It will be interesting to see if any industry players take advantage of the commentary period.

I think we can safely assume that none of the majors will make a public statement on the matter. I am also pretty sure that the major music specialty chains won’t either. Remember, they were already opposed about MAP, and their arguments fell on deaf ears during the FTC’s investigation.

That leaves the burden on the shoulders of the independent retailers and independent labels. Will the independent sectors rise to the challenge?

So far, it seems that the independent merchants are going to respond. Universal One-Stop in Philadelphia is leading the charge; it has put together a Web site where indie merchants can download form letters to send to the FTC. It is contacting other one-stops as well, trying to get them on board.

But what about the independent labels and distributors? So far, there appears to be a deafening silence from this community, which is really too bad, because if you remember last time around, the independent labels were the first to get hurt, even before the independent retailers.

When the price war began, retailers could still pay their bills, but the first step they took to tighten their belts was to return slow-moving inventory. It’s always easier to return independent product than major product, so the independents were the first to find out that catalog was becoming difficult to sell.

The same goes for developing artists; the majors have a better track record in breaking hits than do the independent communities. So again the indie labels were the first to feel the brunt of the difficulties of getting developing artists into stores.

And when the price war reached the point where merchants began having difficulty in paying their bills, who were the first ones to know it? That’s right; independent labels and distributors were first. They generally have a six-month head start on the majors in knowing when an account is in trouble.

So while the FTC only spoke to the major labels and major retailers during its investigation, and its actions were clearly designed to punish those two sectors of the industry, it’s clear that the agency’s sawed-off shotgun approach could have a big impact in the independent communities.

Responses To FTC MAP Ruling Lie With Indie Sectors

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To Be Truly National, We Must Be LOCAL.
Irwin Chusid Offers Insights On 'Outsider Music' With Album/Book

Way out there: The biggest hit at our office recently may have been Eilert Pilarm's "Jailhouse Rock."

Howls of disbelieving laughter have greeted this tone-deaf, rhythmically challenged Swedish Elvis freak's version of the 1957 hit, rendered in the most gobbledygook, incomprehensible English imaginable. ("Jailhouse" is repeatedly mispronounced "yalehouse.") Pilarm's recording is just one of 20 extremely bizarre tracks on the new Which? Records album, "Songs In The Key Of Z: The Curious Universe Of Outsider Music."
The album, and an edifying 272-page book of the same title, simultaneously released by A Cappella Books in Chicago, are the handiwork of Irwin Chusid, whose name will be familiar to regular readers of this column.

A DJ on freeform station WFUV New York for 25 years, Chusid has a long and deep involvement with sundry musical esoterica. A key figure in the rediscovery of electronic music pioneer Raymond Scott and bandleader and music icon Esquivel, he convinced RCA Victor to issue an upgraded version of the Shags' legendarily strange album "Philosophy Of The World" last year.

Chusid says his discovery in the late '70s of the Shags, a trio of lovably inept sisters from New Hampshire, and an equally daffy group called James Cannings & Faith spurred his interest in what he calls "outphonics."

He says he was impressed by the music because "it was so out of rhythm, so spastic, and so sincere. From that point on, anything that struck me as 'so wrong, it's right,' I preserved." Much of it has turned up on his WFUV show "The Incorrect Music Hour." "Songs In The Key Of Z" exalts music that is perfectly odd, seemingly mad, frequently timeless, and equally guileless. Chusid's babes in the woods go about their business bereft with blithe, childlike indifference to music's everyday rules and conventions. "Innocence is definitely an aspect of this music," he says. "Maybe naiveté is a better word."

The album includes choice entries by such artists as troubled Texas troubadour Daniel Johnston; self-styled queen of outer space Lucia Pamela; "human jukebox" Jack Mudurian, deranged seat singer Shooby Taylor, who billed himself as "the Human Horn"; mysterious, hyperprolific Houston singer/songwriter Jandek; and demented English record producer Joe Meek (heard here crooning a demo of the Tornados' 1962 instrumental hit "Telstar"—coincidentally the first single ever bought by both Chusid and Declarations of Independents).

The album concludes with a truly touching version of Cole Porter's "True Love" by the late Tiny Tim and his wife, Miss Sue. Chusid's companion book includes affectionate full-length essays on such other outsider musicians as original Pink Floyd vocalist Syd Barrett, Captain Beefheart, composer Harry Partch, schizoid songwriter Wesley Willis, L.A. man-on-the-street Wild Man Fischer, and our fave, the Legendary Stardust Cowboy.

This material is an acquired taste, to be sure, but we find the wonderful eccentrics who populate "Songs In The Key Of Z" to be a savory antidote to the manufactured boy bands, teen squawks, and assembly-line thugs clogging the charts these days.

Which? Records (which is also issuing a new Daniel Johnston album, "Rejected Unknown") is distributed by a number of boutique indie-rock firms—Revolver, Carrot Top, Cadence, Home Grown, Parasol, and Triage—but is seeking wider distribution: the label's Scott Pollack can be reached via E-mail at scott@whichisright.com. For more info on Chusid's book, see his... (Continued on next page)
mercants & Marketing

declarations of independents

(continued from preceding page)

web site, keyofcz.com.

simitar update: Mickey eisenberg, ceo of simitar entertainment, says the company is "talking to a number of strategic investors" in the wake of its filing for chapter 11 bankruptcy protection.

on april 19—a week after distributor navarre corp. announced it had ended negotiations to purchase simitar—the maple plain, minn.-based music and video firm lodged its petition in u.s. bankruptcy court in minneapolis, listing assets of $19.6 million and liabilities of $25.5 million (billboard bulletin, may 9). its largest secured creditor is lender congres financial, which is owed $6.3 million.

"it's our intent to work on an acquisition [by] somebody," says eisenberg. "we continue to operate pretty much in the ordinary course."

flag waving: there's "good news for modern man"—former hussler-di dii hughes, who has re-entered the scene with a new album of the same title, his first release in six years.

"i spent three years plus recording it," says hart, who cut the album at pachyderm studios, the twin cities facility that is owned by the principals of his current label, pachyderm records. "i wanted to take the opportunity to craft a record i could be proud of." hart—who not only produced "good news" but plays virtually all the instruments on the album—has every right to be proud. the record is a virtual summary of modern pop, from the beach boys-styled "run run run to the centre pompido" to the grunge-pop of "little nemo." the album arrives on the heels of hart's recent collaboration with another punk icon, patti smith, who utilized his keyboard talents on the "qang ho" track "persuasion." the two met at the funeral of a mutual friend, the late beat author william s. burroughs (whose novel "novel express" inspired the name of hart's old band nova mob).

"at the reception [following the funeral], we were the most similar people there," says hart. "we just kept in touch over the phone."

after a long hiatus from live performing, hart has now put together a working group that includes ex-leatherwoods bassist todd newman and drummer david revill. the skinman has an interesting history: a close friend of the late composer john cage, englishman revill authored the definitive cage biography, "the roaring silence."

"his settling into the states and my shopping for a drummer happened to be synchronous," says hart. "the trio's set at a koch international showcase during the recent asa, for independent music (afim) convention in cleveland was also revill's first gig with the band."

though hart entertained a rapturous group of fans at the afim show by performing some of his old band's well-known tunes, he says, "husker du is a fine thing to have done, but you can only be ex-this or ex-that so many times in your life."

hart—who just performed opening chores for smith in chicago and in madison, wis. plans to begin a full touring schedule in late june.

executive turntable

home video: jay weinman is named director of post-production for sony pictures entertainment group in culver city, Calif. he was director of video post-production for warmer bros. animation.

distribution: f. kim cox is promoted to president of rentrak corp. in portland, oreg. he was cfo/vp of finance.

vladimir bogdanov is promoted to president of all media guide for alliance entertainment in ann arbor, mich. he was coo.

blackboard entertainment promotes glen yunker to senior vp of sales and acquisitions in oxford, Calif. blackboard entertainment also names mj. workington national sales director, michael burroughs regional sales director for schools and libraries, and ellan trachtenberg regional sales manager in oxford, Calif. they were, respectively, vpdirector of sales, regional sales manager for imperial entertainment, senior account executive for golden books, and video buyer for library video company.

new media. jimmy and doug's farmclub.com names marc nathan vp of a&r and glenn kaino head of programming in los angeles. they were, respectively, senior director of a&r for universal records and a strategic consultant.

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The track, which is No. 4 on Billboard’s Mainstream Rock Tracks chart this issue and No. 15 on the Modern Rock Tracks list.

Pearl Jam Goes To The Web To Market

New Studio Album Set Up With A Streamed Single, Cyber Chat

This issue’s column was prepared by Billboard Online news editor Jonathan Cohen.

Epic Records Staffers know the drill pretty well by now. When it comes time to present a marketing plan for a new Pearl Jam release, they expect that the famously media-shy band will likely shoot down interview requests, TV appearances, music video treatments, and most every other idea that might be suggested. But according to Tim Bierman, who manages Pearl Jam’s fan club and helps run its accompanying Web site (tuneclub.net), it made sense to at least pitch a few new concepts to the band and its management in advance of its sixth studio album, “Binaural,” which came out May 16 in the U.S.

“Pearl Jam has always been a band that doesn’t play by the rules, and it has always worked, marketing-wise,” Bierman says. "But so many fans are becoming more and more dependent on their computers for information that we decided to take some baby steps toward having an Internet marketing plan.”

Indeed, the marketing department received a number of pleasant surprises during the planning for “Binaural.” After getting last-minute approval for a pre-release download program, Epic VP of online and emerging technology Jim McDermott brokered a deal with Apple to encode “Nothing As It Seems,” the first single from the album, into a streaming audio feed that hit the Internet a day before its radio air date.

Still, McDermott says he was wary of the security concerns surrounding online downloads, particularly since Pearl Jam’s entire 1996 album “ Yield” found its way onto the Internet well in advance of its street date. To minimize possible leaks, the entire production process—from approval to the track’s online debut—was completed in less than a week.

“We didn’t want the whole record to be up and grabbed at once. I got on the phone with Apple on a Wednesday and overnighted the single to 21st Century Media, who encoded it and overnighted it back to us,” McDermott says. “By Friday night, Tim and I were listening to the track on a secure Web site. Saturday night, it went up with Apple. It was done very guerrilla-style.”

“Nothing As It Seems” was posted on the Ten Club site, Pearl Jam’s official site at Sony Music (sonymusic.com/artists/Pearl Jam) and the Apple Web site’s Quicktime area (apple.com/quicktime), where it remained for 14 days.

McDermott can’t say for certain, but he is confident the promotion helped spur additional radio play for

New Media

MERCHANTS & MARKETING

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with a hardware growth rate of nearly 200% per quarter, the only problem with DVD is that the industry is working round-the-clock to keep enough product in stock.

“The old model we’ve used to forecast product adoption isn’t working for DVD,” says former Toshiba executive Steve Nickerson, who is now VP of DVD worldwide marketing at Warner Home Video. “The old models are OK if lifestyle doesn’t change, but society has changed because of the computer, and consumers are adopting products faster.”

Indeed, the format’s incredible growth rate has been off the charts and beyond executive expectations. Since the format’s introduction in 1997, 6.7 million players have been shipped to retailers. Nearly 2 million units were shipped during the first quarter of this year, up 188% over 1999 first-quarter figures, according to the Consumer Electronics Assn. The trade group estimates that 11 million players could be shipped to retail this year. Total installed base of players in North American homes could reach 12 million, according to the DVD Entertainment Group. In addition, industry analysts predict that DVD-ROM drives could have an installed base of 8 million homes by the end of the year.

**30 MILLION TITLES SOLD**

Software sales have also been on the rise, with nearly 30 million DVD movies and music videos shipped during the first quarter of this year, according to the DVD Entertainment Group. The figure represents a 200% increase over first-quarter-1999 shipments. The group estimates that more than 160 million DVD discs have been purchased by consumers since the launch of the format, representing more than $4 billion in retail revenue.

Warner’s Nickerson estimates that software shipments will hit 500 million units this year. “And that’s not accounting for PlayStation 2,” he adds. But the industry may not be planning well enough to handle the onslaught, and replicators need to expand operations to avoid shortages in the fourth quarter, Nickerson suggests.

Several replicators have ramped up rapidly, expanding production lines in Europe and shipping product back to the U.S., as well as opening new lines at existing U.S. plants. In April, Technicolor announced the acquisition of AstralTech, Canada’s second-largest videocassette duplicator, for $17.5 million. While AstralTech manufactures more than 45 million VHS cassettes each year, Technicolor plans to add DVD manufacturing to the existing infrastructure of the company’s three facilities in Montreal, Toronto and Calgary.

Other upgrades are developing on the technology front, as well. DVD authoring specialist Spruce Technologies recently signed a deal to add DTS capability to its facilities, eliminating the need for suppliers to encode DTS on a separate system.

**LONG-FORM MUSIC/DVD REBOUNDS**

As replicators gear up to produce more software, suppliers are prepping more titles to ship to stores, and new players are entering the market. BMG Entertainment and sister division BMG Special Projects have each minted their music-video library this year. “DVD video is creating a resurgence of sales of long-form music video,” says BMG senior VP of worldwide marketing Kevin Conroy. “Our launch in the U.S. significantly exceeded our initial forecasts.”

The label has released about 50 titles from such artists as Britney Spears, ’N Sync, Sarah McLachlan and The Dave Matthews Band. In addition, BMG Special Projects has released a budget price line priced at $14.98 and $15.98.

To date, 10 titles have been released, with cumulative sales reaching nearly 25,000 units according to SoundScan. Titles include, “Iron Maiden: Raising Hell,” “Barry Manilow: Greatest Hits & Then Some,” “Rundgren: The Ever Popular Tormented Artist” and “Eddie Money: Shakin’ With The Money Man.”

BMG assistant director of national sales Shelia Hanson says a majority of sales have been with Musicland. “We’ve gotten an order from Musicland nearly every single day,” she says. The company has also recently signed on Ingram Entertainment to widen distribution to other music chains, such as Best Buy.

The division also began releasing non-music titles, including “My So-Called Life,” “The Pope: A Celebration Of Mass” and others to the budget line, Hanson says.

**DIZZY AND DOOWOP**

Sony Music, Pioneer Entertainment, Rhino Home Video, Warner Home Video, Palm Pictures and Shanachie are among some of the other suppliers stepping up their music-video output. Rhino, for instance, plans to issue nearly a dozen titles through the summer—a significant increase from just a year ago. Some of the titles due out are “Jazz Casuals,” featuring three episodes from the 1960s television series, featuring performances by John Coltrane, Dizzy Gillespie and Count Basie, available Aug. 22, priced at $39.98. The PBS special, “Doowop At 50,” will be released Sept. 12, priced at $29.99, as well as Jimi Hendrix’s “Rainbow Bridge,” which will be released in 5.1 surround sound for the first time. DVDs from the Ramones, the Who (“Quadrophenia”), the Cars, Alice Cooper and Paul McCartney are also on tap from Rhino.

**DVDs**

One dark horse for a brand new category segment will be interactive DVD movies. DVD International got the ball rolling with “Tender Loving Care,” which featured alternative scenes and endings that consumers could pick and choose. The title sold about 8,500 units and attracted many fans according to company president David Goodman. “We’ve received hundreds of e-mails from consumers who bought ‘TLC’,” says Goodman, “but we can’t seem to translate that enthusiasm to mass audiences.”

The company, though, is co-producing with Aftermath Media another interactive movie, called “The Watcher,” which began filming in March. The film will be made as a linear story and is expected to be released theatrically and as a DVD film with interactive elements incorporated. Aftermath Media produced “Tender Loving Care.” Goodman says the film will include more than 100 alternative scenes and five different endings.

“A year ago, there was a hypergrowth of DVD, and, in short, there was no room for product like this,” says Goodman. “DVDs has also been an orphan to retailers who deal strictly with VHS, but some stores may soon say they’ve had it with VHS and will become DVD stores. Where that happens, stores will have an interest in more than just the latest movie release.”

Other projects from DVD International include the release of the 100-title classical music-video library from Naxos. The first six titles were released at the end of March.
Bells & Whistles & Wonders: what Makes A Hit?

By Catherine Cella

Bonuses features on DVDs may have begun as a way to help sell the technology. They've emerged, however, as valued elements in their own right and continue to evolve right along with the technology. And what DVD consumers can look forward to is more, more, more features that are more creative and more tailored to title or market. As any development, however, it's a balancing act.

"One of the keys to continuing DVD's growth is consumer affordability," believes senior VP of marketing at Paramount Home Entertainment. "On our catalog titles, if there is something that warrants a special edition—like the 25th anniversary of 'Chinatown'—we'll add features."

WHAT TITLES?
The first balancing act for studios is deciding which titles will get special treatment. "Our strategy is that almost every new release will have something," says Michael Arkin, senior VP of marketing at Paramount Home Entertainment. "On our catalog titles, if there is something that warrants a special edition—like the 25th anniversary of 'Chinatown'—we'll add features."

At Universal, the process is as researched as it is straightforward. "We look at each title and see what the box office is, obviously, and then also look at the genre," shares VP of DVD production Colleen Bens. "If the title is action-adventure or sci-fi/horror, then we put a little

Continued on page 138

Y-T-D DVD Chart Recaps

The recaps in this Spotlight are compiled from the start of the chart year, which began with the Dec. 4, 1999, issue of Billboard through the April 29 issue. Rankings are determined by accumulating units sold, as compiled by VideoScan, for each week a title appears on the chart.

Top DVD Sales Labels

1. WARNER HOME VIDEO (13)
2. UNIVERSAL STUDIOS HOME VIDEO (12)
3. PARAMOUNT HOME VIDEO (7)
4. HOLLYWOOD PICTURES HOME VIDEO (6)
5. COLUMBIA TRISTAR HOME VIDEO (5)
6. NEW LINE HOME VIDEO (4)
7. WALT DISNEY HOME VIDEO (3)
8. DREAMWORKS HOME ENTERTAINMENT (2)
9. MGM HOME ENTERTAINMENT (4)
10. FOXYVIDEO (1)

Top DVD Sales Distributing Labels

1. WARNER HOME VIDEO (24)
2. BUENA VISTA HOME ENTERTAINMENT (17)
3. UNIVERSAL STUDIOS HOME VIDEO (13)
4. PARAMOUNT HOME VIDEO (7)
5. COLUMBIA TRISTAR HOME VIDEO (8)

"The Matrix"
LONDON—Paced for an explosion of sales in the DVD sector, Britain’s video industry is also at a crossroads over what the digital format means to both the sell-through and the rental sides of the business.

On the surface, DVD is proving to be a bonanza for the U.K.’s video retailers and distributors. In the first two months of 2000, distributor trade body the British Video Association (BVA) reported that DVD sales took an 11% slice of the sell-through video market in unit terms and 21% in value terms. The comparison with the last two years, since DVD’s launch in the U.K., is striking. The number of titles available has risen from 150 in 1998 to around 1,000 by the end of 1999, and, with the likes of Disney on board, that figure is set to leap even further this year.

Likewise, sales have rocketed—from a paltry 187,000 units in 1998 to a shade under 4 million in 1999. This year, sales are estimated to hit the 12-15 million mark, with 1.6 million sold in the first two months alone. At an average price of £17 ($27) per DVD, the U.K. DVD market stands to be worth around £204.255 million ($318.398 million) by year end, or around 13-18% of the total 1999 video market, which the BVA estimated at £1.35 billion ($2.1 billion).

**RISING HARDWARE**

Hardware, benefitting from plunging player prices, looks set to rise from an installed base of 24,000 units in 1998 and 250,000 units last year to more than 1 million units by the end of 2000. The average price has dropped by a factor of 40% from £500 at launch to around £300, with the likes of supermarkets Tesco and Asda (now owned by U.S. giant Wal-Mart) and the U.K. video-rental giant Woolworths, weighing in with cheaper players priced at £150-175.

These player figures do not include PC-based DVD players. “We reckon some 700,000 to 950,000 DVD drives with MPEG cards installed in the U.K.,” says Dave King of the U.K. DVD Committee, an industry body set up to promote all things DVD. “How many are watching DVD videos regularly on them is a case of how long is a piece of string, but they certainly are used for that purpose, and we say PC DVD-ROM is a way of introducing the format, a step on the way to buying a player.”

Currently, the great imponderable on the player front is the fact that PlayStation 2 will have on the market. Going down a storm in Japan, PlayStation 2 is slated for a fall launch in the U.K. after the U.S. But insiders at Sony in the U.K. are concerned that production in Japan may not be able to match demand worldwide and could result in the U.K. launch being pushed back until 2001.

While there is generally an upbeat feeling about DVD at the retail level, rental dealers riding on the back of sell-through-priced DVD product are also seeing an upturn in their businesses; there is mounting concern about grey imports.

**REGIONAL CODING FUROR**

Although not a major player in the video market—at around 5.5% of the sell-through business—Tesco took a stand at the beginning of the year against the whole issue of regional coding. Amidst a blaze of publicity in the national press, Tesco claimed it had written to DVD trailblazer and Warner Home Video president Warren Lieberfarb to complain about the system and the flood of cheaper, U.S. imports hitting U.K. retailers.

Chris Jenkins, editor of con-

*continued on page 142*
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LIKE YOUNG?
DVD-for-Kids Is Growing Up Fast

by MOIRA MCCORMICK

Children’s DVD titles may not be all that plentiful at present. Most of them are keyed off hit movies, and only three major manufacturers provide non-theatrical kids’ titles. But executives at each of these companies—Disney, Lyrick Studios and Sony Wonder—confirm that the market is expanding quickly, spurred by mass-market hardware prices and ever-increasing consumer awareness of the format’s superior quality.

It was during this past holiday season, according to Bob Chapek, senior VP of marketing for Disney’s parent company, Buena Vista Home Entertainment, that “we realized the DVD market was growing beyond the early-adopter group that’s the first to embrace new technology. We started seeing families buy DVD during the holidays.” Disney had anticipated that development, says Chapek: “We had created the Disney DVD imprint and released nine of Disney’s most popular feature titles in advance of the fourth-quarter buying season.”

“With a new technology, the children’s category tends to lag a bit behind,” observes David Pierce, senior VP of sales and marketing for Sony Wonder. “Early adopters tend to be older and male, they pay high-end prices for the hardware, and the software tends to be mostly action-adventure. But this holiday season brought hardware prices down, from $1000 to the mass-market range of $200-$300, and once a product hits the mass market, it’s picked up by all different types of consumers.” Pierce says Sony Wonder’s biggest DVD titles to date are “Rudolph The Red-Nosed Reindeer” and “Sesame Street 25th Anniversary.” “They’re both in the 30,000-50,000-unit range, which is substantial for kids’ DVD titles,” he adds.

NON-THEATRICAL BARNEY
“The business as a whole isn’t exactly where we’d like it to be,” says Dan Merrell, director of product marketing for Lyrick Studios, which has four non-theatrical Barney titles on DVD. “Right now, we’re doing about 60% of what our projections were when we went into DVD. But we expect that to rise to 100% within the next six months.”

Chapek observes that more DVDs were sold after Dec. 25 than before. “A lot of the players given as gifts were opened at Christmas,” he says, noting that last summer’s theatrical hit “Tarzan” and the non-theatrical feature “An Extremely Goofy Movie” are Disney’s top DVD titles.

“We ran a successful Disney DVD campaign, which demystified the technology for the family audience,” Chapek says, “because fear of technology will hamper its widespread adoption. Rather than focusing on high-tech elements like Dolby 5.1 or DTS, our ads said, ‘Hear the lion roar like never before.’” Disney’s TV and print-ad campaign “explained the technology without getting into the nuts and bolts of it.” Ads in computer magazines, he says, emphasized the fact that “you can play DVDs on your computer’s DVD-ROM drive.”

BONUS FEATURES ADD UP
Merrell believes that having the right mix of bonus features is crucial to the success of children’s DVD. “Parents are wise,” he says. “They don’t want to pay $10 extra just for a better picture and sound. They say, ‘I want more.’” “More” often means an enhanced version of the program itself. “If the video takes place in a schoolhouse,” says Merrell, “the DVD bonus features should start the same way. The kids viewing the DVD can experience the same thing the kids in the program do, but interactively. Sing-alongs and rhyme-along features are also [effective]. It’s true customers get more for their money; studios are seeing that too, and they’re stepping up to the plate.”

Lyrick’s own “More Barney Songs,” according to Merrell, contains another full-length video, “Barney’s Musical Scrapbook.” These are sing-alongs in Spanish and English and much more. In

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with so many applications for DVD, the format, which is already doing big retail business in video, has the potential to really blast off within the next year or two. Most DVD manufacturers told Billboard that Sony's PlayStation 2 may single-handedly launch the DVD-ROM market this Christmas. With shipments having started April 1, Sony plans to ship 10 million game consoles worldwide (U.S. launch is planned for summer). The theory is that, as publishers develop content for the console, they may as well develop the same title for the PC as well. Although the next consumer boom is expected to be video games, DVD-Audio may not be far behind.

**THE MARKETS IN FOCUS**

DVD-Video has caught on so quickly that the VSDA has launched a sales forecast program similar to the RIAA's music program. VSDA's certification will be on three levels: silver (200,000 units sold), gold (1 million units sold) and platinum (2 million units sold). DVD titles are eligible for certification as of its street date and will continue through the life of the product. Music videos have been the surprise to record labels and retailers alike. On VHS, this programming has never reached grand heights. However, the RIAA says sales of music-video titles on DVD, of which there are 550,7 soared 800% in 1999. DVD music-video sales are now being lead by classic rockers like Fleetwood Mac, the Eagles and Metallica. "We expect that share to increase as the format continues to migrate into more family rooms with anticipated sales of groups like 'N Sync and the Backstreet Boys," says Joe Pugano, VP, music & movies, for retailer Best Buy. Thus far, "The Eagles: Hell Freezes Over" is the best-selling DVD music video.

DVD-Audio, on the other hand, is off to a slower start and is not really expected to be a factor this year as the industry waits for a sizable installed base of players. Sony is also marketing its competitive format, Super Audio CD. With some 50 titles expected on the market by August (25 were released by year-end), no one is ready to predict the strength of DVD for music-only applications. "We are still optimistic that DVD-Audio is a promising addition to the DVD product line, especially since the major music labels have all joined the DVD Entertainment group," says Cinram Inc.'s Des Farrell.

**NO-GO ROM?**

So far, DVD-ROM has been a disappointment. Although it is still expected to make a killing eventually, software developers have not seen the need for the amount of capacity DVD offers. And, even if there is enough information to warrant a DVD, "money remains the bottom line. Although mastering and replication costs have come down, it is still cheaper to make two CDs than to make one DVD," says Scott Bartlett, VP, custom entertainment group, Sony Disc Manufacturing. DVD-ROM's slow start has had some negative impact on replicators. "Some replicators hopped into DVD expecting a huge ROM market and, now they are desperate, so they're cutting prices. I've seen a great deal of new players jump into DVD manufacturing, and I keep questioning where they are seeing that business," asks Sean Smith, VP, sales and marketing, JVCDisc America.

**MANUFACTURING, DEMAND AND CHRISTMAS**

Although most analysts agree there will be a strain on capacity for the 2000 holiday season, it is believed that demand will be met, as most manufacturers are in the middle of expansions aimed to be up and running for the busy season. "We were able to keep up with demand during fourth quarter of 1999. We were also running at 104% utilization during January. It did slow down in February but started to grow again in March. Although fourth-quarter capacity will be tight, I still think there will be enough to go around," says David Wallace, VP, sales and marketing, Americ Disc Inc., of St. Laurent, Canada.

"We expect peak season 2000 to far exceed last year as far as demand," says Robert Headrick, executive VP, optical media sales and marketing, at California-based Technicolor. However, market strains could be caused by another phenomenon. Although there is a lot of capacity coming on stream, not all of it will be utilized. "Whenever there is a capacity shortage," says Headrick, "there seems to be an overabundance of applications for expansion. We are now fully booked for the next quarter of 2000, and I expect the same for the next quarter of 2001. The CD market is at capacity, and DVD is not far behind."
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Bells & Whistles
Continued from page 130

more effort into it because they're top-selling DVD genres."
Not surprisingly, that effort targets the consumer draw in these films: special effects. "End Of Days," for example, sports nine segments on the SFX alone. "Movies with a lot of special effects seem to do very well," echoes Lon Weingart, VP of marketing at Hollywood Video, which only recently expanded into sales.

WHAT EXTRAS?
The next balancing is selecting which extras to include. According to Universal's research, the top request is behind-the-scenes footage. "People love to see how a movie is made," concurs Paramount's Arkin. "They also love out-takes and bloopers, but not a lot of talent does. So you have to set a balance there."
"Director's cut is another sensitive area," he continues, "because you want to give the consumer the movie they enjoyed in theaters." Directors, seeing the creativity and closure DVD extras afford, increasingly get behind them. "Norman Jewison called about the 'Hurricane' piece we did and said it was the best he'd ever seen," says Benn.

CUSTOM-TAILORING
A clear trend is tailoring extras to specific titles, after rounding up the usual suspects of director's commentary, making-of, deleted scenes and cast and crew interviews. Universal's "Erin Brockovich," for example, will include a piece on the real Ms. B. And "Sleepy Hollow" has a full 40 minutes of bonus material. "That film has such luscious images, it deserves a photo gallery," says Arkin. "Then, for The Talented Mr. Ripley, we're going to have a making-of-the-soundtrack because it's such an integral part of the experience. For 'Angela's Ashes' we have audio commentary by author Frank McCourt, because people love that book and love his voice."

BALANCING AUDIENCE INTERESTS
And how do you balance maintaining interest in tech-savvy early adopters while gaining new mainstream audiences? Disney allows that its answer may be temporary. Continued on page 140
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**WHAT'S NEXT?**

One trend that helps balance the budget is getting filmmakers involved at the time of shooting. As directors think a priori of DVD extras, the expense of getting people back later will be eased. Extras will no doubt grow more creative, too. "The technology affords a lot of creative freedom," says Chapek. "As technical innovations occur and the market grows, I'm sure we'll continue to innovate."

Case in point: multiple angles. "Early on, when they were touting DVD, one of the biggest selling points was multiple camera angles," recalls Tower's MacMillan. "Now 'Fight Club' is finally using that technology.

ROM features and Web enablement also push the envelope. But with directors extending their films' running times, put at coming to show. "The only disadvantage is that we don't have enough memory capacity right now to do all I want," says Benn. "They're moving toward having additional memory on the disc, but I always need more!"

Consumers agree. "Definitely more is better!" laughs Kilar. "If you really want to leverage the format and make it a Eureka moment for the customer, you should think deeper, like Disney did with 'The Sixth Sense.'" One certainty is that we won't see less in terms of DVD extras. As Arkin puts it, "The genie is out of the bottle!"
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THE UK.
Continued from page 132

sumer magazine Total DVD, claims that more than 56% of discs bought by U.K. consumers are sourced from Region 1 suppliers, such as Amazon.com, although Amazon U.K. moved in March to sell DVDs on a local basis.

"People ask us, 'Can I get the 'Aliens' series on Region 2 DVD?" No, you can," says Jenkins. "Can I get the James Bond seven-disc boxed set on Region 2 DVD?" No, you can't. If I buy "The Matrix" on Region 2 DVD, will I get all the extras? No, you won't. So when we are asked, 'Should I buy a Region-1-compatible machine?' what are we going to say to them? Are we going to say, 'No, don't. Take what you are given, be happy with it?' I think this is what the software companies would like us to say, and we would like to be able to say it. We would like to say, 'Be happy with what you have in the Region 2 market. You will be getting everything that is possible to have on DVD.' But we know that isn't true."

WELL-REHEARSED ARGUMENTS

The U.K. subsidiaries of the Hollywood majors are keeping their heads down over the issue, preferring to leave the DVD Committee's Dave King to reiterate the well-rehearsed arguments about different theatrical-release schedules and the protection of local rights-holders.

Patience is wearing thin, however, and, with an estimated two-thirds of the U.K.'s DVD players having been "chipped" to play discs from any region, Tesco put on sale an all-region player as a public statement of intent. The machine flew out of its stores.

Also uncertain is the issue of a rental window for DVD. The rental window is already under great pressure in the U.K. from a slew of emerging media, such as video-on-demand, pay-per-view and pay-per-talk.

Retailers are coming around to the expectation that, if they get a window at all, it will be at best four to six weeks, instead of the traditional six months on VHS.

The issue is fraught with danger for the distributors for, as much as they would like to establish a lucrative DVD-rental business, based on the old VHS-rental premium, they dare not risk upsetting their well-established retail clients.

Saying to the likes of a Woolworths or Asda that their window is going to have to go back in the release calendar while Internet retailers in the U.S. continue to offer product ahead of U.K. theatrical release is not going to be a smart move.

As Paul Miller, president of Paramount Home Video's international arm, says, "I've met some pretty good salesmen in my time, but that is a sales conversation I don't want to have with a key retailer who has built the DVD business over the last year and who will be building it over the next three years."

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• 2 theatrical trailers.
• 2 vintage commercials.
• 25 original public service announcements.
• Amazing animated menus.

SIGMUND & THE SEA MONSTERS

SPECIAL FEATURES
• Newly shot, first-time interviews with stars Johnny Whitaker and Scott Kolden.
• Rare photos slide show.
• 2 karaoke sing-alongs.
R2 978626/Color/1:54 minutes
Available in stores now

H.R. PUFTNSTUF

SPECIAL FEATURES
• New, exclusive interview with Jack Wild.
• 2 karaoke sing-alongs.
R2 978626/Color/1:100 minutes
Available in stores now

EVEN YOUR SATURDAY MORNING PALS HAVE GONE HIGHTECH!

"I wish I could have had that," says Amphicola, a sea monster who recently appeared on the hit children's show "Sigmund & the Sea Monsters." "But my parents said no. They said we couldn't afford it."

But now, with the release of "Sigmund & the Sea Monsters: The Complete Series," fans can finally have their own copy of this classic show. The DVD includes all six seasons of the series, as well as bonus features such as interviews with the cast and crew.

And for fans who want even more, there's "H.R. Puftnstuf," a new DVD that includes a new interview with Jack Wild, star of the original "H.R. Puftnstuf" series.

So whether you're a fan of "Sigmund & the Sea Monsters" or "H.R. Puftnstuf," you can have some fun with these DVDs. And you can do it all on your own, without having to worry about renting a machine from the store.

-R.J.
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One of the largest and most successful service-oriented companies in Europe, Warner Music Manufacturing Europe produces up to 150,000 DVDs and some 640,000 CDs a day.

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COLUMBIA TRISTAR:

NEW LINE:
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people who get into the market. DVD is such a technological advance over CD, so you can’t just buy a line, pop it in and start manufacturing. It’s going to be a little more difficult to get things up and running.”

Bob Spiller, president of Sonopress, agrees. “Companies are still learning how to manufacture DVD correctly,” he explains, “so I think there will still be some resilience in the market for at least a few more years. It’s very simple for someone to put up the DVD flag and say, ‘Come to me, I do DVD.’ But the reality is that it is not as simple as people are portraying.”

“We met the demand of holiday season 1999 with 100% of the available capacity, ours and everybody else’s,” says Sony’s Bartlett. “We think we know what that market is going to do this season, but we can never really know until we get there.” DVD-ROM is the wildcard, and although Sony has great expectations for PlayStation, Sony’s Bob Hurley, VP of sales and marketing, cautions, “Not all PlayStation games will be DVD. In fact, probably the minority will be DVD at first.”

Bartlett says he doesn’t expect the ups and downs of capacity to follow the ups and downs of CD in its first years. “With CD, I don’t think the rights holders were as aware of the capacity situation,” he says. “But, with DVD, I think they are paying attention and are saying, ‘If you have all of this capacity, we’re going to put out all of this product.’ Supply and demand may balance out.”

FORMAT FORECAST
Continued from page 136

SEE IT! HEAR IT!
New DVD Video Releases From BMG.
WE'RE FULL OF IT...

DIGITAL VIDEO TECHNOLOGY 3000 INC.

EXCELLENT SERVICE
SUPERIOR QUALITY
STATE OF THE ART EQUIPMENT
EXPERT TECHNICIANS
COMPETITIVE PRICING
SATISFIED CUSTOMERS

COME SEE YOUR FUTURE WITH DVT 3000

MASTERING • AUTHORING • REPLICATING • FULfüLLMENT

LIKE YOUNG
Continued from page 134

fact, we timed how long it would take for a child to experience everything available to him or her on 'More Barney Songs,' and it came out to more than eight hours."

Merrell says with a chuckle, "You could leave your child with the 'More Barney Songs' DVD when you go to work in the morning, put in a full day, and the child would still be playing when you came home. You wouldn't want to do that, of course, but you could."

Disney's Chapek believes, on the other hand, that "people buy the movie for the movie, and the bonus features are secondary." Still, Disney tailors its bonus elements to the family audience—which means, he says, "not putting blinders on and saying, 'It's DVD, therefore there must be a director's commentary.' We offer things kids like. 'An Extremely Goofy Movie' and 'Tarzan' have trivia contests, along with a read-along feature where they're read the story by one of the characters."

Bilingual track: "CinderElmo"

BACKSTAGE WITH ELMO
Sony Wonder's recently released "CinderElmo" features "a dual track with Spanish and English subtitles," says Pierce, "as well as a backstage segment in which [Muppet superstar] Elmo takes you around the set to meet the cast. There's also an interactive quiz game, with samples of the audio soundtrack." He notes that the soundtrack, video and DVD are cross-promoted via insert cards.

While Sony Wonder has not yet instituted on-pack bonus items, this sort of thing is almost standard issue with children's VHS releases.

As Pierce notes, "The value-added element of DVD is the programming itself." He says Sony Wonder will "absolutely include on-pack items" at a later point.

RETAIL WARMING SLOWLY
According to Lyric's Merrell, retail has been slow to warm up to kids' DVD, "It's taken awhile for retail to embrace it," he says. "It's rare to find kids' DVD sections in stores." The same is true of online retailers, Merrell says: "We have to be hands-on with them, to make sure they mention all the DVD's bonus features. If we don't, they'll just run the video synopsis on their site. People are so used to thinking,
Sometimes, you question the quality to than a distance's critical issue was DVD as well.

Barney says the primetime series' "Arthur" will be called "Arthur's Perfect Christmas," the TV series first holiday special, will also air on PBS primetime around the release date. Lyric will continue to issue new Barney titles on DVD, and Merrell says that, by 2001, the studio will begin releasing back catalog on DVD as well.

All three executives see kids' DVD continuing to gather steam. "The critical issue was mass-market acceptance of the format," says Sony Wonder's Peretz. "It's happened quicker than with laserdisc, even CD. Even to the non-audio videophile, the quality is immediately apparent. Sometimes, you question the efficacy of a mass-market rollout, but not with this."
"A MESMERIZING MASTERPIECE OF THE UNEXPECTED!"

CBS-TV, DAVID SHEEHAN

"A VULGAR VISUAL FEAST...
A NAIL-BITING CLIMAX."

NEWSLAX, LIZ SMITH

TALENTED STAR POWER

- From Anthony Minghella, The Screenwriter and Academy Award-Winning Director of THE ENGLISH PATIENT
- Academy Award®-Winner Matt Damon
- Academy Award®-Winner Gwyneth Paltrow
- Academy Award®-Nominee Jude Law
- Academy Award®-Nominee Cate Blanchett

VHS & DVD MEDIA SUPPORT

- POST-STREET TV, PRINT, INTERNET & RADIO CAMPAIGN will reach your target audience!
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- NBC
- MTV
- #00000
- Out
- People
- SOUNDVISION

- RADIO PROMOTION IN TOP 100 MARKETS
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- GENERATING MILLIONS OF CONSUMER IMPRESSIONS
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- Copy Depth Program Available
- See your Paramount Sales Representative for Details.

DVD Loaded with Extras

- Exclusive interviews with cast & crew
- Commentary with director Anthony Minghella
- Behind-the-scenes featurette
- The Talented Mr. Ripley: the making of the soundtrack
- 2 theatrical trailers
- Widescreen Version Enhanced for 16 x 9
- Dolby Digital: English 5.1 Surround, English Dolby Surround, French Dolby Surround
- English Subtitles

Street Date: JUNE 27

Matt Damon stars as a calculating young man whose scheme to insinuate himself into the wealthy lifestyle of a p.a. (Jude Law) and his girlfriehd (Gwyneth Paltrow) leads to deception and murder.
Hollywood Video In Awareness Drive; VSDA Decrees Senate’s Ratings Bill

HOLLYWOOD EXPOSURE: Even with 1.700 stores nationwide, Hollywood Video isn’t a household name.

But starting this month, the Wilsonville, Ore.-based chain will spend millions on a new advertising campaign to increase its consumer awareness.

“As a brand we’re not that well-known,” says Hollywood VP of marketing and advertising, Don Weingart, “and we’re not in the awareness levels that we want.”

Since May 15, the chain has been airing five different television spots communicating the message that Hollywood has the movie that fits your mood. The spots were directed by Academy Award-winning cinematographer Conrad Hall, who has picked up Oscars for 1999’s ‘American Beauty’ and the 1969 classic ‘Butch Cassidy And The Sundance Kid.’

The ads are scheduled to run on cable networks and in major markets on a spot basis for the remainder of the year. A radio campaign is also scheduled.

In addition, the retailer will staff each store on Friday and Saturday nights with a “movie director” who will assist customers in selecting a video. It offers an 88-page guide that highlights hundreds of titles in categories such as “Cloak & Dagger” for thrillers and “Teen Terrifiers” for films like “Scream” and “The Blair Witch Project.”

Consumers can also go to hollywoodvideo.com to browse titles with the “Online Movie Mood Guide” or to receive an E-mail recommendation list.

“A large percentage of customers who come into a video store don’t know what they want,” says Weingart, “but they know they’re in the mood for a good laugh, a good cry, or whatever; so we’re helping to facilitate their choice.”

New releases will be highlighted in the strategy, beginning with ‘American Beauty,’ which arrived in stores on May 5. Hollywood will recommend it for those in the mood for a dark comedy.

In spite of the current high-tech climate that many say will see the end of the video retailer, Weingart says consumers still find video a valuable source of entertainment. “There have been some changes in the marketplace concerning streaming video and video-on-demand,” he says, “but there is still a huge consumer base that hasn’t embraced these new technologies. We see a chance for market share with this campaign.”

In other Hollywood news, Weingart says the chain will increase its DVD sell-through offerings by as much as 150 titles. The chain currently carries about 250 titles for sale. Stores carry between 500 and 1,000 DVD titles for rental.

RATINGS BILL DEBATED: The Video Software Dealers Assn. (VSDA) is actively choosing a new “universal” ratings bill introduced in the U.S. Senate last month at the urging of the White House.

If passed, S. 2497 would require that all videos and video games carry a label that assigns a level of violence and an age requirement to rent or purchase the product. Introduced by ex-presidential candidate Sen. John McCain, R-Ariz., and Sen. Joseph Lieberman, D-Conn., the bill requires that the labels describe the nature and intensity of graphic violence in movies, games, recorded music, and other audio and visual entertainment, with the exception of television programs. Retailers would be liable for prosecution if they sold or rented material to customers below the age requirement.

As VSDA president Bo Andersen points out, the bill is loaded with problems and is probably unconstitutional. Andersen has sent a letter to all senators outlining the trade organization’s position on the bill.

“It is unquestionably unconstitutional and unnecessary,” Andersen says, noting that content, violent or otherwise, is protected under the First Amendment. In addition, there is already the familiar, if not perfect, ratings system from the Motion Picture Assn. of America and the VSDA’s “Pledge To Parents” program. The campaign asks parents to sign a form telling the retailer not to rent R, NC-17, or X-rated movies to their kids. On the ground front, there’s the ratings system developed by the Interactive Digital Software Assn. The music industry also has a stewarding program alerting parents to the content of CDs.

Throwing another ratings system into the mix would only confuse consumers and force retailers to card 16-year-olds trying to rent the latest Pokémon video game.

According to the VSDA, a similar proposal went down in flames in the House of Representatives last year. If our senators have any sense, this one will meet a timely death as well.

IRMA Issues 1st Plant Certifications

Universal, Cinram Honored In Anti-Piracy Training Program

BY EILEEN FITZPATRICK

LOS ANGELES—After two years in development, the International Recording Media Assn. (IRMA) has begun issuing compliance certificates for its anti-piracy program for CD and DVD replicators.

The certificates are awarded to replicators whose plants meet the extensive requirements of the program. Universal Music Group Manufacturing’s Grover, N.C., plant and Cinram U.S. Holdings’ Huntsville, Ala., plant received the first two certificates at the recently completed Electronic Entertainment Expo, held May 10-13 in Los Angeles.

“It’s a set of standards to make sure the masters aren’t pirated.”

—EMILY BRADLEY—

Electronic Entertainment Expo, May 10-13 in Los Angeles.

IRMA VP and executive-committee member Philip Clement says nine additional plants in North America and Europe have applied for certification.

Replicators that have applied are America Disc, which is seeking to certify its Quebec, Miami, and Salinas, Calif., plants; and Cinram, for its Anaheim, Calif., plant; Dac Makers’ Pennsauken, N.J., plant; and Discometrones’ France, Italy, U.K., and Plano, Texas, plants. 4M, a Swiss replicator, is also in the process of becoming certified.

According to IRMA spokeswoman Emily Bradley, the anti-piracy program was developed to ensure that replicators are receiving the actual master copies delivered by the copyright holder.

“If it’s a set of standards to make sure the masters aren’t pirated,” says Bradley. “A lot of plants used to just assume the master was legitimate, and with the Internet, piracy has become more of an issue because you can get content from anywhere off the Net.”

In order to comply with the IRMA standards, each plant must send two representatives to take IRMA anti-piracy course and another two to its internal auditing training course; all four then implement what they have learned into plant standard operating procedures. Once that is completed, a team from IRMA comes to inspect the plant. If the requirements are met, the plant becomes certified.

Each plant operated by the company must receive separate certifications.

Some of the business standards established by IRMA require the plants to inspect and verify all the documentation that arrives with the master, to review artwork for copyright information, and then to regularly check that the policies are being enforced.

No equipment upgrades are required to receive certification.

“Our goal is to make the program like an ‘IRMA seal of approval,’” says Bradley.

Nearly 30 entertainment companies contributed to the development of the program, which has been endorsed by six trade organizations, including the Recording Industry Assn. of America, the Interactive Digital Software Assn., the International Federation of the Phonographic Industry, and the Motion Picture Assn. of America.

The certifications are good for six months, and renewals are approved by IRMA.
## Billboard Top Video Sales

**May 27, 2000**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
<th>Label/Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE INSIDER</td>
<td>Columbia TriStar Home Video</td>
<td>20735</td>
<td>Russell Crowe</td>
</tr>
<tr>
<td>2</td>
<td>STAR WARS EPISODE I: THE PHANTOM MENACE</td>
<td>FoxVideo</td>
<td>020092</td>
<td>Ewan McGregor, Liam Neeson, Peter Mayhew, Anthony Daniels</td>
</tr>
<tr>
<td>3</td>
<td>PASSPORT TO PARIS</td>
<td>Warner Home Video</td>
<td>20721</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
</tr>
<tr>
<td>4</td>
<td>IRMA</td>
<td>Columbia TriStar Home Video</td>
<td>20735</td>
<td>Mark Wahlberg, Famke Janssen</td>
</tr>
<tr>
<td>5</td>
<td>BIG DADDY</td>
<td>Columbia TriStar Home Video</td>
<td>03892</td>
<td>Adam Sandler, Scarlett Johansson</td>
</tr>
</tbody>
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## Billboard Top Video Rentals

**May 27, 2000**

<table>
<thead>
<tr>
<th>No. 1</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THREE KINGS</td>
<td>Warner Home Video</td>
<td>17862</td>
<td>Jeff Bridges, Robert Duvall, John Turturro</td>
</tr>
<tr>
<td>2</td>
<td>THE SIXTH SENSE</td>
<td>Universal Studios Home Video</td>
<td>20853</td>
<td>Bruce Willis, Haley Joel Osment</td>
</tr>
<tr>
<td>3</td>
<td>DOGMA</td>
<td>Columbia TriStar Home Video</td>
<td>04192</td>
<td>Matt Damon, Ben Affleck</td>
</tr>
<tr>
<td>4</td>
<td>IRMA</td>
<td>Columbia TriStar Home Video</td>
<td>18307</td>
<td>Mark Wahlberg, Famke Janssen</td>
</tr>
<tr>
<td>5</td>
<td>THE INSIDER</td>
<td>Columbia TriStar Home Video</td>
<td>03892</td>
<td>Russell Crowe</td>
</tr>
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</table>

## Billboard Top DVD Sales

**May 27, 2000**

<table>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I LOVE YOU</td>
<td>Columbia TriStar Home Video</td>
<td>03892</td>
<td>Mark Wahlberg, Famke Janssen</td>
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<tr>
<td>2</td>
<td>THE RED LETTER DAY</td>
<td>Columbia TriStar Home Video</td>
<td>04192</td>
<td>Matt Damon, Ben Affleck</td>
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<td>3</td>
<td>IRMA</td>
<td>Columbia TriStar Home Video</td>
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**Note:** 
- Billboard Gold certification for sales of 50,000 or more in sales at suggested retail. 
- Billboard Platinum certification for sales of 100,000 or more in sales at suggested retail. 
- Billboard Gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 50,000 units and $1 million at suggested retail for nontheatrical titles. 
- Billboard Gold certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $1 million at suggested retail for nontheatrical titles. 
- © 2000, Billboard/BPI Communications, Inc.
Disney's 'Little Mermaid' Returns To The Sea In Sequel

BY THE SEA: The highly anticipated direct-to-video sequel to Walt Disney's 1989 animated blockbuster "The Little Mermaid" will swim into stores Sept. 5.

Walt Disney Home Video's "The Little Mermaid II: Return To The Sea," priced at $39.99 for VHS and $25.99 for DVD, features a new voice cast including Bette Midler as the voice of Ursula, the sister of Ursula the Sea Witch.

Other voice actors include Tara Charendoff as Ariel's daughter, Melody; Max Casella and Stephen Forst as Melody's pals Tip the penguin and Dash the walrus; and Clancy Brown as Morgan's shark sidekick, Under-tow. Original music is by Michael and Patty Silversher.

In the sequel, Ariel the mermaid and human Prince Eric are married, landlocked, and the proud parents of Melody. But when Melody becomes curious, including posting Melody's list of rare songs, live, or even complete concerts.

Although Bierman says a cybercast from the band's forthcoming tour is in the works, the band is not quite ready to unleash a torrent of music to its online community, despite a recent report in ICE magazine that Peer Jam is planning to sell soundboard-quality CDs of each show from the tour and possibly distribute them online.

"All of those things seem like great ideas," Bierman says. "But we realized that downloading entire shows would become more of a hassle than it's worth. We've yet to get a broad-based world. We don't want to be exclusionary. We're also unsure of how we feel about putting all that content out there and not being able to unplug it. We're not opposed to it, but we want to make sure we know what we're doing before we put all that content out there, "

"Certainly, distributing music over the Internet is a pretty interesting concept, and we think that it might be a great way to get music to our fans," Gossard said during the chat. "But we are definitely taking it slow."

Bierman says he is hopeful that the Ten Club site will eventually be able to track merchandise orders and the status of ticket orders placed by the club's 35,000 members.

For now, the band has been linked with a laptop and a digital camera, in hopes that it will relay footage from its concerts back to the site. Peer Jam is also working on "some cool tie-ins with some sites that we feel are interesting and not very commercial." Bierman explained. "We've approached as-yet-underpromoted with NASA and the SETI (Search for Extraterrestrial Intelligence) project the likelihood of getting that art's Hubble Space Telescope-derived images of interstellar nebulae. Additionally, promotions with Macromedia and Terabyte are in the planning stages.

SITE + MUSIC (Continued from page 126)

"Cyber Chait.

"When the chat thing came up, we sort of expected them to laugh and chuckle and turn it off, but all actuality they wanted to do it. It defin- itely helps them get in touch with the fans a little more," Bierman says, adding that "getting the band in one in place is quite an achievement."

On May 15, the eve of the new album's release, band members Eddie Vedder, Stone Gossard, and Mike McCready chatted with fans on Lycos for more than an hour, tackling questions about "Binaural," their upcoming world tour, and their individual impressions of the Internet medium. McCready confessed he had never used the Internet before the chat, Gossard said he mainly used it to write E- mail, and Vedder remarked, "I've lost the Internet. I prefer the typewriter."

McCordmatt says he was thrilled with the promotion, especially the length to which Lycos went to foster a fan-friendly environment.

Through the Pearl Jam page it created (pearljam.lycos.com), Lycos is offering close to $1 million in contests and giveaways, with prizes including tickets to see the band live outside of Philadelphia on Sept. 1, a copy of its photo book "Place/Date," and a guest pass to a Pearl Jam concert.

In a mutually beneficial move for all parties, Epic and Lycos brought a traditional retail partner into the loop.

"We produced a special banner ad with the "Binaural" artwork and had it sent to all the Tower Records stores nationally," McCordmatt says, "In exchange, they gave all sorts of extra visibility on the catalog titles for an extended period of time."

On Lycos, the chat was cross-promoted with banner ads that allowed visitors to buy "Binaural" directly from the Tower Records Web site. Now that "Binaural" is in stores, the Internet marketing plan moves into a second phase. Recently, a Web-enhanced catalog file was posted to the Sony site, offering what McCordmatt says is the closest thing to a video Pearl Jam will likely release this year.

"The file has images from the album packaging, and the music bed is "Nothing As It Seems." The themes play off the artwork, with the space imagery and evolution and some other concepts from the album," McCordmatt says. When the animation is complete, users can click directly into the Ten Club, which features typewrit- ten letters from Vedder on its front screen. It's in this letter that Vedder hints at future Pearl Jam Internet projects, including posting MP3 files of rare songs, live, or even complete concerts.

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A free "Scary-Do's And The Alien Invaders" trick-or-treat bag will be included inRFH's "Scary-Do's" direct-mail campaign in the Halloween promotion (excluding "Germans," "The Goonies," "Beetlejuice," and "Addams Family Reunion"). All "Scary-Do's" direct-mail, upcoming feature-length direct-to-video-and-DVD release scheduled for an Oct. 3 debut.

KIDBITS: The latest release in the hilarious, hot-selling VeggieTales line is "The End Of Sillyness! More Really Silly Songs," which streets Tuesday (22) from Big Ideas Productions.

The title is a greatest-hits compilation from the tremendously funny segment "Silly Songs With Larry" and features "His Cheeseburger," "The Yodeling Veterinarian Of The Alps," and audience favorite "The Song of The Celchi." Also on Tuesday (22) Blackboard Entertainment of Oakland, Calif., launches a new series compilation, "Bad Bug." The first release is "Bad Bug Bee And The Pirate Ants," in which a pack of anthropomorphic arthropods teach kids life lessons. It is priced at $9.95.

COMPILATION OF A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

Billboard Top Kid Video Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Price</th>
<th>Weeks</th>
<th>Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>15077-2</td>
<td>$19.95</td>
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<td>9</td>
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<td>TARZAN</td>
<td>Warner Home Video</td>
<td>Viz Video</td>
<td>15076-3</td>
<td>$14.95</td>
<td>2</td>
<td>6</td>
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<tr>
<td>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</td>
<td>Warner Home Video</td>
<td>Viz Video</td>
<td>15076-4</td>
<td>$14.95</td>
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<td>6</td>
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<tr>
<td>MONSTER MENCHESTER: LET THE GAMES BEGIN</td>
<td>A.D. V. Films</td>
<td>0117</td>
<td>$14.95</td>
<td>3</td>
<td>6</td>
<td></td>
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<td>ELMO'S WORLD</td>
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Mix Shows A Question Of Balance
Programmers, DJs Reconcile Aims In Deciding What Airs

This story was prepared by Airplay Monitor's Jeff Silverman and Dona Hall.

The mix show isn't just a staple of R&B and rhythmic top 40 radio. It's become an industry within an industry, spawning mix-show conferences, syndicated programming, and street teams for labels and stations alike.

But mix shows can be the center of contention among PDs, mixers, and label reps. Keeping mixers within the parameters of a station's programming philosophy while allowing a certain measure of creativity is a balancing act, as is providing relief from regular programming while still playing "the hits."

That tug-of-war came to light at the recent Impact confab in Nashville, where a panel of mixers and a roomful of PDs and label executives debated the role of the mix show, typified by an exchange between WHTRA (Hot 97.5) Atlanta music director Ramona DelBeaux and a DJ pool member.

She bemoaned mixers who "throw away" a half-hour mix "because you want to break a song for [a friend's] record label." The DJ responded by asking, "Why have a mix show in the first place?"

WHO DECIDES WHAT'S IN THE MIX?

The most frequently debated question is who decides what's in the mix. As expected, many PDs still believe that nothing should get on the air without their approval, while mixers think their "ear for the streets" allows them to identify hits "long before the PD hears."

"There are some PDs who choose to take complete control over their mix shows, and I understand why they might do that," says KJ Holliday, PD of R&B WOW Norfolk, Va. "They don't trust their mix jocks. But I have to ask, If you don't trust them, maybe you shouldn't have them on the air to begin with. In my case, I trust our mix jocks, and I work with them to educate them on how programming works. Radio is not a nightclub, and if they go out of bounds, I pull in the reins quickly."

In general, most PDs we spoke to followed the lead of R&B WJMH (102 Jamz) Greensboro, N.C., music director Boogie D. "We have certain songs they have to play, and then there are a few available slots for them to fill in. The key is we are all on the same page, so we meet regularly."

Cat Thomas, PD of rhythmic top 40 (Continued on next page)

Sen. McCain Introduces A Pro-LPFM Bill
His Proposal Allows FCC To Proceed With Micro-Radio Licensing

This story was prepared by Airplay Monitor's Frank Saxe.

Sen. John McCain, R-Ariz., has long been a friend to radio, so it came as a surprise to many when he recently introduced a bill that would allow the Federal Communications Commission (FCC) to move forward with the Long Distance Microwave Frequency (LPFM) licensing process.

McCain hopes to "resolve the controversy that has erupted" over the licensing of micro-radio stations.

The senator, who oversees the Senate Commerce Committee, which any bill must clear first, opposes a bill sponsored by Sen. Judd Gregg, R-N.H., and a House of Representatives version passed last month, both of which would halt the rollout of LPFM. "I think we can reach a fairer result," said McCain during a May floor speech.

Unlike Gregg's bill, McCain's FM Radio Act of 2000 would allow the FCC to license LPFM stations. It would also enlist the National Association of Broadcasters in the fray as a referee, determining which LPFM stations are causing interference and what the micro-broadcasters must do to correct it.

Additionally, the bill gives full-power broadcasters the right to sue any LPFM operator for causing interference.

National Assn. of Broadcasters (NAB) president/CEO Eddie Fritts says McCain's "logic is turned upside down," saying, "Interference should be resolved before LPFM stations are licensed, not afterward."

He is also concerned that the only remedy for broadcasters is to go to court. "We see the potential for lengthy and expensive court cases that will only advantage lawyers, not FM listeners.

The NAB opposes using the National Academy of Sciences as an intermediary, saying it has no expertise in radio and in dealing with the thousands of complaints that are likely to accompany LPFM.

Meanwhile, in the House, a number of members recently wrote FCC Chairman Bill Kennard, claiming that the bill that passed the House in March is now veto-proof. "Given this fact, we call on you to suspend commission implementation of LPFM," they wrote.
**Adult Contemporary**

**Mix Shows a Question of Balance**

**Radio Programming**

40 KLUC Las Vegas, agrees that PIDs need to make time to teach mixers the art of programming. “Our mixers understand the vibe of the station and have freedom within limits. Our PD Jim J.B., spends time with them to discuss records and music that should be played on the show. As the mix shows more mature, and with J.B., they understand the goals of the station and the part they play in the overall vibe of the station.”

At R&B KMEM San Francisco, there’s mixing in all dayparts, and a song can get as many as 25-30 spins a week on the mix shows alone, says assistant PD/music director/mixer Glenn Aure. He keeps his staff on the same page with weekly music meetings. “I’m also a mix-shows coordinator, and meet with all the mix jocks, and we look at everything from research to what’s happening in the top 40 world. In the school, we decide as a group which records to break through various mix shows.”

And Aure trusts his mixers to make music decisions outside of the studio. “I don’t want the mix shows to all sound the same. Each jock is allowed to put his or her personal touch on his or her mix.”

**FIT THE STATION FORMAT**

Charlie Huero, assistant PD/music director at KKP (Power 92) Phoenix, also has weekly meetings of his mixers “to discuss all the product they have received. They’d have a list of records that they feel will fit the station format and could have a chance of becoming a hit record for the station.”

Michael Bradley, music director of rhythmic top 40 WBBM-FM (96.3) Chicago, deals with the issue by co-mixing his mixers. “We converted them to air personalities four years ago, and they’ve been our night team since. They still mix on the station on the weekends when we allow them to play in music select. Out of all the stations in the market, they get to play in their own way.”

And not all mixers say they’re leaving to just fill out the night, but they want artistic freedom. Mike Setlock, mix-show director for top 40 WRSE (Kiss FM) Buffalo, N.Y., says, “I do try to play records that are familiar to the mix show.”

“I don’t necessarily put music in to test on the mix. I’ll do that on ‘make it or break it’ features,” he was given to us. That’s the idea of hip-hop and rap [starts] out on the mix show. Some songs stay there, but since we tend to choose to hit records anyway—eventually break into regular rotation. I initially thought Black Rob’s ‘Whoa’ would only be in the mix, but now it’s heard in dayparts.”

**Make It or Break It**

R&B WHXT (Hot 103.9) Columbia, S.C., music director Bill Black, a mixer himself, says it’s natural for him to break records. “When I first started out in the morning show, I didn’t need something to break, but the music is going to play out of bounds. I’m sure they would tell me,”

**Demo says. “Occasionally there are songs that I have a gut feeling on, and yet I know he might not like the record, so I incorporate them into the mix in a way that is more palatable and accessible.”**

Beyond the issue of who makes the decisions is the overall question of what a mix show should be. Should it be primarily hit-driven and reflective of what is already airing in rotation, or is it a vehicle to break new titles and test prospective songs for regular rotation?

“We absolutely look for [mix shows] to break songs for us,” says KLUC’s Thomas. “It can be a great tool for our active records. You’re not going to break a massive day-time deal out of the mix show, but it can show you the great active records you have, and the songs that have momentum.”

And Aure trusts his mixers to make music decisions outside of the studio. “I don’t want the mix shows to all sound the same. Each jock is allowed to put his or her personal touch on his or her mix.”

**TIming: More than just BPM**

Almost as important as what you play is when your mix shows are airing. The station we surveyed typically airs the mix show during middays and afternoons, becoming more adventurous at night and on weekends.

Panton, PD of R&B WENZ Cleveland, advises considering not only which music fits where but which mix best fits that particular style.

“I first moved to WENZ, DJ Mic Boogie was doing the 5 o’clock traffic jam,” Panton says. “He’s a great hip-hop [DJ], but I needed something to break more mainstream in that slot, so I moved him to Friday nights from 10 p.m. to midnight. Initially he was disappointed, but now he can see he’s allowed to express himself to a greater extent in the new time slot. He can bring music to the mix that I’m better serving the young audience that tunes in at that time.”

Thomas agrees that it’s “all about the vibe of the listeners at the time, when they hit. I don’t think we have a programming for weekend nights.”

The feel of the radio station is different on Monday at 1 a.m. than on [Friday night at 10 p.m. At that time] the mix show can be a little ahead of the station on the new music curve, but we shouldn’t forget that people still want to hear their favorite songs. The presentation helps with the not only played hits on the air by our mixers, but different versions of songs.”

“Saturday night is when we air the underground mix show, says [PD] Black. “Most of the songs that are on the mix then is not going to be the rap you hear on our station in middays, that’s for sure. But while we know there’s a unique audience at night, and we’re trying to achieve a certain vibe with the underground show, we’ll also incorporate some regular-rotation records. You have to keep some elements of familiarity at all times in the mix.”

**Adult Top 40**

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**Title**

**Artist**

**Everything You Want**

**Vertical Horizon**

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**Billboard**

May 27, 2000

www.billboard.com
It's not the music band that makes Fenix TX a marketable band, says bassist Adam Lewis. "We're the group's unique selling point is the ability to play together and stay away from adult themes.

"We're not great musicians," admits Lewis. "We just play punk rock. We tend to attract the younger kids who are worried about politics or singing about love. They just want to have fun. Some of our songs are silly and fun, and adults may not get that. They work and have responsibilities and can't afford to be kids. We're prime with each other and talk smack to each other. We don't want to grow up."

An overall silliness is apparent on Fenix TX's self-titled MCA debut, which mainly consists of reworked tracks from its previous independent release on False Alarm. The songs use light-hearted fluffiness to deal with such topics as battling with alcoholism or wanting to kill a girlfriend's stepfather.

Though the band's first single, "All My Fault" - No. 32 on this issue's Modern Rock Tracks chart—doesn't focus on such off-kilter themes, it does handle the topic of relationships with a similar nonchalance. Lewis says, "Our single 'Jillie' had a girlfriend, and he screwed up too many times with her. People break up all the time, and I can say that this song is just like them. It's really a chick song."

Appealing to women was one reason that Fenix TX originally called itself Riverfenix. The group thought that invoking the memory of the handsome young woman would undoubtedly attract girls. But the name was chosen, first and foremost, to remember Phoenix River. We thought he was a rad actor and that nobody would be able to forget us," says Lewis.

### Billboard May 27, 2000

#### Mainstream Rock Tracks

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<td>&quot;WE'VE SHOWN&quot;</td>
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<td>&quot;PRAISE YOU&quot;</td>
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### HELP WANTED

#### Entertainment Attorney Positions

The Nashville office of Loeb & Loeb LLP is currently seeking mid-level associates. The office handles a wide variety of high level recording artists, songwriters, record producers, record companies, music publishers and others in the music industry.

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**CALL BILLBOARD AT 212-536-5050**
Alison Krauss Makes Rundgren’s Sad ‘Difference’ Her Own At AC Format

Unforgettable: For a woman who views the perfect song as one with a grim, desiring title, Alison Krauss is having an awfully good time.

When it came time to pick out songs for her current album, “Forget About It”—her eighth since age 15 in 1987—the 10-time Grammy winner gleefully decided on an unequivocal theme of regret.

“That’s my favorite topic, man. The more depressing, the better,” she says with a playful chuckle. “We don’t want anybody to listen to one of our records and feel good. Forget it.”

So it was only appropriate that a random listen at the local Tower Records to Todd Rundgren’s “It Wouldn’t Have Made Any Difference” on his best-of-inspired release album, “What A Twist,” was an immediate draw for the artist.

“I was loving it. I thought, ‘Oh, that sounds so sad. I’ve got to get it.’” she continues with amusement.

Then I was reading the lyrics at home and went, ‘Ooh, that’s terrible, this would really work great for me to record.’

“It’s the second verse that really sold me on it,” she adds. “It goes, ‘I know of a hundred of times I could be/In the most unfaithful arms that you always picture me/And maybe you remember that though I can’t always show proof I was true/One could change my mind or stop me coming home to you/But those days are through.”

The track, which has never been released as a single and has only been recorded by one other major artist—Johnny Mathis, of all people—is the third single from her upcoming Rundgren, following the title track, which earned the fiddler-singer/producer best female country vocal performance and best country album Grammy nominations this year.

The album peaked at No. 5 on Billboard’s Top Country Albums chart upon its release last August (“Music to My Ears,” Billboard, June 5, 1999) and at No. 60 on The Billboard 200, marking her highest entry onto that chart ever.

“It Wouldn’t Have Made Any Difference,” ever so gentle and plaintive, has just been released to adult contemporary radio, following two previous singles “Stay,” which cracked the format’s top 30 in February. For an artist who has already defined boundaries by organically crossing back and forth from the guarded borders of bluegrass to mainstream country, it’s a move that doesn’t give radio a sound track.

“Her whole album is tremendous, and this is such a great song,” says Tom Holtz, PD of AC WWLL Providence, R.I., which added the song before its official release date.

“Shes long due at AC, too. She’s got a great talent and seems to be much more at the forefront than the indie label Dreamcatcher. (Krauss’ previous career peak was with “When You Say Nothing At All,” which reached No. 3 on Hot Country Singles & Tracks in 1996.)

Krauss also appears on Dolly Parton’s September 1999 bluegrass release, “The Grass Is Blue”; on the 1999 soundtrack to the film “Happy Texas” with “Stay” and on Patti Page’s new “Brand New Tennessee Waltz” album, released May 8. She is also set to contribute a track to the Merrellous Nashville soundtrack for the upcoming Joel and Ethan Coen film, “O Brother, Where Art Thou?”, due in October, starring George Clooney, John Goodman, Holly Hunter, and John Turturro.

Then there are upcoming appearances on PBS, where she sings with the Bosels Pops, and on ”Austin City Limits” Saturday (27).

This range of projects typifies Krauss’ stance as an artist who simply cannot be pinned down. Says Brad Paul, VP of national promotion for Rounder, “Her voice, which is powerful and yet delicate, combined with her wonderful taste in producing her music and her choice in songs, allows Alison to be appealing across the board.”

“In our little microcosm here at Rounder, there are people with a wide range of tastes, and whenever she comes to town, she always draws everybody in, including the guys who are into reggae or blues,” Paul adds. “They’re all here. She just has that sound that’s hard not to like.”

Krauss is quick to point out that it’s hardly a one-woman show, giving collaborative cred to her band.

We always have the same kind of guy go into the studio,” she says. “I’m the material person; I search out 90% of the songs on our records. On the band projects [her songs], we get other people in, especially if it’s a back-and-forth between solo and Union Station efforts], we sit and talk about each one until we wear each other out.”

And then, in the studio, “when you’re working with a band you play and record with all the time, everybody pushes each other to be better, while everyone is their own policeman. We really enjoy the working part of it and will stick with a song until we can live with it,” she says.

“Today,” she said, Krauss’ goals for the future remain disarmingly simple.

“I never really thought I’d get to do this for a living when I was a kid, and I’ve never had that kind of a vision. I really don’t think I could do anything else. It’s really important to have all these different kinds of goals. If I didn’t get to do this anymore, I wouldn’t have any complaints. I just feel like I’ve been really lucky, I know that’s boring, but it’s true.”
FOR THE WEEK ENDING MAY 15, 2000

FOR THE WEEK ENDING MAY 15, 2000

Video Monitor

The Most-Played Clips as Monitored by Broadcast Data Systems

“NEW ONS” ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

FOR THE WEEK ENDING MAY 15, 2000

VH1.com Adds Fans Clubs Section To Widen Its Audience Appeal

VH1.com revamps: With an increasing number of new Web music sites, many established sites are challenged to keep up with new ways to keep consumers’ attention. VH1.com recently revamped itself with a new Fan Clubs section, aimed at competing with websites like the Ultimate Band List. The new Fan Clubs section on VH1.com, which was unveiled May 15, is a comprehensive guide to links and resources for dozens of artists. Features in the Fan Clubs section include fan club membership, song-and-video news, bios, photos, tour dates, auctions, message boards, merchandising, concert tickets, and a directory of Web sites dedicated to the artists. VH1.com senior VP Fred DeSano says, “The Fan Clubs section is almost like having another Web site. We have established relationships with the artists and the audience. The Fan Clubs section is mainly about the artists and the fans.” The artists listed were chosen partly based on focus groups, but mostly by the artists and fans were getting the most traffic and search requests on the site.

VH1.com is open to adding more artists to the Fan Clubs section, provided that the artists have “a real interest in the VH1/MTV audience.” VH1.com has a more popular mainstream audience than other sites that may have similar features, like VH1.com sister site Sonet.net.

The new and improved VH1.com is part of an ambitious convergence plan with VH1. VH1.com will get an even bigger boost when it becomes the driving force for VH1’s first Music Video Year End Awards, which will be determined by online voting at the Web site. (The Eye, Billboard, April 15). The awards show, which will be televised on YouTube, will push the music video live performance, is expected to take place in late November, with a date and location to be announced.

Graver says, “We’re not just letting people vote online for the awards. We’re also letting them know about new categories and features for these awards that they’d like to see.”

This & That: Metallica, ’N Sync, and D’Angelos will perform at this year’s MTV Movie Awards. The show will take place June 3 at the Sony Picture Studios in Culver City, Calif., and the program will air June 8 on MTV.

Bonnie Burket has left Capitol Records as director of visual marketing. She has taken what she calls “an early leave of absence” to relocate to Cancun, Mexico. No replacement has been named. Burket can be reached by E-mail at bonnieburket@hotmail.com. VH1 has named Martine Charles VP of communications. She was previously director of media relations at CNRP.

MTV Networks has named Dillon VP of diversity. She was previously director of employee relations at The Associated Press. MTV is presenting its Rock in the River U.S.tour, named after the channel’s rock music series. The show in New York and Crazy Town will be on the tour, which begins June 14 in Kansas City, Mo. A Rock On Top CD album will be released June 13 on Roadrunner Records.

The book “Visions Of The Dead” has been canceled on Adelphi’s new album in Augor, Calif. The show’s executive producer/creator Jim Mills, says, “I violated FCC rules in the show [by playing] Danzig’s ‘It’s Coming Down’ video. I knew I was pushing some buttons.” Adelphi officials were unavailable for comment. Mills says he plans to have the show back on the air in June.

Local show spotlight: The new show on the New York-based hard rock/heavy metal program “Rock This” is a hit. The affiliate: Time Warner Cable in New York. Time slot: 6:30-7 p.m. Fridays.

Key staff: Jen Meola, executive producer/host. Web site: rock-this.com. E-mail address: jen@rock-this.com.

Hill is expected to generate hefty box office. Additionally, the Judds reunion tour is raking up solid numbers (more than $5 million to date), Alan Jackson is doing very well (more than $4 million), and Martina McBride is having her best tour year ever (more than $1.3 million from just 11 shows reported). Trisha Yearwood is doing better than 90% capacity on her current theater tour, according to her booking agency, Nashville-based Creative Artists Agency (CAA).

“I definitely think we’ve seen the worst of it,” says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. “The curve has bottomed out, and we’re on the way back up.”

CASTE SYSTEM
Modern-era country music touring has been a tale of haves and have-nots, with only about a half-dozen acts that consistently sell out the arena level in a given year.

The genre’s top ticket-sellers of the last decade have been Garth Brooks, George Strait, Reba McEntire, Brooks & Dunn, and Alan Jackson, as well as, to a lesser extent, Trisha Yearwood, Faith Hill, Toby Keith, Jo Dee Messina, Lonestar, Kenny Chesney, Brad Paisley, Cheely Wright, and Montgomery Gentry.

Some are already there. “Martina McBride is definitely the most underdog young headliner in this business this year,” says country promoter Ben Farrel of Lon Varnell Enterprises, a keen observer of country stars on their rise. “Lonestar is about to be a small headliner. Yearwood is in the theaters. Toby Keith and Kenny Chesney are out there trying to build something, and you’ve also got to watch Clay Walker, Mark Wills, Andy Griggs, and Sopriti. There is a little brightness out there.”

There are some big winners for this year beyond the Strait stadium tour. “We might see someTwain type numbers for Dixie Chicks and Tim and Faith,” he says.

The number of acts on the bubble is a very positive sign. “We could have as many as 10 major headlining acts by the end of the year,” says Oswald. “Historically, you would find very few years with this much promise.”

WHAT HAPPENED?
Why country numbers fell off at all can be attributed to a variety of factors, many of which are at all a victim of its own success, with labels signing more acts during the boom times, all of whom wanted to tour.

The country concert market became oversaturated, and today for every newer act showing promise projections, there are 2 acts who aren’t doing that well, says Buddy Lee’s Conway. “A country artist could have one or two hit records and tour for the next 40 or 50 years.”

The number of artists has steadily increased. “When I came to Nashville in 1974 to become an agent, there were only about 60 country acts in the city. Now it’s a lot more.”

Oswald takes a similar view. “One country music’s box offices to tour in the country music business, they never stop, with very few exceptions,” he says. “The list of touring artists gets bigger and bigger and bigger. Every year, we need more acts into this thing, and they never go away, so the market gets more diluted.”

And while the number of acts has increased, outlets have gone the other way.

“Now for acts, the club business has been well cut in half,” says Conway. “And the opening set slots are just not there anymore. There were 15-25 acts hiring support on Country-Spalding now there are probably eight acts buying talent to package with.”

An exception is the casino market. One industry insider says there are a lot of B-level acts who wouldn’t be working nearly as much if the casinos weren’t buying local acts. In the casinos, acts, casinos have been a godsend.

ROAD RULES
In the first of the early ’90s, when country acts were attracting the attention of mainstream rock promoters, some poor career decisions were made in regard to touring.

“There were so many headliners doing so many dates, with people throwing money at you, [that] when it came time to tour, a lot of people who can’t headline anymore, and now they’re sitting over there on the mower’s bench,” says Conway.

“Their problem was their labels,” says Brooks & Dunn. “They didn’t do it the right way, so now they can’t play in the big leagues anymore.”

And when country touring hit a lowest, he doesn’t think a lot, some acts may have been overzealous in their ticket pricing.

“Ticket prices got way out of hand,” says Rod Essig, an agent in CAA’s Nashville office representing such artists as McGraw and Rimes.

“We’re aiming at a group of people that makes X amount of dollars, and if it can’t be that expensive for a family of four to be going to [a concert].”

Fairs and festivals, long a mainstay for country acts, are increasingly turned to other types of music—such as classic rock and pop—as country became too expensive for fairs and festivals.

“A lot of [the decline] is due to overexposure and not enough new talent,” says David Snowden, president of Triangle Talent in Louisville, Ky., which books and produces talent for a wide range of fairs and festivals.

“A lot of country music fans were kind of on the edge have gone back to their roots, which are ’70s rock acts like Styx, REO Speedwagon, and Boston. There’s the same demographic. If I had to hang my hat on country music, I’d be in trouble.”

Some say country touring’s slump has been part of an overall malaise that has affected the entire industry, including record sales and radio playlists.

“Impact of touring on record sales is certainly not lost on the labels,” says Conway. “Ticket sales affect record sales, and record sales affect record budgets. It’s a cycle that goes along with a certain genre of music is not as strong as it once was, fewer people will go to the shows.”

The impact of touring on record sales is certainly not lost on the labels.

“It’s not so much the spikes we see when they’re touring as the spikes we don’t see when they’re not touring,” says Bob Saporiti, senior VP of Warner Bros. in Nashville. “It’s all integrated. There is nothing that can’t be connected in the universe. I know that seeing somebody live can inspire one to buy records, because it has happened to me. Touring generates word-of-mouth, and nothing is better than that.”

COMING BACK
Some say that for country music to have only a half-dozen acts that can average an audience of better than 6,000 a night is more than the rule than the exception. Can country sustain more major headliners? If they’re all selling records and being smart, we can sustain as many as we want,” says Spalding.

“If you’re starting booking dates on top of each other, somebody’s gonna get hurt. But historically, this country market has maintained very well with each other.”

The so-called Class of ’89—which saw a major group of headliners peak their career—Black, Garth Brooks, Alan Jackson, and Travis Tritt—was just a fortuitous set of circumstances, Oswald believes. “It’s a godsend.”

“It was luck,” he says. “It just so happened there were a lot of great acts at one time. And now it’s happen again. The fact is, there are a lot of experts in this town, and they’re getting better at handling careers.”

It’s not unusual for country acts to tour year in year out, but to be successful they must be judicious about which markets are played and when, says Spalding.

“We tour every year, so we have to be more careful,” says Spalding. “Whatever, we cut back to 35-60 dates a year, and we don’t go back to the same markets over and over again. We try to keep markets fresh. Anybody with half a brain knows this, but greed gets in the way of doing it. That’s why it hurts people says ‘I can’t go back to Raleigh because I’ve played every year for the past 10, and now my career sucks from a live perspective.’

There are acts that should be strong headliners who can’t do it for that very reason.”

CAA headliners are also being more careful with touring.

“Three years ago, we started cutting back on the number of country shows,” says CA’s Essig. “Acts that were playing 150 dates cut back to 50 or 60. Now we’re starting to reap the benefits of that. People are starting to learn if they miss an artist when they come they don’t have another chance for three or four years before they get a chance to see them again.”

Indeed, part of country’s declining in gross dollars and attendance could be attributed to fewer shows. Fewer than 500 shows were reported in the country genre last year, down from nearly 600 the previous year. Still, average attendance increased about 5.3% over the previous year.

It’s worth noting that it remains the artists’ responsibility to put on a good show and show that they’re worth it. “If you give people a good show, they’ll want to come back,” says Spalding.

Warner’s Saporiti agrees with his music industry counterparts in that they all believe the worst is over for country music, in all areas.

“There is no doubt about it, we’re on an upswing,” he says. “There’s a lot of really refreshing stuff out there, real entertainers. And you’ve got to be good to make it happen.”

Even if country is not quite ready to come out of its touring doldrums, the industry can point to some noteworthy accomplishments on the road in the past five years. Garth Brooks gave country its first $100 million tour at $20 a pop. Shania Twain became the first female tourist in the genre since Reba McEntire, and George Strait et al. have mounted country’s first-ever stadium tours.

Can country turn things around this year and improve on last year’s touring numbers? It won’t be easy. Fewer dates by Strait, along with Twain’s and Contours secured last year not working the road at all in 2000, will take more than $40 million out of the equation. But if high-profile tours by Tom Petty and McGraw/Hill do as well as expected and others maintain their improvement, country could at least be looking at a $120 million year.

And if that doesn’t happen, the industry can hope for Garth Brooks to tour out of repetition and tour again. If not, perhaps someone new will explode on the country scene, which is what a lot of people are hoping for.”

Says CA’s Essig, “We need an overnight whammo.”
these parameters down so small [as] to what they'll play, it's so small, it reduces their creativity as songwriters, because they want us to write the same song and over and again.

Echoing McCormick, Perry says, "They're trying to sell tires. They're not trying to sell music. The music is secondary to them. At one time the music is what ran the whole business, in fact, that's what radio was running the music business. We've got the tall wagging the dog here."

Perry is so disillusioned with the country music industry that he wants to concentrate his efforts in the pop field. "I am [not working the country market] until it finds out where it wants to go, until we make some changes, until people wake up and realize that radio probably wouldn't be buying the record, the record buyers," says Perry, who has already had pop suc-
sess with cuts on the last two Backstreet Boys albums.

Radio programmers view Perry's comments as the perennial and gratui-
tuous sort of radio-bashing popular among many songwriters who don't truly understand the radio business.

KCYC San Francisco PD Dene Hallam says, "I just wish that one time a Nashville songwriter would stand up at a CBS or similar gath-
ing and say, 'Thank you, radio, for helping me get my house, car, boat, and children's education.'"

McVay Media consultant Bob Moody says authors' comments are "a bigger insult to their fellow song-
writers than to radio. Are Harlan Howard and Dick symptomatic of country radio? Do Tom Douglas, Sharon Vaughn, Dennis Linde, Richard Leight, Matraca Berg, and the like have any true great song-
writers turn out garbage to get airplay?"

Of course not."

"So radio di-
tact the [song]-writers or get them to leave the door in Nash-
ville! I don't see any writing appointments on my calendar," says KPLX (the Wolf) Dallas assistant PD Smokey Rivers. "Nor do I have any voice-mail messages asking me to come to Nashville and participate in a label marketing meeting. For the life of me, I can't find any E-mail messages get-
ting me to join in on a recording ses-
sion anywhere. Artists don't call and ask me which songs they should put on hold. But somehow I'm in the market-
ing factor for what gets done or not done in Nashville. Funny. I don't remember signing up for that gig."

"I FEEL SORRY FOR THE GUYS"

Others involved in the creative process view things less pessimisti-
cally. "I believe," says Darrell Perry, Don Conn's VP and ex-
cutive officer of Sony ATV/Tree Publishing in Nash-
ville, "There has been a successful songwriter, publisher and producer (Brooks & Dunn, the Mavericks, Alabama). "We have to remind our-

son that country radio only plays what we give him," he says. "They don't generate their own material ... So in a very real sense we dictate what everybody gets to play."

"We blame all this stuff on the radio stations, but the producers are involved," Schuyler says. "The publish-
ers are involved. The songwriters are involved. The record labels are involved, and the artists are involved. There are a lot of people responsible for what is or is not going on."

Nashville songwriter who chronicled the Nashville songwriter's struggle in 1982 with Lacy J. Dalton's "16th Avenue," says the present climate is even worse than anything he went through then.

"There is a not-so-quiet panic within the songwriting community," he says. "People are getting dropped and laid off, and staffs are being

reduced. If you're not going to write something that's going to get on the radio, you don't stand much of a chance of surviving out there."

Radio consultant Larry Daniels believes the problem is deep and trying something new has high-impact ed Nashville songwriters, artists, and labels in much the same way that many radio stations have opted for the same route in years past. "People just looking for good songs, and as long as you try to write the best song you can write, you're on the right track. And it's difficult to do that when you're in the middle of the Board."

"Some writers say they feel the pressure to deliver radio hits, but the Nashville publishing community maintains it just encourages its writ-
ers to pen great songs.

"I'm sure that some of the writers out there who write toward radio," says EM1 Music Nashville executive VP/GM Gary Overton. "But, he adds, nobody at his company ever tells the writers, "Hey, write something for radio.""

EM1 creative director Bruce Burch, whose songwriting credits include George Jones's "He Has It" and T. Graham Brown's "Wine Into Water," adds, "You listen to the radio and I guess subconsciously I write for these stations, but I always tried to come up with a different angle," says Burch. "The things that I had success with most of the time were not the same old type of song that was played on the radio."

HERD THIS?

But many admit there is a herdlike mentality that prevails when a cer-
tain type of song or act breaks through, and others try to follow. According to Blake Chancey, Sony Music Nashville senior VP of A&R, there are a lot of writers and artists who are who are clamoring to write what's being successful. When we were recording the Dixie Chicks album, most people would hear it and say, "That doesn't sound like anything on the airwaves. That's really different."

A lot of people were scared by that and a lot of people were excited about that. Nobody knew what would happen, but as soon as you have suc-
cess with something like the Dixie Chicks, then you have five or six artists right behind them trying to either copy the same sound, cut the same type of song, or even use the same type of instrumentation. Not only do you get that from the song-
writers but from a lot of the record labels."

At least one radio consultant, Steve Warren, side with the song-
writers. "The current state of affairs is principally the result of dysfunc-
tional radio programming," he says. "While Nashville wants to make the kind of music that consumers want to buy, in reality the first concern has to be making the kind of music that will get a 'go' from radio's PDs and music directors."

CONSUMERS HAVE LAST WORD

According to Byron Gallimore, who produces McGraw, Faith Hill, and Messina, it's ultimately the con-
sumer who "decides what the writers have written. Country radio looks--just like the record labels and everybody else--for whatever sells. When the consumers go buy an album for a certain type of music, that's how everybody knows how what's in demand out there. The writers who want to be successful are going to go where the demand and where the

sales are.".

Cook reminds songwriters that ultimately they have the power to affect what the country audience hears and buys.

"Somebody could walk in the door at any publishing company with an unbelievably innovative, great piece of material and break a new artist, start an entire career on its path, and change the whole face of this format virtually in a year," Cook says.

"Any writer who feels a sense of discontent with the way every-
thing's going has the power to walk in the door with the song that just shatters the status quo," he adds. "That's what we all need to be try-
ing to do."

INDIE RETAILERS RALLYING AGAINST MAP RULING

(Continued from page 5)

an issue that the FTC got all wrong.

Like other industry players, Uni-
versal fears that a price war could break out again. In the last price war, which occurred from 1994-96, about a dozen chains filed for Chapter 11 bankruptcy protection and more than 1,000 stores went out of business based according to industry sources.

Lipsett says that a price war could "particularly hurt minority communi-
ties, where record stores are an impor-
tant cultural touchstone, and be de-
stroyed by companies that sell or
below cost to bring in customers."

David Lang, president of the 10-
unit, South Plainfield, N.J.-based
Compact Disc World, says, "There is a lot of discussion going on among independent retailers, and a number of small retailers are writing letters. We will make ourselves heard."

Among those merchants who want to be heard is the topic is Joe Nar-
done, owner of 10-unit, Wilkes-Bar-
ley-based Gateway of Sound. He says independent retailers are very nerv-
ous about the FTC ruling.

"It's an uphill battle, but we want to put a heavy-duty file of paper in front of the FTC to let them know there is opposition to this," he says. "We want to be heard and warn them this is not such a great idea."

"We are still waiting to hear from the FTC," adds Chicago-based
Trans World, and Tower. They have been very silent, and hopefully they will weigh in on the issue.

Nandone apparently will have a long wait. The Musicland Group in Minneapolis refused to comment on the

issue. Trans World Entertainment
senior VP/COO John Sullivan says the FTC ruling "is a non-event. We will respond when we have a chance.

Tower Records issued a state-
ment declaring, "We don't believe there will be a major impact in the marketplace. Most retailers have already eliminated the discount credits eliminating MAP for seven years were signed by WEA on March 29, Sony Music Distribution on April 25, Universal Music and Video Distribution on May 1, and BMG Distribution on May 8."

The final MAP agreement may be planning to offer comment to the FTC because most of them have already been deposed by the agency during its three-year investigation.

Len Cosimo, VP of music merchandising at Ann Arbor, Mich-

based Borders Books & Music, says the chain feels "very strongly posi-
tive" about MAP. "I was deposed, and we didn't have the full range of MAP in the chain," said Cosimo.

"If the appellate court reverses the decision, we will have this method for avoiding com-
petitive discourse in the market-
place," says Mike Dreske, CEO of the 19-unit, Boston-based Navarre
Comics chain. "I don't think the class-
cal customer at Tower Records should be subsidized by Britney Spears."

Dreske predicts that the elimina-
tion of MAP will affect only about 15 or 20 records a year."

FCT ruling is bad for the industry. "I am sure the FTC will pay very care-
ful attention to the cries of down-
trades retailers who will no longer have this method for avoiding com-
petitive discourse in the market-
place," says Mike Dreske, CEO of the 19-unit, Boston-based Navarre
Comics chain. "I don't think the class-
cal customer at Tower Records should be subsidized by Britney Spears."

Dreske predicts that the elimina-
tion of MAP will affect only about 15 or 20 records a year."

Sizzlin' Country. RCA recording artist Clint Black and his wife, Lisa Hartman Black, recently performed and were host and hostess at the sixth annual Sizzlin' Country event benefiting the Cystic Fibrosis Foundation. More than half-a-million dollars was raised by the couple and other stars who performed at the event, which included a 20-member all girl co-choreographed by a family friend and former Miss America, Sue. Pictured holding the check, from left, are Cam Cooper, chairman of the Cystic Fibrosis Foundation; Mount, Black, DAVE MOULT, chairman/CEO of WEA Inc.; Sue Mount; and Bill Lardle, president of Anderson Merchandisers and Heart of the Country honoree.
European Indies Link in Impala Organization

(Continued from page 5)

Industry (IFPI), even though they recognize the value of the latter's efforts.

The Independent Music Publishers and Labels Assn. (Impala) was formally established May 10 during a meeting of its founders in Paris. “We want to be the voice of the independent record sector in Europe,” said Philippe Kern, the group's secretary, a veteran of PolyGram.

Impala, based in Brussels, has an initial membership that includes national indie groups, such as The Assn. of Independent Music (AIM) (UK), UPF (France), and SOM (Sweden), as well as in individual countries including Beaggs Banquet, Mute, and Cooking Vinyl from the U.K.; PIAS from Belgium; MNW from Sweden; and Nára from Ireland. Most independent and small groups and individual companies are also being invited to join.

Kern says Impala is a club member of European companies and will welcome non-European Union (EU) companies, including those from the U.S. and Australia. PIAS co-managing director Michel Lambot, who was driving home from the creation of Impala, will serve as interim president until a full general assembly of the members convenes to elect the president when the group's statutes are signed. Kern says the next meeting has been called for July 4—an appropriate date, given that it is Independence Day.

Impala's funding will come directly from its members. Martin Goldschmidt, AIM board member and managing director of Impala Performance Ltd. (PPL), and I know AIM is going to look for some of that money to be diverted to Impala.” In 1999, PPL contributed more than $1.4 million (1 million) to PPL. Figures for last year are not yet available.

According to Kern, the goal of the new body is to regroup all European independent labels and music publishers and serve as a representative force for the indie movement and present its case before government officials such as the European Commission or Parliament. Impala plans to ask for an increasing involvement of the EU in the field.

Kern says that on several major issues for the industry, such as rights protection, intellectual property, and piracy, Impala will work closely with international labels body IFPI. Jay Berman, chairman/CEO of IFPI, says the IFPI believes that piracy is already taken place between the two bodies. “We talked about how to figure out what our relationship could be,” says Berman. “We already worked formerly for PolyGram and know well how IFPI operates.”

Berman says the creation of this new body does not necessarily mean that the IFPI failed to represent the aspirations of the indie because that the organizations have different agendas. Impala, he points out, accepts music publishers, which IFPI doesn’t, and then I want to continue my calling as a mother with my career as a songwriter. I realized there really wasn’t any album that represented that, and that’s how the idea to do this album came about. We’re trying to do something that celebrates the bond between mothers and children.

“I was so moved by the whole ‘boom-boom’ process for the frustrations many another female-driven compilation album, which benefits Respont, a nonprofit organization for victims of domestic violence (Billboard, Jan. 22, 1999). “It’s like working hands-on in the community to empower women.” She adds of the “Mothers’ album’s success, “It’s still a completely sleepy record. I had a critical ear for anything that was too sappy. I wanted to touch on things that were true, brave and authentic, musical and lyrical.”

“There were a lot of people who wanted to be on this album,” says Respondek. “But the Development Associates Inc., the company behind CD Freedom, “But the biggest surprise was that some people didn’t want to be on the record—probably a kind of work I wasn’t recognized as mothers in the industry, as if it’s a stigma.”

Kesslar adds, “The album also speaks for the frustrations many other women feel in the music business about not being the ‘right’ age or the ‘right’ size.

Antonia, Kesslar’s husband, says that the target audience for the album is 24- to-40-year-olds who still buy CDs. There’s a lot inspiration in this album, because mothers get unique inspiration from their children.”

He explains how the album’s proceeds will be used to support the Women’s Institute of Hope: “We’re going to be paying a minimum of $3 per CD to the charity, until the album recoups its expenses. After that, if the CD has a profit, we’ll be giving all the profits to Project Hope.”

Project Hope director of development Meg Lusardi says, “We were thrilled to be approached about this album. How could we not pass up this opportunity? Even though we have a great economy and now and a low crime rate, the majority of the population that’s not being seen or heard. People may have jobs but not jobs that pay enough living wages.”

The “Mothers” album is sold on the CD Freedom website (freeformcd.com) for $9.99. The entire proceeds go to Impala. The album features 14 tracks and the video features women in the community for several years before it officially launched in 1981. LuSardi says that Project Hope is all about women’s lives. “We’re not self-sufficient. Creating more shelter isn’t the solution to homelessness. We’re focusing on creating programming such as adult-education programs.”

The “Mothers” album is being sold on the CD Freedom website (freeformcd.com), a true CD retailer chain Newbury Comics. Anto- niades says that the company is securing a deal to distribute the album through Red Eye Distribution by the end of March.

Natalie Waitek, buyer for the Newbury Comics chain, says, “Barbara has had successful records with us in the past. The album’s political and social agenda provides a good cause, and I have no reason not to expect it to do fairly well.”

The “Mothers’ CD and Project Hope Industry Night” took place in May at Club L’Empire in New York City. The concert, which took place at the Stouffer’s (Massac.) on the Bergeron stage, was attended by singer/songwriterssee from Kesslar, Mary Lou Lord, McKenna, Silver, and Luby. The concert was sponsored by radio station WUMB Boston.

“We did special announcements on the air about the album and the concert,” Kesslar says. “One day she had a role to play in the album, because every song is high-quality. But it’s nice to play it, because it benefits a good cause.”

Singer-songwriter Hickman says that being both a mother and performing artist can present unique challenges. “The motherhood/performer condi- tion that female artists who get preg- nant will drop out of sight, because their children will become more important than their music. It’s true that you have to alter your priorities when you become a mother, but more people in the industry need to realize that it’s good for female artists. We can have support in raising our children.”

Hickman, who is pregnant with her second child, comments on the success of Project Hope, adds that she was able to tour this year through her eighth month of pregnancy. “Two and a half years ago, I toured with Dan Fogelberg, and I bought my daughter and mother with me. It was fun, and peo- ple are more positive than you thought they’d be. There are certainly days when it’s overwhelming being a mom and an artist, but more than I thought I could do than you’d expect. It makes me enjoy my music more.”

Kesslar says, “Touring is definite-ly a unique challenge for mothers in the industry. When my daugh- ter was younger, it was easier to organize baby-sitting, but you adjust and do what you have to do.”

She had such a great response to the ‘Mother’ CD,” Kesslar adds. “One of the things people keep telling me about the album is that it’s more cohesive than most artist compila- tions because of the theme. I would love to make a serious contribution to Project Hope, because with this album I wanted to take something special and make something positive out of it.”

For more album information, call 617-414-2880. For more album information, call 617-414-2880.

The Getaway People

(Continued from page 15)

But Ebben adds that intensive pro- motion at major chains will also transfer to the indie market. “The Getaway People have made a lot of friends [at retail] from being on the road that long.”

The Band’s sound has been band made at radio is Keith Coes, music director and assistant PD at WLRW Nashville. Of the new album, he notes, “There are a lot of pop-rock songs, and ‘Six Pacs’ will be a great nighttime record for us, with a lot of crossover potential on alternative stations and perhaps some of the 40s that play cool stuff like Beck.”
 tossing Country

PAINLESS DEBT: If you are a retailer and in your hands you find the single that broke the all-time one-week Broadcast Data Systems audience record on the Hot Latin Tracks chart, it must be difficult to hold off putting it on the shelf until its official street date. Apparently that was the case, as “Purest of Pain” (A Pure Dulce Dis- cos/Columbia) debuts at No. 75 on the Hot 100 Singles Sales chart with 1,500 units scanned, two weeks prior to its official release date of Tuesday (23). “Pure/Pain” has started to spread to Texas rhythmic top 40 stations, including KPWX El Paso, KTEX San Antonio, and KTFM San Antonio. This is the first time that the band has added the English title to the chart listing; the retail single contains both versions, along with a Spanish version. “Pure/Pain” reached an audience level of 23.5 million on the Hot Latin Tracks chart in the May 6 issue, breaking the record held by labelmate Ricky Martin’s “Livin’ La Vida Loca.” On the Hot 100 “Pure/Pain” moves 65-4.

SLEEPY TIME: No such activity in the top 10 of The Billboard Hot 100, as the top four records from last issue remain in place, and only one song, Marc Anthony’s “You Sang To Me” (Columbia), joins the fray. “Sung” moves 13-5 and scans 45,000 units in its first week of release; it debuts at No. 2 on the Hot 100 Singles chart. Anthony’s clink knocks “Everything You Want” by Vertical Horizon (RCA) down 7-17, although it maintains its bullet. Vertical does, however, jump into the No. 1 slot on the Top 40 Tracks chart. “Want” ranks No. 5 on the Hot 100 Airplay chart with an audience of 55.5 million listeners. However, if ranked by number of radio spins instead of audience, “Want” is the No. 1 played song on radio, with 10,500 plays.

SALES SPLASH: Last issue’s column mentioned the overall loss in sales volume on the chart due to the failure of an account to submit its sales report by deadline. With that account back in the fold, some titles that dropped last issue post double-digit sales increases and rebound on both the sales chart and the Hot 100. Titles that boomerang include Elton John’s “Something Out Of The Blue” (DreamWorks), which increases by 75% and jumps 18-7 on the sales chart and 67-1 on the Hot 100; “This Time Around” by Hanson (Island/DJ/JMIG), which with a 65% gain moves 13-7 sales and 87-71 Hot 100; and M2M’s “Mirror Mirror” (Atlantic), which gains 49% and climbs 9-4 sales and 86-62 Hot 100. “Mirror’s” 24- position jump is the largest on the Hot 100, and the No. 02 ranking is the highest thus far for the track. A couple of songs that had respectable showings last issue also enjoy significant gains, led by the Greatest Gainer/Sales title, “Other Side” by Red Hot Chili Peppers (Warner Bros/Atlantic) doubles its first-week sales tally for a total of 22,000 units scanned and moves 21-3 on the sales chart and 1-14 on the Hot 100. Also, last issue’s Greatest Gainer/Sales, Nelly’s “(Hot Summer) Country Grammar” (Foe/Universal), a 50% jump and climbs 11-5 sales and 76-55 on the Hot 100.

BOYS TOWN: Three songs enter the top 10 of the Hot 100 chart, all by male groups. Irish quartet Westlife move 44-37 with “Swear It Again” (Arista), English trio B.B.Mak move 52-38 with “Back Home” (Hannah/BMG/RCA) and some U.S. act by the name of “N Sync climb 51-39 with “It’s Gonna Be Me” (Jive). Both Westlife and B.B.Mak are bubbling under the Hot 100 Airplay chart, but their respective single posts impressive gains at retail. “Swear” gains 50% and moves up 12 on the Hot 100 Singles Sales chart. “Back” increases by 68% for a total of 19,000 units, yet falls 14-5 on the sales chart. Not available at retail, “Gonna” by “N Sync picks up an additional 6 million listeners for an audience total of 36.5 million and makes an almost identical climb 51-38 on the airplay chart.


T.J. MARTEL Foundation for Leukemia, Cancer, and AIDS Research announced May 18 at its 25th annual dinner that it has broken its record for fundraising in the past year, raising $191.4 million from the dinner and other donations in the past year. The dinner event, held at the New York Hilton, honored founder Tony Martelli, who received the Humanitarian Award.

In accordance with the Digital Millennium Copyright Act, Napster will ban more than 230,000 users identified by rager Dr. Dinah Lebowitz, accused of copyright infringement, according to a company spokesman. As expected, Dr. is suing who is making music swapping service. Of the 871 allegations of offenders to Napster on May 21, 6 Metallschmiede, which is also suing Napster, previously provided a list of 12,000 people who were banned by Napster. Dr. is requesting that his material be deleted from the site in lieu of banning the Napster users. However, the spokesman said Napster is unable to block tracks.

Rob Dickens is joining the board of U.K. download site peoplesound.com. He will focus on marketing and distribution, business-to-business information, and developing marketing/syndication services. Dickens is chair of Sony Music-backed indie Instant Karma and of the British Phonographic Industry, London-based independent music-formats. Dickens will also secure new artists and new emerging artists. Consumers can also buy customized audio CDs. Peoplesound has subsidiaries in Munich and Paris.
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<tr>
<td>88</td>
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<td>111</td>
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<td>90</td>
<td>41</td>
<td>FLYING THE BROKEN WINGS</td>
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<td>91</td>
<td>109</td>
<td>SCRIBBLE</td>
<td>67</td>
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<tr>
<td>92</td>
<td>157</td>
<td>POINT OF GRACE</td>
<td>106</td>
</tr>
</tbody>
</table>

**Notes:**
- Each artist is listed by their name and the number of units sold.
- The table includes the title of each album, its peak position, and the week in which it reached that position.
- The list is ordered by the week in which the album reached its peak position.
- The table includes various genres and artists, including pop, rock, rap, country, and more.
- The peak positions range from 1 to 106, indicating the album's popularity.
- The table is used to illustrate the Billboard 200 chart, which ranks the top 200 albums in the United States based on sales in the previous week.
<table>
<thead>
<tr>
<th>TOP ALBUMS A-Z (LISTED BY ARTISTS)</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>NEW</strong></td>
<td>1</td>
<td>THE JUDDS</td>
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<td>SOUNDTRACK</td>
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<td><strong>NEW</strong></td>
<td>4</td>
<td>AC/DC</td>
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<td>6</td>
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<td>10</td>
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<td>JEFF BUCKLEY</td>
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<tr>
<td><strong>NEW</strong></td>
<td>16</td>
<td>FRED HAMMOND &amp; RADICAL FOR CHRIST</td>
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<td>17</td>
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<td>DIANA RARRL</td>
</tr>
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<td>22</td>
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<td><strong>NEW</strong></td>
<td>36</td>
<td>BUSH</td>
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</table>

**NEW** songs entered the Billboard 200 chart this week.
BERTELSMANN IN ONLINE ALLIANCE WITH TERRA LYCOS

(Continued from page 5)

fined as “a broad strategic relationship” with Bertelsmann.

“After the AOL [marketing] alliance [in March], this is the second major ini-
tiative we have undertaken over the past few months to substantially broad-
en Internet distribution of Bertels-
mann content and E-commerce,” Ber-
telsmann chairman/CEO Thomas
Middelhoff tells Billboard. “We are con-
fident that the combination of AOL’s tremen-
dous worldwide online distribution
platform for Bertelsmann music and other Bertelsmann content. Music downloads is a key part of this agree-
ment.”

Lycos and Bertelsmann are already partners in a European joint venture, Lycos Europe. According to Juan Vil-
lalonga—chairman/CEO of Terra par-
ent Telefónica and chairman of Terra, who will become chairman of Terra Lycos—Bertelsmann “anticipates that it will combine its interest in Lycos Europe with Terra Lycos in three years.”

Middelhoff will join the Terra Lycos board of directors. In three years, Vil-
lalonga said in announcing the alliance May 16 in New York.

Under the terms of the initiative, Bertelsmann has a right to buy $1 billion of advertising, placement, and integration services from the con-
tinued Terra Lycos over five years. Terra Lycos also grants Bertelsmann an “access to books, music, television program-
ming, film, and other media con-
tent from the Lycos Europe com-
pany.”

Bertelsmann and Lycos will also be working cooperatively to “develop platforms for digital delivery of both music and books,” the com-
panies said in a statement. As part of the Terra Lycos alliance, the joint venture is set up with the aim of fur-
ther expanding its current client base of 200 million direct customers through its book and music clubs, such as BMG Music Service and Doubleday Book Club, and its online stores, such as BOL, in Europe and barnesand-
robro.com in America, of which it owns about 19%.

Bertelsmann’s BMG Entertainment is also a partner with Seagram’s Uni-
versal Music Group in GetMusic, the new online music store on Terra which worldwide can now be targeted with music and media-related products from Bertelsmann companies.

“IT is not difficult to imagine the many opportunities that will be created through distribution of Bertelsmann content to multiple channels,” Vil-lalonga says.

The Nortel Telefónica company is among the world’s biggest wireless telecommunication providers, with some 20 million customers in Europe, South America and North Africa. The Internet arm, Terra, has a stock mar-
ket value of 18 billion euros ($20.54 billion),

Villalonga says Terra Lycos—which will be listed on the New York and NASDAQ stock exchanges—will begin to incorporate both their efforts in the Terra Music Group.

Bertelsmann and Lycos have an agreement to “acquire another major entertainment company,” Terra Lycos will also own 49% of a new wireless joint venture being estab-
lished in partnership with Telefónica. The joint enterprise is expected to pro-
duce a revenue of more than $1 billion in 2002, with the two companies’ share of profits expected to exceed $500 million.

The transaction is expected to be complete-
ed within four to six months, subject to shareholder approval and regulatory

Followings an anticipated $2 billion rights offering by Terra to be com-
mitted prior to the closing of the transaction, new shareholders will have more than $3 billion in cash, “establishing it as one of the world’s most highly capitalized Internet com-
panies,” Villalonga says.

Terra Lycos will also own 49% of a new wireless joint venture being estab-
lished in partnership with Telefónica. The joint enterprise is expected to pro-

RAMPING UP IN MUSIC

In the U.S., the Waltham, Mass-
based Terra Lycos enter into other Inter

Setting. Lycos is a young growth company that lightning up online commerce and expanding its reach to include new service offerings.

INTERVIEW

Why did you decide to enter the music business with Terra Lycos?

Unlike previous Internet music ventures, the new partnership with Terra Lycos is built on a broad strategic alliance that will bring Lycos’ digital distribution platform to Bertelsmann music and the world’s other content. The alliance will be a major entertainment company.

Music, like video and film, is a global business, and the opportunity to reach a global audience through a powerful digital platform is enormous. The alliance will also allow us to leverage our music content, including the digital distribution of our sounds and videos, to reach a global audience through the Terra Lycos platform.

INTERVIEW

What are the key benefits of this alliance?

The key benefits are two-fold. First, it provides Lycos with a significant new revenue stream from the sale of music, videos, and other digital content. Second, it provides Bertelsmann with a powerful new distribution platform for its music and entertainment content.

INTERVIEW

What are the biggest challenges you face as a music entrepreneur?

The biggest challenge is to create a truly interactive music experience that will engage users and keep them coming back. We are also working on new features that will allow users to customize their music experience and keep their music in the forefront of their daily lives.

INTERVIEW

How do you plan to compete against existing music services like Spotify and Apple Music?

We plan to focus on the user experience, bringing together the best of both worlds to create a unique music experience. We will also leverage our extensive catalog of music and videos to create a personalized music experience for each user.

INTERVIEW

What role do you see for traditional music companies in this new landscape?

Traditional music companies will continue to play a vital role in creating and distributing music. However, the rise of digital music has created new opportunities for these companies to reach a wider audience and monetize their content in new ways. We believe that our alliance with Lycos will allow us to leverage these opportunities and create a truly global music platform.
Thomas earned four mentions for "3 A.M.,” “Black Does,” “Real World,” and “Smooth,” which he performed with Santanta, Brothers Fred Jenkins and Rodney Jenkins were honored for three of their songs: "The Boy I Used To Love," “If You Had My Love,” and “It’s Not Right But It’s Okay.”

Four or more awards were granted to publishing companies Badin Inc., EMI Music Corp., Levo Echo Inc., Sony/ATV Songs LLC, Universal Music Publishing Group, Warner/Chappell Music Group, and Zomba Songs Inc.

Additionally, BMI named the Offspring’s "Pretty Fly (For a White Guy)" the most performed song on college radio.

Among the honored songs that had received previous citations were BMI’s most performed song, with more than 8 million broadcast performances, and the R&B song "You’ve Lost That Lovin’ Feelin," which was honored with its 14th award. "Baby, I Need Your Loving" by The Four Tops picked up its 10th award.

All acknowledged songs were chosen based on the number of feature broadcast performances on American radio and TV during the eligibility period.

A complete list of winners, with their writers and publishers, follows.

Songwriter of the year: Shania Twain


Publisher of the year: BMI Music Publishing


Complete pop awards list: "I.A.M." (sec-

The Week's News

SPEARS ALBUM SALES START HIGH

(Continued from page 10)

getting the other the same thing.

However, retailers do not predict that Spears albums will be back on the first-tier for long. Sales of "N Sync’s "No Strings Attached," which sold a staggering 2.4 million units, Sweeney says, "I don’t think this album is going to be around too long. It’s a strong entry point for them. The album itself is probably the best selling of the year for us. We sold about 5,000 "N Sync albums on its first day, and we sold more than 2,500 Britney albums on its first day."

Wherehouse’s Brown concedes. "It would be great if she did half of what ‘N Sync did, but I don’t think it’s going to be that strong. I think it will definitely be the second strongest of the year for us. We sold about 6,000 "N Sync albums on its first day, and we sold more than 2,500 Britney albums on its first day."

Despite the nationwide Spears pheno-menon, regional tastes as well as retail context affected sales of Britney’s new releases. At a Best Buy outlet in Minneapolis, music product specialist Simon Kinsler says that Pearl Jam sold about three times as many albums as Pearl Jam’s album displayed next to the album also sold well.

Tom Fornaroli, marketing coordinator for New York’s three Virgin Mega-stores, says, "Barbie, Pearl, Whitney and all sold really big. We had an added-value poster available with the Pearl Jam. Some people bought several of the first-tier albums. R&B buyers steered toward the Houston, Big Tyrmers, and DJ Quik albums. Brown reports that, for Wher-

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Jupiter, Billboard Link For Plug.In/Europe In 2001

Billboard has forged an agreement with Jupiter Communications Inc. to create the premier international event for the digital music business.

Billboard will launch an ongoing event to be the largest, most powerful international brand and proven information prowess.”

Gene DeRose, CEO of Jupiter Communications, said, “Plug.In Forum/Europe is poised to become the most talked about event to descend on the international digital music industry. We’re all excited to provide our expertise in this market with a four-year run within the U.S. and we are ready to tackle what can be the largest market for digital music.”

In conjunction with the event, Billboard will publish a special supplement next April on web-related developments in Europe. This year’s New York installment of Plug.In is scheduled for July 24-25. For information, call 800-722-7373 or visit jup.com.

The 14th edition of the Musician’s Guide To Touring & Promotion is on sale. This indispensable tool for touring bands and musicians, published twice a year, has been updated with thousands of industry contacts. It is a comprehensive guide containing a city-by-city directory of clubs, radio stations, record stores, and local press. Listings include booking agents, managers, major and indie label A&R personnel, attorneys, music industry publications and websites, tape and disc services, conferences and showcases, and bus/van rental companies.

Billboard’s New York sales team has undergone several changes. Pat Rod Jennings, advertising director, East Coast, has added the telerecording group to her responsibilities. She will handle ad sales for Billboard’s directories, classifieds, and new web listings. Jennings reports to associate publisher Irwin Kornfeld.

Eric Vitulasi has been promoted to advertising coordinator for Billboard and the Airplay Monitor. He reports to Billboard Music Sales manager Joellen Sonner.

Jennings
Yates
Vitulasi

Monitors. He reports to Billboard Music Sales manager Joellen Sonner.

Janie Yates takes over Vitulasi’s post as advertising assistant. She will provide administrative support for Billboard’s sales staff and all traffic coordinators for Airplay Monitor. Yates also reports to Sonner. Prior to joining Billboard, Yates was an intern at Deaver Slater. She received her B.A. in music from NYU.

Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, D.C. • June 7-9
Billboard Dance Music Summit
Waldorf Astoria • New York • July 12-14
BET/Billboard R&B/Hip-Hop Conference
New York Hilton • Aug. 16-18

For more information, contact Michele Iacangelo at 212-536-5002

Visit our Web site at www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Westlife, BBMak Join Boy Band Pack

The conventional wisdom is that top 40 radio only has room for three, maybe four of each type of act. So there’s room for Britney Spears, Christina Aguilera, Jessica Simpson, and Mandy Moore, but after that, other top teen solo females are going to find it hard to be added to playlists.

The same goes for boy bands, which means that after Backstreet’s Blue, Syco, 98°, and LFO, it’s rough going for any other boy band that hopes to break through. That may explain why it’s been a hard road for Irish outfit Westlife and British act BBMak. But conventional wisdom seems to be defied this issue, as those two new groups jump into the top 40 portion of The Billboard Hot 100 for the first time.

The two boy bands occupy adjacent positions, as “Swarv It Again” (Arista) by Westlife advances 44-37 and “Back Here” (Hollywood) by BBMak catapults 52-38. The latter actually leapfrogged over the latest ‘N Sync track; “It’s Gonna Be Me” (Jive) does make a nice move, however, bulleted 3-39.

Westlife and BBMak have been doing very well on the sales chart; “Swarv It Again” marches 12-9 and “Back Here” earns a backward bullet, moving 14-15.

The two songs still log at radio, however. Neither track appears on the Hot 100 Airplay chart this issue. A respectable amount of airplay for either song could assure a top 10 placing on the Hot 100, but that seems far out of reach with current airplay levels.

Recent Affair Issues: Don’t look now, but “Truly Madly Deeply” by Savage Garden is truly gone from the Adult Contemporary chart after a 12-week run. The song was ranked No. 17 last issue but dips below No. 20 this time and is thus removed to recurrent status, seven weeks shy of hitting the 2½-year mark. Still, it’s a record that should stand for some time to come.

With the disappearance of “Truly Madly Deeply,” the longest-running song on this issue’s chart is “Angel” (Warner Bros.) by Sarah McLachlan, in its 50th week.

The impossible happened: Fueled by tracks from Limp Bizkit and Metallica, the soundtrack to “Mission: Impossible II” (Hollywood) performs the impossible and enters The Billboard 200 at No. 2. The soundtrack to the first “Mission: Impossible” soundtrack peaked at No. 16 in June 1996.

Eurovision: After just four days of sales, the first-ever compilation by a major label to feature every song in the Eurovision Song Contest enters the Swedish album chart at No. 9. “Eurovision Song Contest: Stockholm 2000” on BMG contains all 24 entries from the annual competition, including the winning song “Fly On The Wings Of Love” by the Olsen Brothers. There have been compilation albums in the past, but they failed to secure rights to every song in the contest, making the album of songs from this year’s Eurovision a unique package.

MARC II: A commercial release of “You Sang To Me” (Columbia) means that Marc Anthony has reached the top five of the Hot 100 with both of his chart entries. “Sang” jumps 13-5 but wouldn’t have been a top 10 hit based on airplay alone.

Market Watch

A Weekly National Music Sales Report

Year-to-Date Overall Unit Sales

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<tr>
<th>Year</th>
<th>Total</th>
<th>Albums</th>
<th>Singles</th>
<th>Cassette</th>
<th>Other</th>
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<tr>
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<td>271,763,000</td>
<td>236,212,000</td>
<td>23,321,000</td>
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<tr>
<td>2000</td>
<td>279,539,000</td>
<td>256,318,000</td>
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Year-to-Date Sales by Album Format

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<th>Singles</th>
<th>Cassette</th>
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Year-to-Date Airplay Sales by Store Type

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<td>11,904,000</td>
<td>11,904,000</td>
<td>13,904,000</td>
</tr>
</tbody>
</table>

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

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LESLIE FRAM
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MUSIC INDUSTRY ROAST

DATE: TUESDAY, JUNE 6, 2000
PLACE: IRVING PLAZA, 17 IRVING PLAZA (CORNER OF 15TH STREET)
DOORS: 7:00 P.M. BUFFET: 7:30 P.M. ROAST: 8:30 P.M. TICKETS: $500.

MC: BRIAN PHILIPS, SUSQUEHANNA
ROASTERS: JIMMY BARON, WNNX, SEAN DEMERY, NANCY FISHER, CAPRICORN, RANDY LANE, RANDY LANE COMPANY, MONTE LIPMAN, UNIVERSAL, MATT POLLACK, VZ, RON POORE, RCA

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