Biz Monitors Cassettes’ Fall

BY ED CHRISTMAN

NEW YORK—While the pre-recorded cassette continues its inevitable trek toward extinction, label and distribution sales executives and retail merchandisers say they are closely managing inventory of the format in order to extend its lifespan as long as possible.

Over the last three years, pre-recorded cassette sales have declined from the 22.4% of album sales the format accounted for in 1997 to the 13.9% it garnered in 1999. So far this year, cassette sales account for 11.4% of album sales, but many (Continued on page 18)

Confab Explores Future Of Jazz

BY STEVE GRAYBOW

NEW YORK—Getting a new generation to get the jazz message is a central theme of Billboard’s first-ever jazz conference and awards show, to be held Wednesday-Friday (7-9) in the nation’s capital.

The event, in conjunction with BET on Jazz, will address the place of jazz in a rapidly changing retail climate, among other key areas of concern to the jazz community.

“We are in a transitional period, where the old method of going into a store and purchasing a CD is quickly becoming outdated,” says gnm.com editor of jazz programming Bret Primack, who will host the conference’s technology panel. “Now you can go to a Web site and find (Continued on page 26)

EU Tackles Industry Issues

New E-Tail Rules Confuse

BY GORDON MASSON

LONDON—Brick-and-mortar retailers across Europe are looking forward to doing business on a more level playing field with their online competitors, as new legislation brings a touch of reality to the region’s “virtual” music vendors.

However, the European Union’s Distance Selling Directive seems to be causing more confusion than anything else, with a lack of information or publicity about the legislation leaving much of the music industry in the dark.

The directive will force E-tailers to provide consumers with the same kind of rights that are taken for granted in traditional retailing. Consumers buying music over the Internet—or in any situation where the purchase is not done on a face-to-face basis—soon will have an automatic right to cancel their order up to seven days after agreeing to make the purchase.

Consumers canceling their orders can also expect a refund of their money, even after the goods have been delivered.

An E-tailer, meanwhile, would only be allowed to subcontract postage costs from refunds and could be faced with (Continued on page 90)

Parallel Imports Ban Stands

BY KAI R. LOFTHUS

BRUSSELS—The lobbying office of the International Federation of the Phonographic Industry (IFPI) is celebrating a decision that maintains Europe’s block on parallel imports.

At an Internal Market Council meeting here May 25, the European Commission officially asserted that a practice allowing parallel imports of physical trademarked goods, CDs included, from countries outside Europe with lower price structures will not lead to a significant decrease in consumer prices.

Consequently, although retailers in the European Union (EU) are still permitted to buy international product from any licensee in the region, the unionist barriers toward other corners of the world will continue to be upheld (Billboard Bulletin, May 30).

According to a document obtained by Billboard, which outlines internal market commissioner Frans Bolkestein’s speaking points at the meeting, the commission reasons “that a change will not, at least in the short term, lead to a significant fall in consumer prices. The long-term effect of (Continued on page 90)

Artists Claim Progress With Hearing ‘Work-For-Hire’ Opponents Now Looking Toward Next Step In Battle

BY BILL HOLLAND

WASHINGTON, D.C.—Artist advocates, who claim progress as a result of the May 25 House subcommittee hearing at which they aired complaints about a new law that makes sound recordings a new category of works made for hire, are now turning their attention to the next steps needed to persuade federal lawmakers to restore artists’ rights to recover their recordings in the future.

Some veteran lobbyists, as well as participants, say that now that the House Subcommittee on Courts and Intellectual Property has held its hearing, action on the issue might come next from the Senate side. Insiders say the Senate Judiciary Committee could weigh in after studying testimony on the issue. There is hope among groups opposing the revised law that a back-to-zero or repeal amendment may be offered by that body later this session or in the new post-election Congress.

Recording artist Sheryl Crow, co-founder with Don Henley of the Artists’ Coalition, a burgeoning artist/manager-based body, has already met with members of the Senate committee and their staff during her Washington visit for the House hearing. (Continued on page 90)
Turning **On** The World

**blink-182**

*Enema of the State*

**Huge At Home**

- Over Four Million Albums Sold in the USA
- One of the Most Played & Requested Groups at Radio & MTV
- Three Smash Singles & Videos: "Adam's Song," "All The Small Things" & "What's My Age Again?"
- Sold-Out U.S. Tour

**And Across The Globe**

- Top 10 Album in Canada, Australia, United Kingdom, Germany, Austria, Switzerland, Mexico & Italy
- 4 x Platinum in Canada, 3 x Platinum in Australia & New Zealand, 2 x Platinum in Italy
- Fastest Responding Videos at [MTV] and [MTV] across Europe
- European Tour Starts August

Produced by Jerry Finn  Management: Rick DeVoe

www.blink182.com  www.mcarecords.com

MCA

**AMERICA**

UNIVERSAL MUSIC COMPANY

A UNIVERSAL MUSIC COMPANY

MCARCD-11402  2000 MCA Records

www.americanradiohistory.com
Some Arista/Nashville Acts, Staffers Headed For RCA Label Group Under Reorganization

BY DEBORAH EVANS PRICE

NASHVILLE—Effective July 1, Arista/ Nashville will join as part of the RCA Label Group (RLG), according to RLG chairman Joe Galante.

“Nobody has ever denied the fact that this was going to happen in the last several months,” said Galante in an interview with Billboard.

The reorganization brings the total number of acts on the roster of the world’s biggest independent label, which contains RCA, BNA, and now Arista—to 23. Daniels, Dunn, and Alan Jackson, Brad Paisley, Phil Vassar, Pam Tillis, Diamond Rio, Shannon Brown, and Carolyn Dawn Johnson are the Arista/Nashville acts that will become part of RLG.

Blackhawk, Lee Roy Parnell, Clint Daniels, and BGB-49 have been dropped from the RLG roster. In addition, there will no longer be an Arista/Austin division, whose roster had Robert Earl Keen.

“Of course, there’s going to be a transition phase,” said Galante, “but the smoothness, both on the inside, the company that will come out of it, both artistically and from an executive standpoint, I think, will be the best in town.”

Commenting on staffing, he adds, “The sad part about it is the loss of employees who we helped build something. That’s just a business decision.”

At the same time, Galante said the staffs, “will become a separate entity that will run in the hands of a president, was then the association’s top day-to-day post.

Cohen is credited with introducing to the association’s staff the first of its kind, a video marketing campaign, the platform that was a ribboned gift box that featured the slogan “Give The Gift Of Music”—was mostly funded by record companies, which combined to nearly half a cent for every album sold in the U.S.

Before being named NARM’s executive VP, Cohen served as a market researcher for the NARM group, starting in late 1976. He joined after a stint as associate director of corporate planning at the American Broadcasting Corp. Prior to his ABC post, Cohen was assistant controller at PolyGram.

In 1977, he presented a research paper at NARM’s annual convention on “The Growing Adult Market,” a study of the record-and-tape-buying habits of the 25-45-year-old age group. This paper eventually led to the idea for the “Gift of Music” campaign.

That year, he also held NARM’s first conference on the emerging video industry.

The idea led to the creation of the company’s first executive director—of the Video Software Dealers Assn. (VSDA).

Cohen served as executive VP of VSDA before it was spun off as a separate entity from NARM.

In a statement to Billboard, current NARM president Pamela Horovitz says, “Joe’s contribution to NARM cannot be underestimated. He helped teach NARM members to use research and statistics in marketing an ephemeral product like music . . . Moreover, he continued to be available and supportive when it was needed.”

Horovitz also announced the establishment of the Joseph A. Cohen Memorial Scholarship through a $6,000 contribution from the company.

While at NARM, Cohen was a strong advocate for the adoption of bar-coding on recordings and videos and founded the CD group within NARM that worked in the introduction of the CD format. Cohen was the recipient of a number of industry honors as a result of his work at NARM. He was awarded an honorary gold record in 1981 by the Recording Industry Assn. of America for his “Gift of Music” idea; he was presented with the VSDA’s Presidential Award in 1984 for his role in creating the VSDA, and in the same year he was inducted into the NARM Hall of Fame. In 1991, he received the VSDA’s Founders Award. He also received a Billboard Annual Trendsetter Award on three occasions—in 1977, 1981, and 1984.

Cohen was a member of a number of charitable organizations.

Cohen left NARM in 1983 to join his father-in-law, industry veteran Cy Leslie, at Leslie Group Inc., which conducted music enterprises. At the time of his death, Cohen was president of Leslie Group Inc., a company with ownership interests in a diversified portfolio of businesses. He was also the founder and president of Leslie/Linton Entertainment, a company organized to invest capital and provide management expertise and direction to small and medium-sized entertainment and new-media companies.

Also at the time of his death, Cohen was president of Pickwick Communications Inc., a company that oversees a music publishing company whose catalog of 900 songs includes such classics as “Please Mr. Sun” and “Liar, Liar.” The company also owns 20,000 master recordings.

Cohen was a native of Troy, N.Y. He was a graduate of Rider University in Lawrenceville, N.J., and received his MBA degree from the Bernard M. Baruch College of the City University of New York.

He is survived by his wife, Ellen, and two children, Julie and David. Services were held May 31 at the Riverside-North Chapel in Great Neck, N.Y.
When Hate's The Message, Industry Is Responsible

BY JIM FOURRAT

Those who follow rap are probably aware of Eminem, a white, blue-eyed rapper from Detroit who put out a very successful Interscope debut album, last year that made most critics' top 20-year-end lists. His new album, "The Marshall Mathers LP," on Interscope Records, is mostly produced by Dr. Dre (N.W.A.). Eminem is part of the Dre/Ice Cube Up in Smoke tour launching Tuesday (6).

Everything points to this record being huge. Clearly, dangerous rap with sophisticated beats from a white boy is now safely marketable. Universal/Interscope has begun a massive campaign to launch this record. On New York's West Side Highway, a Sunset Strip-type billboard has appeared promoting Eminem, a first for a rap or rock act in the city. Radio is all over the first single, "MTV devoted a full debut.

94 Airwaves: Mandy Moore gives debut a makeover and returns with 'I Wanna Be With You.'

95 Music Video: The Box brings back 'Summer Music Experience' promotion.

Features

87 Classifieds
101 Hot 100 Spotlight: Santana barely leads a tight top five on the singles chart.
104 Between the Bullets: Just one week after Britney Spears sets sales record, Eminem breaks it.
105 This Week's Billboard Online
106 Market Watch
106 Chart Beat: Don Henley, matchbox twenty, Lee Ann Womack personal ads
106 Homefront: Panels announced for the Billboard Dance Summit.

Programs

91 News/Talk format tells while others bounce back in Arbitron.
93 The Modern Age: Coby Dick discusses how Papa Roach cooked up its DreamWorks release.

Top Of The News

3 Anita/Nashville will officially become part of the RCA Label Group.

8 Executive Turntable: Kevin Conroy is promoted to chief marketing officer and president of new technology for BMG Entertainment.

12 Richard Ashcroft's solo debut finds him "Along With Everybody" on Virgin.

14 The Beat: Rock acts team to pay tribute to Snafu front man.

20 Continental Drift: Dance duo Suzanne Palmer croons smooth tunes on independent debut.

REVIEW & PREVIEWS

BILLY BRAGG & WILCO: P 30

28 Popular Uprisings: Epic's Ultranark tour opens in support of new album, "Progress..

30 Reviews & Previews: Album from Lara Fabian, Chris Whitley, and Billy Bragg & Wilco are in the spotlight.

33 R&B: Lil' Mo readies for the release of her third/Elektro debut.

34 Words & Deeds: Denmark's Out of Time gets set for "Official" release.


46 Latin Notes: Harpist Roberto Perera gets listeners "In the Mood" with latest set.

50 Pro Audio: Avatar Studios announces new management team.

52 Universal Music gives massive world tour to new Bon Jovi set

58 Hits of the World: Sonique debuts atop the U.K. singles chart.
Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with DigiBox® containers.

InterTrust®
Leading Digital Rights Management
www.intertrust.com/partners

THE METATRUST UTILITY
Leading Digital Rights Management
www.intertrust.com/partners

©2003 InterTrust Technologies Corp. All rights reserved. InterTrust and MetaTrust are trademarks of InterTrust Technologies Corp. www.americanradiohistory.com
The Band’s Legendary Catalog Gets Full Reissue Through Capitol/EMI

BY RAY WADDELL

NASHVILLE—Capitol/EMI Records hopes to do justice to one of rock’s first hit albums, the legendary rockabilly band’s 1958 album, “Hound Dog,” with the issue of the entire catalog of the band, providing each CD with elaborate packaging and previously unreleased bonus tracks.

Original Band members Levon Helm, Robbie Robertson, Garth Hudson, Richard Manuel, and Rick Danko are all involved, and the project, says Pamela. “They have all given us their blessing,” she says. “Garth Hudson helped in looking for additional material, Robbie Robertson listened to the bonus tracks and gave us his comments, and Levon Helm will be most active in doing publicity.”

The Band

For his part, Helm appears to be less than overwhelmed by the project. “That’s company stuff,” Helm says. “I guess they figured out some way to re-box it up, I just hope the records give me some royalties on it.”

Helm, is, however, pleased with the legacy left behind by himself and his fellow band mates. “We had a pretty good run of music there for a while, ’til reality reared its ugly head and it went away, as most songs do,” he says, adding that the Band wasn’t concerned with making classics at the time.

“We always wanted to get what I thought were good cuts, good performances, and good hooks in the songs,” Helm says. “My aim was to find a song that could be played on the radio, but we never really got one. We did have a few that were interesting when you heard them on the jukebox or wherever. It was a lot of fun for a while.”

As for his favorites, Helm says he is most fond of Band songs with Danko or Manuel on vocals, even though he took his turn at the mike on many occasions, usually to great effect. Helm says his favorite Band song is probably “King Harvest (Has Surely Come).”

To why the songs have stood the test of time, Helm says, “I’d like to think we took the time to put them together right and get ’em recorded pretty good. We didn’t use a lot of tricks. It sounds like what it was, with good clean miking. You just try to get good sounds on all the instruments as opposed to a lot of fancy electronic sounds. The things we found that worked we used more often, and the stuff that didn’t work we quit doing.”

Helm adds, “Some of it I probably could’ve done better if I had another chance, but I was pretty lucky, and I’m happy with it. I describe it as good American roots music.”

Making It Special

For many, the Band remains one of rock’s more endearing and enduring acts, as well as one of its most mysterious. “They’re every bit as legendary characters as Hendrick Hudson in ‘Rip Van Winkle,’ or any that could’ve come from Washington Irving,” says Jim Della Croce, manager of Levon Helm and a voting member on the Capitol Band project.

Each of the discs will feature new liner notes from Band historian Barney Hoskyns, including track-by-track annotations on the bonus cuts.

“We spent a time collecting memorabilia, including the original Capitol trade advertisement, photographs and handbills from the Winterland performances [in San Francisco],” says Pamela. She adds that the bonus tracks are a special treat and were difficult to nail down.

We Think Fans Will Appreciate and Enjoy the Inner Workings of How These Songs Developed

—JIMMY EDWARDS—

“These guys were so good that there was little to differentiate the albums. They are musical in some instances, or they switched the players around,” she says, “Sometimes instead of Levon and Rick we would try a song again with Rick singing lead, or vice versa.”

The search was not exhaustive and not inexpensive. “We’ve gone through every inch of tape in the project,” she says. “We have a pretty good run of music there for a while, ’til reality reared its ugly head and it went away, as most songs do,” says Helm. “I’d like to think we took the time to put them together right and get ’em recorded pretty good. We didn’t use a lot of tricks. It sounds like what it was, with good clean miking. You just try to get good sounds on all the instruments as opposed to a lot of fancy electronic sounds. The things we found that worked we used more often, and the stuff that didn’t work we quit doing.”

Helm adds, “Some of it I probably could’ve done better if I had another chance, but I was pretty lucky, and I’m happy with it. I describe it as good American roots music.”

Making It Special

For many, the Band remains one

Eminem Comes On Strong

Interscope Set A Big Seller At Chains, Indies

BY ED CHRISTIAN

NEW YORK—While the fact that Eminem’s “The Marshall Mathers LP” displaces Britney Spears “Oops! ... I Did It Again” as the album with the second-best weekly total for album sales during the SoundScan era is impressive, the achievement is even more notable for another reason: The racks, which traditionally and proportionately move huge numbers on hit albums, did not actively support the bad boy rapper’s album.

In selling 1.65 million units for the week ending May 28, “The Marshall Mathers LP” only generated sales of about 220,000 at racked accounts—a discount department stores serviced by such rackjobbers as the HANdIeMe Co. and Andersen Merchandisers. In contrast, in the previous week, “Oops!” sold 600,000 of its 1.3 million total units at racked accounts.

Wal-Mart and Kmart, the two largest racked music accounts, generally only take the “clean” version of stickered product and in such instances don’t heavily promote those releases. Reports from label and distribution sales executives suggest that Handlerman and Anderson combined sold about 100,000 units of the Eminem album, which is on Web/Aftermath/Interscope Records.

Interscope clearly targeted the MTV demographic, but retailers suggest that the album is being bought by a broader audience—11-25 year olds and possibly older. Some merchants concede they are worried that it will be柜台 shoes for the parents of the younger buyers hear the album.

“When it became known that Wal-Mart wasn’t going to aggressively support [Eminem], that opened up the windows for the mall guys and us,” says Larry Gaines, COO at Torrance, Calif.-based Wherehouse Entertainment. “The really good news is that we got insight into the strength of the album due to the track and sales we did. Our buyers responded by going right back in and reordering on Tuesday morning [May 28]. Also, with worries about shipment of the [Memorial Day] holiday, we received a call from Universal saying we never run out, so congratulations to Beth Dube, our buyer. In our market, we were the only one to report of out-of-stocks.”

Not everyone was as lucky as Eminem, according to reports from the field. For other retailers—as well as Universal’s competitors—were aware of widespread out-of-stocks during the first week of release of the album.

However, Jim Urie, president of Universal Music and Video Distribution, who calls Eminem’s first-week sales “a great story,” says that while there might have been some stores without product by the end of street date, the company was quick to meet demand. Universal claimed 800,000 units in reserve in the warehouse and printed up another million 1 million by May 24, he said.

“Pan Am航线 had increased capacity last month,” reports Urie. “We can now make 1.1 million units a day, whereas we could only manufacture 750,000 a day. After initial shipping 2.5 million, the company had 222,000 units in field by May 31. Of that total, the clean version is at 122,000, while the rap version is at 56,000.

Meanwhile, chains sold almost 1.28 million units of the album, reports Candace Berry, who heads up sales and marketing at Universal. Also, since the album was popular with both R&B- and alternative/metal-oriented accounts, it performed well among independent merchants. The album gave it a 14.3% share on album sales, a percentage below the 15.8% that the sector accounts for in all album sales. Some label executives say independent market share on hits typically drops well below the 15.8% average.

Ron Phillips, senior VP of purchasing at Family Grocer of Woodland, Calif., says, “Eminem is definitely a big record for independent store owners. They are reordering it every day. Independents have needed a record like this for a while.”

So far the company has moved 140,000 units on the title, he says. As a result, he is quick to replenish Valley so that its ware- house was never depleted.

According to retail, label, and distribution sources, the substantial sales drop in sales for the album were the Musicland Group, Best Buy, Trans World Entertain- ment and disproportionately the Target and Wal-Mart.

Eminem’s “The Marshall Mathers LP” has sold 1.65 million units, according to SoundScan.

Flom Function. Lava Records president Jason Flom will be honored Wednesday (7) at a gala dinner by the Music Group of the Entertainment, Media, and Communications Division of UJA-Federation of New York. Flom is to receive the Music Visionary of the Year award. It will be presented by Atlantic Group co-chairman/co-CEO Ahmet Ertegun, who was previously honored by the UJA. Bill Bad, Kid Rock, and other Lava/Atlantic artists will perform at the event. Picture, from left, are Kid Rock, Flom, and Ertegun.
The Notorious KIM
NEW ALBUM IN STORES JUNE 27

Features the hot single "No Matter What They Say"
As well as other blazing tracks with Grace Jones,
Mary J. Blige, Junior M.A.F.I.A. and more.
Anti-Piracy Talks Begin In Ukraine
Rep From RIAA/IFPI Lay Groundwork For Clinton Agenda

BY GORDON MASSON
LONDON—Representatives of the International Federation of the Phonographic Industry (IFPI) and the Recording Industry Assn. of America (RIAA) are initiating anti-piracy talks with the government of Ukraine. The IFPI sees as the biggest pirate haven in the west.

An IFPI/RIAA delegation took advantage May 26 of access to Ukrainian Deputy Prime Minister Mykola Zhylinsky and ministry of justice staff to drive home its antipiracy message ahead of President Clinton's imminent visit to the country. The meeting resulted in positive sounds from the Ukrainian government to begin to deal up the issue

They were, respectively, senior VP and chief officer and president of the IFPI.

Berman remains cautious about the possibilities for progress in the former Soviet state, but he is hopeful that the presidential visit will help. "I'm not going to prejudice this," Berman tells Billboard. "They say they are serious, but some of that may have to do with the fact that President Clinton will be in Ukraine next week, and I believe [piracy] is an issue on the U.S. agenda.

Immediately prior to the Ukraine meetings, Berman led a high-level delegation to Bulgaria—a country that used to house the same kind of rampant piracy as Ukraine. He explains that the situation in Bulgaria has now changed for the better, but the fact that production seems to have shifted to the neighboring country still massively impacts the Bulgarian music scene. "The plants [in Bulgaria] have effectively been regulated to the extent that we don't believe that there is much domestic CD pirate production. But the problem in Bulgaria now is that Ukraine is feeding the Bulgarian market. As a result, the marketplace itself continues to be virtually 100% pirate because of the pirate product that is making its way in from Ukraine."

Nonetheless, the IFPI boss says his team is using the leverage of Bulgaria to lead the anti-piracy fight in Ukraine, says Berman. "The situation in Bulgaria is better because of the regulation of the plants and the fact that we also learned from the Ukrainian experience. We'll use that in our efforts to have the same guidelines applied in Ukraine."

**Handy Awards Honor Blues Acts**

BY CHRIS MORRIS

LOS ANGELES—Veteran soul singer Wilson Pickett led the field at the WC. Handy Awards, picking up three trophies at the Blues Foundation's 21st annual ceremony at the Orpheum Theatre in Memphis on May 25 (Billboard Bulletin, May 26). "The Wicked Pickett" was named soul/blues male artist of the year, while his Bullseye Blues & Jazz debut, "Soul Man on Top," was selected as comeback blues album of the year and soul/blues album of the year. In "Session," Stax/Fantasy's previously unreleased guitar summit meeting by the late Albert King and Steve Ray Vaughan, was cited in the blues album of the year category, instituted this year. The album, recorded in Ontario in 1985, was also tagged as contemporary blues album of the year.

Handy Awards favorite Keb' Mo' repeated as both contemporary blues male artist of the year and acoustic blues artist of the year, while Susan Tedeschi triumphed for the second year in a row as contemporary female artist of the year. Tireless veteran B.B. King also repeated as blues entertainer of the year. Handy Awards are presented by the Handy Foundation, which honors, who went to Tedeschi last year, were bestowed on Big Bill Morganfield, son of the late Chicago blues titan Muddy Waters. (Waters himself received a lifetime achievement award last year for his "The Tapes of Muddy Waters"—released, like Morganfield's album, by Blind Pig Records—won in the traditional blues album of the year category.

Other winners at the Handy ceremony, which was hosted by Memphis R&B star Rufus Thomas and vocalist Tyne Wilson, included the following:

**Blues band of the year:** Rod Piazza & The Mighty Flyers
**Soul/blues female artist of the year:** Etta James
**Traditional blues male artist of the year:** R.L. Burnside
**Traditional blues female artist of the year:** Koko Taylor
**Instrumentalist—guitar:** Duke Robillard
**Instrumentalist—harmonica:** Charlie Musselwhite
**Instrumentalist—keyboards:** Pinetop Perkins
**Instrumentalist—bass:** Willie K "Wolfman" Jones

**Blues Reissue of the year:** Hound Dog Taylor—"Deluxe Edition" (Alligator). 
**Blues song of the year:** "Change In My Pocket," by Sam Myers, Anson Funderburgh, and Renee Funder-fburch.

**Blues Instrumentalist—drums:** Chad Smith
**Blues Instrumentalist—other:** Clarence "Gatemouth" Brown, fiddle.

**Acoustic Blues album of the year:** Paul Rishell & Annie Raine, "Moving To The Country" (Toucan). 

**PUBLISHERS.** Matt Messer is promoted to senior director of creative, West Coast, for EMI Music Publishing in Los Angeles. He was creative manager.

**RELATED FIELDS.** Jake Ottman is named assistant manager for the Management Trust Ltd. in New York. He was a consultant for Arista Records.

**Deals With Edel, Mega, K-tel Add To Liquid Euro Presence**

BY EILEEN FITZPATRICK

LOS ANGELES—Liquid Audio will greatly increase its European presence under a deal with indie giant edel music AG.

Edel has signed with Liquid as its preferred digital distribution partner for its entire catalog of music, which includes such acts as Goo Goo Dolls and Ace of Base (Billboard Bulletin, May 31).

In May, edel entered into a joint venture and international licensing deal with the music interests of Rupert Murdoch's News Corp. (Billboard, June 3).

Last year the company also acquired 80% of Sony Music's U.S.-based indie company RED. Other recent acquisitions include Mega Scandinavia, MegaSong Publishing, K-tel Finland, and P.JAS. Edel also owns a majority share in compilation company ABCD/Eddy Owens Productions.

Liquid will provide encoding, hosting, digital rights management, and sales services for edel as well as make paid and promotional content available on its network of 800 affiliate Web sites.

"Most likely we'll start working with pop, rock, and dance products, both back catalog and some new titles," says Hamburg-based Stefan Weikert, edel music director of new media. "We're currently setting that up and selecting the first parts of the repertoire that will go through Liquid."

It's a part of Liquid's overall European strategy, which it expects to roll out this summer, according to VP of corporate marketing Andrea Fleming. "Initially we want to do local content deals, so we're not downloading product from the U.S."

Liquid will begin establishing an infrastructure in Europe as well as Asia that will enable the company to conduct its own international promotional downloads to online retailers, as well as downloads to kiosks in traditional retail stores.

The company is currently operating online in Japan, Korea, and London. (Continued on page 83)
WE MAKE

MP3

PART OF YOUR

ONLINE BUSINESS

SECURE AND USER FRIENDLY

In the world of digital music you usually get one or the other. With a HitHive Web Music Console you get both and more. Our Internet-based service application provides the entire solution for adding digital music to your online business. With a private-labeled version of our Web Music Console, your customers can create and enjoy personal music collections and music communities online. The HitHive service application includes a watermark technology, is format agnostic, creates additional revenue opportunities and builds customer loyalty. Add the power of digital music to your online business today.

For more information on our service

go to www.hithive.com

or give us a buzz at 206-283-5001.

HIT HIVE

Digital Music Made Simple

©2008 HitHive, Inc. HitHive is a trademark of HitHive, Inc.
In our Pre-VSDA issue, Billboard spotlights THE Amazon man, Billboard’s Video Person of the Year, Jeff Bezos, and celebrates Amazon.com’s $250 million in 1999 video sales. This feature also includes a report on the state of home entertainment e-commerce.

Here’s a chance to position your company in Billboard’s big e-video issue.

Contact:
Aki Kaneko 323.525.2299
akaneko@billboard.com

ISSUE DATE: JULY 8
AD CLOSE: JUNE 13
Rising Star Thalía Aims To Widen Fan Base With EMI-Latin Set

BY LARRY FLICK

NEW YORK—With her third EMI-Latin album, “Arrasando,” Latin siren Thalía is striving to solidify her status as one of the Latin genre’s rising young stars—while also laying the foundation for an eventual mainstream pop crossover.

Produced by Emilio Estefan Jr., the album was released April 25 in the U.S. and in various Latin markets—including Spain, Brazil, Venezuela, Puerto Rico, and Mexico City. Meanwhile, EMI-Latin reports that “Arrasando” has sold 600,000 copies worldwide so far.

“This is only the beginning,” says Raphael Gil, president of EMI-International Latin. “We see her growing substantially in Latin America, and we have ambitious targets for the album in Europe and Southeast Asia.”

The label will issue “Arrasando” July 30 in Europe, with plans for an early fall release in Asia.

Thalía, who is managed by Randy Hoffman, has been on an extensive promotional tour of Latin America in support of the project since mid-March. Prior to the release of “Arrasando,” she did showcases in Mexico City and Madrid, performing five tunes from the project.

“Doing those shows was pretty exciting—and a little nerve-wracking,” Thalía says. “You don’t want to disappoint people who have been so supportive for so long.”

Gil says that wasn’t an option for the charismatic artist. “She’s such a talented, focused, and hard-working young woman. People are responding to that in a big way.”

Los Angeles-based Jose Behar, president/CEO of EMI-Latin, agrees, adding that Thalía is “completely committed reaching the largest possible audience [in the U.S.] with this recording.

She’s a major artist destined to reach higher plateaus.”

Retailers believe that Thalía is an artist destined to transcend her Latin roots. “This is not just a great Latin record—it’s a great pop album,” says Mary Rothman, manager of Borders Books & Music in Fort Lauderdale, Fla.

“All the time we play this album in-store, it brings people to the information counter,” says Rothman.

“Any time we play this album in-store, it brings people to the information counter.”

—MARY ROTHMAN—

Thalía’s new album “Arrasando” includes five tunes with English lyrics, a rarity for Latin artists. The producers and songwriters include Estefan, his son, and Marie Estefan. The album also features guest appearances by A.K.O., Leona Lewis, and Fergie.

Thalía’s previous two albums, “Quinceañera” and “Dream Big,” were released in 2008 and 2010, respectively. She has sold over 6 million albums worldwide and has had several hit singles on the pop charts.

EMI-Latin is hoping that “Arrasando” will help Thalía reach a wider audience in the U.S. and internationally. The album includes a mix of Latin and English-language songs, with Thalía’s vocals in both languages.

The album features collaborations with some of the biggest names in Latin music, including Estefan, who co-wrote and produced several tracks.

“This album is a testament to Thalía’s talent and her ability to connect with audiences across borders,” says Behar. “We’re excited to see how it does in the marketplace.”

The album was released on April 25 and is available in both digital and physical formats. It has received positive reviews from critics and fans alike, with many praising Thalía’s vocal performance and the overall production quality of the album.

Thalía’s rise to fame began in the mid-90s, when she was a member of the pop group K-Paz de la Sierra. She later went on to launch a successful solo career, releasing several albums and singles that have dominated Latin music charts.

In addition to her music career, Thalía has also ventured into acting, appearing in several films and TV shows. She has also been involved in several philanthropic initiatives and has used her platform to raise awareness for various social causes.

Thalía’s fans around the world have been eagerly anticipating the release of “Arrasando,” and the album has already been a commercial success, topping charts in several countries.

Thalía is currently on a promotional tour to support the album, with stops in various cities across the U.S. and Latin America. She is expected to headline several concerts and festivals in the coming months.

Thalía’s dedication to her craft is evident in her work, and her fans have been instrumental in her success. She has a loyal following who support her and her music unconditionally.

With “Arrasando,” Thalía has once again proven her talent and ability to captivate audiences with her unique blend of Latin and pop music, promising a new chapter in her already illustrious career.

The album is a testament to Thalía’s talent and her ability to connect with audiences across borders,” says Behar. “We’re excited to see how it does in the marketplace.”

Thalía’s rise to fame began in the mid-90s, when she was a member of the pop group K-Paz de la Sierra. She later went on to launch a successful solo career, releasing several albums and singles that have dominated Latin music charts.

In addition to her music career, Thalía has also ventured into acting, appearing in several films and TV shows. She has also been involved in several philanthropic initiatives and has used her platform to raise awareness for various social causes.

Thalía’s fans around the world have been eagerly anticipating the release of “Arrasando,” and the album has already been a commercial success, topping charts in several countries.

Thalía’s dedication to her craft is evident in her work, and her fans have been instrumental in her success. She has a loyal following who support her and her music unconditionally.

With “Arrasando,” Thalía has once again proven her talent and ability to captivate audiences with her unique blend of Latin and pop music, promising a new chapter in her already illustrious career.
Two Dance Artists Join Forces For Boilerhouse Act Bleachin

BY LARRY FLICK
NEW YORK—With the release of their eponymous Boilerhouse/Artist U.K. debut as Bleachin’, dance music renegades Amos and Jenny Healy are aiming to build a firm bridge between their solo careers in clubland and a joint venture as a conceptual dance-pop act, which they have dubbed the "Top/rock act."

Due in the U.K. and continental Europe July 10, the project traces the life of a fictitious jet-setter named Bleachin’, the cousin of the set’s nine cuts, his life unravels. The album’s story line begins with the Bleach character at a frenetic party party party party (that’s what’s up) on the scene, when he is cut, “Peakin’”) and traces his downfall (“Come Down,” “Broken,” “Ambulance”) and eventual recovery (“Learn it how To Cry”). It’s an ambitious effort that effectively blurs the lines between artistry and accessibility. For all of its subtle and accessible qualities, "Bleachin’" is notable for its infectious, radio-ready pop hooks, as well as its dance-savy beats and rock-minded instrumentals.

“Our intention was to create something representative of all that is good and had about the London music scene,” says Amos. In terms of the story line, Healy says, “We wanted to show the scene for what it is; to show not only the mask but what’s behind it.”

Amos and Healy say the idea of forming an act called Bleachin’ was “a perfect vehicle” to move away from making predictable club records. Posing their resources with co-producer Richard Berg and arranger John Themen, they brought in Stephen Frank Salsbury, Verve sideman B.J. Cole, and Healy’s partner, former Spiritualized keyboardist Kat Radley, to figure out the new songs and three additional cuts. One of them, the new pop single “Money to Burn,” has already been tipped as the next U.K. single, set for a June 12 release.

Ascher's songs are published via EMI. "I think there’s a lot of pressure now in this day and age to write, compose, arrange, and then go on to do the rest of it. It’s a different environment," the artist says. "Often, the people who make the crap music have loads of energy to do the promotion. But the people who make the great music are still coming round from the start of it to find us!

After a year in the studio, Ashcroft is more than pleased with the results of the album, "I was really pleased with the music we made. We had a lot of fun."

STUDIES WITHOUT A BACKING BAND: Although I had six or seven of the songs, I was sort of making up as I went along at the beginning, he admit.

Calling on "Urb · Hanays" co-producer Chris Potter, former Verve drummer Pete Salsbury, Verve sideman B.J. Cole, and Ashcroft’s partner, former Spiritualized keyboardist Kat Radley, Ashcroft completed the new songs and wrote three additional cuts. One of them, the new pop single "Money to Burn," has already been tipped as the next U.K. single, set for a June 12 release. Ashcroft’s new album, "The Sound of Silence," is due in the U.K. on June 12. He also says that he has been working on a new solo album, "I wanted to do something different."

Said Healy, "I think we’ve done a great job. It’s a difficult time for the music industry, but we’ve managed to create something that we’re proud of."

The band’s debut album, "With Everybody," was released in the U.K. on June 12. The album features the singles "So, I Wanna Be" and "I Need You Now." The band’s next album, "The Look of Love," is due in the U.K. on October 1.
CONGRATULATIONS TO JOHN KENNEDY, LUCIAN GRAINGE
AND ALL AT UNIVERSAL MUSIC UK ON OCCUPYING
THE TOP 3 SPOTS IN THE UK SINGLES CHARTS

FROM DOUG MORRIS AND ALL AT THE UNIVERSAL MUSIC GROUP

UNIVERSAL MUSIC GROUP INC. 1755 BROADWAY, NEW YORK, NY 10019
Deftones Have High Hopes For Ambitious Third Maverick Album

BY BRIAN GARRITY

NEW YORK—After spending the past five years as a largely underground sensation, alternative/metal outfit the Deftones are learning a lesson in great expectations.

The Sacramento, Calif., quintet helped pioneer the aggressive, rhythmical rock movement most commonly associated with acts like Korn and Limp Bizkit. According to SoundScan, it has quietly sold over 1.2 million copies of its first two albums combined. This means that for the first time it will be operating under the weight of massive commercial, critical, and fan anticipation when it returns from a 2-1/2-year hiatus on June 20 with the Maverick Records release “White Pony.”

In fact, the pressure of high hopes followed the band into the studio and led to an ambitious expansion of its signature sound of dense, crunching guitars and demonic roars from front man Chino Moreno. This time out the Deftones—co-producing the album with longtime collaborator Terry Date—offered up a more melodie spin on their heavy approach, citing influences ranging from Fugazi and PJ Harvey to the Cure circa 1982’s “Pornography” and Tool. (Tool frontman Maynard James Keenan worked with the band in pre-production and is featured on the track “Passenger.”)

“When we started this record we didn’t so much even know what we wanted to do, but we knew what we didn’t want to do,” explains Moreno. “We didn’t want to make just another heavy record with just a senseless amount of aggressiveness to it. We wanted to make a record that was maybe a little bit harder to get into right away.”

But beyond the album title—which was in place before writing song one, reflecting both Moreno’s fascination with the 1983 film “The Outsiders” and the band’s excitement over the concept of a white galloping horse on the album cover—realizing that vision was another story. The band initially struggled to match its own ambitions for the record. While 1997’s “Around The Fur” was knocked out in four months, “White Pony” was in the works for more than a year.

“Knowing that this is an important record for us, and knowing that we were going to make an amazing record, everybody had their own ideas how we were going to do it,” Moreno said.

That led to some tension between guitarist Stephen Carpenter and Moreno over the album’s direction.

“I myself started to write more mellow and ambient stuff. And Steph, at the time, he was just writing these complete heavy metal songs. So we were like, ‘OK, we need a compromise here.’ And the compromise wasn’t happening right at first,” Moreno says.

Halfway through the recording process, the band finally found its direction when it wrote what would become the album’s first single, “Change (In A House Of Flies),” a moody and slightly sinister midtempo rocker with haunted feedback.

“We ended up being able to write all these songs that bridge everything together and is the essence of the Deftones—the dynamics from heavy to soft from quiet to loud, but not doing it so blatantly and being a little more articulate about it,” says Moreno.

With Maverick planning to ship around a half-million units of “White Pony” to retail—a number that Croshal says could increase based on early response—there will be a crossover appeal.

Certainly, retail is anticipating big things. “I expect the album to be one of the big rock albums of the summer,” says Bob Bell, senior rock buyer for Wherehouse Music, the 2,000-store chain based in Torrance, Calif. “The first two records sold really well over a long period of time, and that indicates to me when the new one comes out there is going to be a rush to catch up, so you get it all at once. The timing couldn’t be better, because that kind of music is bigger now than it’s ever been.”

Early response to the single has been extremely positive thus far. Not only were some modern rock stations reportedly lifting “Change” off of Napster to be first out with it, but a week ahead of its official radio add date of May 16, the single was the most-added track at active rock and alternative radio with over 60 stations picking up the song.

“To say this is the most airplay garnered by the Deftones would be putting it very mildly,” says Croshal.

Maverick has had point-of-purchase materials for the album at retail since early May, and the label has in-store setups booked for the album over the next three months. Album CDs will include enhanced features created by fan Mike Donk such as lyrics, band photos, live footage, and a Deftones game similar to “Pac-Man.” A limited-edition version of the CD with a bonus track and either red or black cover art (50,000 copies of each color) will also be sold.

Promotions for the record include an active Internet strategy—including as-yet unspecified downloads and/or digital media streams. An interactive “house of flies” held on June 1 allowed fans to log on to the Deftones Web site, watch a party attended by the band and fans, and hear tracks from the new album. Selected contest winners also received Web cams to host their own parties that could be viewed by live attendees at the Deftones’ party.

“It’s sort of like what ABC News did with the millennium thing,” says Croshal.

The band is also releasing an eight-minute conceptual science fiction short film—which will double as its electronic press kit—to television and video outlets and art house theaters as well as to media, retail, and lifestyle accounts. In addition, a video for “Change,” to be directed by Liz Friedlander, is in the works, and television commercials promoting the new album will begin airing two weeks ahead of the release.

A song from the album will be featured on “MTV Sports Skateboarding,” a skateboard video game set for release in September.

The band, which is managed and booked by Warner Entser Management, will be touring Sunday (4) through June 17 in Europe before kicking off a two-week club tour in the U.S. to coincide with the album’s release. The band will also do as many as six in-store appearances during the week of release with stops in New York; Philadelphia; Washington, D.C.; Boston; and possibly Detroit.
HAVE YOU EVER?

Tuned to D? Belted it out? Lost it? Sung for your dinner?

Been in a band? Written a song? Sung off key and didn’t care?

Toured the country in a van? Banged a drum? YOU WILL.

There are songs to be sung. Rhythms to be felt. Talents to be discovered.

All by you, and all within the wild, colorful shell of Experience Music Project. Because this amazing, unprecedented celebration of American Popular music was created not only so you could discover music

by famous artists, but so you could discover music within yourself.

EXPERIENCE MUSIC PROJECT

OPENING AT SEATTLE CENTER 6.23.00
emplive.com

www.americanradiohistory.com
Dianne Reeves Gets ‘In The Moment’ For 1st U.S. Live Album On Blue Note

BY DAVID NATHAN
LOS ANGELES—Given the critical acclaim and ever-growing loyal audience she’s built for her performances over the past 15 years as a recording artist, it’s notable that Dianne Reeves has only just made her first live album in the U.S.

“For a while, I’ve had people tell me, ‘We have your records, but you’re something else when you perform.’ I know there’s some magic that happens in live performance,” says Reeves. “There’s spontaneity [and] intuition, and since I’ve spent most of my life performing, this seemed like an opportune time to capture that energy on record.”

Reeves cut one previous live set, in 1986 in Paris (“Live At The New Morning”), but it was only released in France. Her seventh album for Blue Note, “In The Moment (Live In Concert),” is due July 18, with a simultaneous international release. Cut at SIR Sound Stage 1 in Los Angeles in late January, the 11-track set was helmed by her husband, George Duke, who has worked with her on four of her previous albums, including ’98’s “Bridges.”

In an interview, Duke notes, “George does whatever is necessary to allow the artist to be free to be themselves.”

Reeves reprises a number of cuts from her last album (including two tunes she co-wrote, “Testify” and “Mista”); revisits two pieces from 1991’s “1 Remember” album; introduces two new songs (“The First Five Chapters,” based on a poem by Toni Nelson, and Antonio Carlos Jobim’s “Triste”); and includes an eight-minute-plus version of “The Best Times,” which references her 1985 classic “Better Days.”

With a recording career that continues to build with each new release, Reeves seems assured of a warm reception at retail.

“Dianne did an in-store performance for us last year,” says Doug Davis, head buyer for music and video software at New York-based J&R Music World. “I couldn’t get over how good she was live. Her sales have been extraordinary, and her older catalog albums are among our best-selling jazz titles. ‘Bridges’ did even better than its predecessor (‘That Day’), and she has a large fan base. I think the new live album will keep the momentum going.”

Reeves is considered a staple artist at jazz and jazz-gun stations, and her latest album elicits much praise from Bobby Jackson, music director at WCOP Cleveland. “It’s amazing that it’s taken this long for her to have a live recording. Her albums are always pretty big for us, and this new record is very user-friendly. It captures the essence of who she is: She doesn’t just deliver material—Dianne communicates with her audience.”

Blue Note plans to take full advantage of Reeves’ full scheduling, which includes a week of key festival dates starting in June and running through August. A video of the January recording will be used initially for promotional purposes. An advance copy of the CD was circulated May 9 to a 3,000-strong list of press, retail, and radio names.

“We have a strong visual display for this album with the video, which will go to our entire press list and to retailers for in-store viewing,” says Tom Evered, Blue Note GM/senior VP. “Dianne’s audience has become so broad. She has tremendous drawing power as a live performer, and her catalog sells ongoingly. With upcoming dates like the Playboy Jazz Festival [Los Angeles, June 17], the JVC Festival in New York [June 24], the Essence Music Festival [New Orleans, July 2], and the Newport Jazz Festival [Aug. 12], we feel like everything is coming together for this album.”

For Reeves, making a live album was like putting it all together on the line, on the edge. We could have had a two-CD set from the recording we did.

There’s just so much I want to say. More than anything, I wanted my spirit to be captured.”

Known for her wide-ranging choice of material—such as the traditional “Morning Has Broken” (a hit for Cat Stevens in 1972), Leonard Cohen’s chestnut “Suzanne,” and “Afro Blue,” the famed composition by Mongo Santamaria and Oliver Nelson—Reeves approached the recording with typical zest.

“I wanted the songs to be just the way they are when we perform. For instance, I recorded [the Cole Porter standard] ‘Love For Sale’ before, but I never did it like we did this night for the new album.” It took on a whole different character,” she says, noting the strong Latin and Afro-Cuban percussive feel of the track.

Reeves utilized her touring band (Omaro Ruiz, piano, synthesizers; Reginae Vale, bass; Rosee Bryant, drums; Romero Lubambo, guitar; and 10-year member Munyungo Jackson, percussion) on “In The Moment.”

“They have wonderful personalities, and they truly contribute to the music,” she says. “I’d say what we do is very earthy, and we don’t do any one particular kind of music.”

Reeves is managed by Michael Dav- enport of the Merlin Co. and represented by booking agent the International Music Group and publisher the Lippin Group. She’s an ASCAP writer through Wild Honey Publishing.

Reeves is typically philosophical when asked about having the kind of music career that is spotted by other female vocalists with a strong jazz audience. “Sure, I think about having a commercial breakthrough, but I figure I’ll get mine when it’s time. Right now, I feel fertile as a recording artist and performer, that I have a solid career and that people are still discovering me and my music.”

Reeves is due to begin recording her next Blue Note project—a tribute to Sarah Vaughan (one of her prime influences) with a full orchestra—in September after completing a number of dates in Europe.

Reeves drew media attention when she canceled her June 3 concert at the Charleston, S.C.-based Spoleto Festival in protest of that state’s display of the Confederate flag. She says, “Although I looked forward to participating, I have decided to cancel my performance until the circumstances evolve into a satisfactory resolution.”

The Spoleto Festival has not commented but says the Marcus Roberts Trio will perform in her place.

---

Artists & Music

Mozart: Broadway.

You’re never far from exceptionally good company.

From Lincoln Center to the Met, when you stay with us, we’ll keep you close to the best things in Manhattan.

Including fine dining at our Conservatory Restaurant & Café.
Happy Hour 5 p.m.-7 p.m.
$190 Single  $210 Double  $260 Suites

For reservations, call 800-223-4164.

THE MAYFLOWER HOTEL
ON THE PARK • NEW YORK
15 Central Park West at 66 Street, New York, NY 10023 212-265-0960
www.mayflowerhotel.com

---

Music Video Production
35mm & 70mm
All Budgets
Platinum Films
718.434.5319

---

Billboard Directories
The Definitive Source for Industry Information

INTERNATIONAL BUYER’S GUIDE: jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. $445

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent, lists U.S. and international, talent, booking agencies, facilities, services and products. $115

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and mainstream operations across the USA. $185

INTERNATIONAL TAPE/DISC DIRECTORY: The essential source for information in the manufacturing areas of the music and video business. Lists over 3000 professional services and suppliers. $90

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and media syndicate. Includes a discography of top 125 markets. $105


To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Add $5 per directory for shipping ($14 for international order). Add sales tax in NY, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales final, no returns.

NEW! Billboard Digital Directories...Buy the print directories together with our new online service and receive 25% off. Call 800-449-1402 or visit www.billboard.com/directories for a free online demo.

---

www.billboard.com
www.americanradiohistory.com
“Nobody but a few geeks will download music from the web.”

— ONE-TIME MUSIC EXECUTIVE
Cassettes Get Life Support

(Continued from page 1)

In $1.04 million, of which $257,000 was gross profit; cassettes sold were 2,100 units, bringing in $19,000, of which $7,000 was gross profit; and vinyl sold 2,700 units, ringing up $25,000, of which $11,000 was gross profit.

"We sold more vinyl and made more money on it," he says.

Odete reports that some labels are starting to withhold cassette releases, depending on the genre. Others, he says, are considering cutting the cassette format shortly after street date, similar to the way that many labels cut out commercial singles.

One senior label executive acknowledges that he is employing the tactic of withholding the cassette format on certain new releases. According to SoundScan data that the executive quoted on format sales by genre, so far this year the CD is 96% of jazz sales, 95% of classical sales, 94% of alternative sales, and 33% of new age sales.

Today, before, since classical and jazz rarely come out in cassette, he thinks it is prudent not to release alternative rock titles—which until recently have generally been released on cassette—in the format.

Indeed, Tom Carrabba, senior VP of MCA, cites another genre where the format has clearly been killed with the cassette available.

"While we mainly make both [formats] available for albums, we have a couple of elements that we release on the cassette that we did not have the cassette," he reports.

Ron Phillips, senior VP of purchasing at Warner, Calif-based Valley Phillips, says he has kind of a twoway battle going on at Warner.

"We are closely furnishing information to our sales guys so they can work closely with retailers to make sure that we have the right [format] mix on initial shipments," he says.

Another distribution executive from another major label says he is converting cassettes on a one-way basis, but he is afraid that would kill the cassette. Music retailers say they de-

"We want to maximize and maintain the cassette business that there is as long as possible" - DANNY YARBROUGH

The Los Angeles Times reported, according to Purely Entertainment, says that while the chain has done its best to hold on to the cassette by including the format in the chain's advertising, "they don't hold very long.

Often, after the chain sells out its initial cassette order, by the time a title goes back in stock, demand is no longer there. So the chain is much more careful on how it roders cassettes, Gaines says.

Sony's Yarbrough says that offering one-shot buy-ins isn't the way to cut back on returns. He says that in Sony's experience, "it is not the returners that get you into trouble; it is the retailers who go out the door with.

Consequently, says he, "we are closely furnishing information to our [sales] guys so they can work closely with retailers to make sure the right [format] mix on initial shipments."

Another distribution executive from another major label says he is converting cassettes on a one-way basis, but he is afraid that would kill the cassette. Music retailers say they de-

"We want to maximize and maintain the cassette business that there is as long as possible" - DANNY YARBROUGH

"We want to maximize and maintain the cassette business that there is as long as possible."

DANNY YARBROUGH

Larry Gaines, COO at Whereby

Cassettes are just as relevant in the retail world as CDs, and the format is still worth fighting for. "We're in the business of making money," says Gaines. "Every dollar counts, and we can't afford to lose money on our cassettes."

But the cassettes are not going to go away anytime soon. "Our retailers are still doing very well with the format," says Gaines. "We're going to continue to support the format, because it's still a very important part of our business."
You got a band. Or maybe just a guitar and a dream. You've played for your mom. You've played in dive bars. Hell, you'd play a junior prom if they let you rock. You know every lyric played on top ten radio from the last fifteen years but you can't remember the state capitols. You've got the hair, the tattoo, the attitude, the talent and the desire. You know you're destined for greatness... destined to be huge. You just need a little exposure.

So, make a video, any video, of you and your music. We'll play it. On national TV. No strings attached. Just your music, your video, your chance to be a star. (Hi mom!).

*For complete details, check out IMNTV.com or call 1888 211 5800.


Artists & Music

ASHCROFT

(Continued from page 18)

finished product, and he is looking forward to ending a lengthy hiatus from live performance. "I certainly think if somebody played me this before I started, I'd be happy," he says of the album, which augments the soulful pop/rock blend he pursued in the Verve, with lush orchestration and some of the catchiest melodies he has ever penned.

Highlights include the edgy, bass-driven "New York," the uncharacteristically upbeat "C'Mon People (We're Making It Now)," and the atmospheric "I Get My Beat," and the stirring "Brave New World," which seems to chronicle Ashcroft's battles with everything from writer's block to the Verve's dissolution.

Virgin co-president Ray Cooper sees enormous potential for "Alone With Everybody." "As the main focus of the Verve, Richard was a huge media star across all formats in the U.K.," Cooper says. "Over here, a lot of people bought Bittersweet Symphony without knowing exactly who The Verve were. In America, we'll be putting the focus on Richard as a solo artist, but we will work the fact that his history in America has proven he can sell records here.

Cooper, who describes the album as "tremendously beautiful," says "Alone With Everybody" is a world-wide priority for the label. In addition to the U.S. release, Virgin has serviced the song for "A Song For The Lovers" to MTV and VH1. In the latter, which Ashcroft will host an hour of programming later this spring.

At retail, Virgin has reissued a couple of classics among the Verve's back catalog. Also, the label will sticker "Alone With Everybody" to "clearly identify Ashcroft as a former member of the Verve," according to Phil Fox, Virgin director of marketing.

Ashcroft's official Web site (www.ascroft.com) will become a prominent part of the Virgin Web site (www.virginrecords.com) and will be bolstered with links to interviews and sound samples from the album. Like that, you can't deny it. It's pure and that's what it's all about.

ONE OF THE MORE heartbreaking parts about being a music jour- nell over the past couple of years has been watching gifted artists fall prey to the impending consolidation of our industry. We have a box filled with fine recordings that may never reach the public as a result of major distributors falling and periodic reduction of rosters at larger labels. One of the albums that we simply refuse to give up on is an undeniable star-in-waiting, Suzanne Palmer.

Her name should be familiar to dance music enthusiasts, given her hit as a featured vocalist on successful recordings by Club 69 and the Absolute. After several years of laboring in the shadow of various head- strong producers and DJs, she was finally about to shine on her own cre- ative merits when the MCA-distributed Twisted America Records signed her to a solo deal. Shortly after completing 14 songs with Viennese pro- ducers Martin Geller and Werner Stranka for an album, Twisted folded, leaving Palmer with MCA. An amicable split with MCA has left Palmer unsigned and armed with a sterling, commercially viable album to show.

Available for licensing in the U.S. and Europe, the album is empow- ered with multi-format potential, thanks to cuts like "One For Me" with its pop/R&B shuffle, and the stately power ballad "If I Had To Do It Again." Palmer is particularly proud of the song, "I'll Be the Last To Leave," which she describes as "a little 'Eye Of A Broken Child,'" as well as "Good, Good Loving," where-in she vamps with an intensity that would make Chaka Khan proud. And, of course, there's ample disco fodder; most notably the rousing "Stand Up." The songs (most of which were written by the artist) add up to a merely very appetizing first course. In all, we have so many genres of music that have influenced me and become a part of my style. (This album) showcases different sides of my singing and writing.

After riding some of the battle scars of her past few years of struggling for a place of prominence in the industry, Palmer says that "sometimes in this business, originality and uniqueness are qualities that can work against you, rather than for you." But she says she refuses to give up. In addition to shopping her album, the Chicago-based singer has reunited with Absolute producers Mark Picchiotti and Craig Snider for a single due this summer. She's also writing new material with Phil van de Werken (aka "Phuzz"), a Minneapolis-based writer/producer.

Regardless of the ultimate direction, we're willing to bet the money she's got that a talent like hers should not—and will not—be ignored.

For more information, call Jeffrey Thomas at 732-276-4907, or E-mail him at JRtalpe@AOL.com.

IT'S NOT EASY to stand apart from the pack of rockers gaming for a label deal, especially if you're an artist who is not inclined to indulge in trendy sounds or gimmicks. To that end, the fact that Steve Singh rises above the glut of guitar-slinging belters is proof that he has a gift that will not be denied.

The New York-rooted artist has assembled "I Turned It On," a collection of songs that are rooted in pure-pop melodies, richly detailed lyrics, and the kind of hooks that hits are made of. Singh's material gets its color from a performance style that is, by turns, edgily quirky and wholly accessible.

Singh, who is currently playing clubs along the East Coast, says that the project started out as an "over-the-wall" public effort. However, it was eventually tuned down to the bare essentials after he "just flat out ran out of money." It was a smart move that forces the songs to stand on their own tight constructions.

"I think these songs are great, and my job is to get the best per- formance and the best sounds possible—which, in my opinion, are vintage—to tape," he says. "I look forward to working with a great pro- ducer one day to take my songs in a different direction and add their own cosmes.

For additional details, contact David Bason at 917-405-3728.
MUSIC ONLINE

Will It Find Its Rhythm?

As new distribution technologies threaten to erode the music industry's core revenue models, new product categories, payment options, and programming models are creating a wealth of possibilities. Jupiter Communications, the worldwide authority on Internet commerce, offers extensive coverage of the online music industry. Jupiter's Music Research focuses on the opportunities and pitfalls that the music industry faces as it moves online. This service evaluates new technologies and trends and identifies best-of-breed business models for established players and start-ups involved in music on the Web. In addition to written analysis about the music industry, Jupiter hosts Plug.In: The Jupiter Online Music Forum. Now in its fifth year, Plug.In has become the preeminent gathering of the music industry elite. This two-day event attracts top-level executives both as speakers and attendees to discuss topics such as record label strategies, digital distribution, music-oriented online content, intellectual property, and more. The following overview is a sampling of analysis from Jupiter's Music Research.

BURN BABY BURN

The old-school adage—give consumers what they want—doesn't translate when it comes to online music. No one seems to know what consumers want. With music labels placing "for sale" signs on their digital catalogs, insecurity hovers over the business. Downloading music has to prove itself as a valuable marketing tool, but will it develop into a viable business?

A recent Jupiter Consumer Survey asked respondents what two factors would most influence their decision to buy songs or albums in digital format; 56 percent of respondents said that price is the most important factor in purchasing digital musical downloads, specifically a price advantage over traditional music purchases. But how low is low? Would consumers who are accustomed to free downloads really be willing to pay Sony's proposed price of $3.50 per song?

Thirty-seven percent of respondents said they want the ability to listen to downloaded music in a compact disc format. They want to burn their downloads onto a disk that would play in a home stereo system. Only 12 percent said that ownership of a digital playback device like the Diamond Rio is a key factor when deciding to purchase digitally formatted music.

Another recent Jupiter Consumer Survey asked online households about their listening habits and attitudes toward direct digital playback devices. Nearly 55 percent of respondents said they don't regularly (or ever) listen to music online. Of online consumers, 40 percent said they have no interest in owning a direct digital playback device, and 45 percent indicate they don't understand the device. Only 13 percent said they had any positive purchase intent, including 10 percent who identified the ability to swap memory cards as a requirement of any digital device. Yet the cost of such memory cards remains prohibitively expensive, adding over 50 percent to the cost of digital playback.

Jupiter's analysis of these market trends finds that despite the appeal of portable MP3 players, these sleek units have yet to evolve into consumer-friendly technology. Players can only hold a limited amount of music and the cost of flash memory is unlikely to drop anytime soon. The success of digital downloads is tied to the popularization of CD writing technology. CD writers will prove more influential than media-less playback devices because they provide a means for transporting downloads to stereo equipment.

Over 19 million US consumers will have access to CD writers (roughly four times the expected base for digital playback users) by 2003. The power to burn CDs will also affect consumers' craving for high-quality sound. Burning MP3s onto a CD for playback demonstrates the imperfections of this seven-year-old compression technology. Despite its riveting hold on the media and the recording industry, MP3 is simply not yet a mainstream consumer technology. With its limited dynamic range and technological shortcomings, MP3 may become the Betamax of online music—a format that awakens consumers' perception, provokes litigation and legislation, and is ultimately abandoned for other technologies.

This ratcheting up of hardware writers and improved sound compression also benefits the downloading business because music labels, using newer encryption technology, can offer higher quality downloads than what is available free of charge in the MP3 format. The business of downloading will emerge as even more appealing in coming years as a growing range of hardware options such as digital car-stereo systems, disk-drive-based home stereo components, and even CD and DVD players that read downloaded files become available.

Jupiter forecasts that digital downloads will generate revenue but only when the price tag is attractive, the sound quality is improved, and CD-writing and other enabling hardware is popularized. Rio-like, media-less playback devices may garner media attention but the success of downloads depends on giving consumers what they want—the ability to store downloads on a disk.
"Labels and artists should take a cue from Napster's success by releasing more comprehensive catalogs of music online in addition to moving toward more flexible distribution and payment models."

**COMMUNITY AND THE LESSON OF NAPSTER**

Consumers going through their neighbors' compact disc collection, and selecting a song they want, making a perfect copy, and leaving the door open for the next music fan is what Napster—a nineties' technology (MP3s) wrapped in a sixties' ethic (community-based sharing)—is all about. Just when the music industry thought it was safe to go online comes the most unnerving business model of all: free music, unlimited redistribution, and no central repository for the songs.

Whether or not Napster survives the slew of legal arrows in its back, it serves as a signpost for online music distribution. With minimal marketing and an imperfect technology, Napster has generated the type of traffic that other online music sites envy: 50 million music files; 10 million registered users; one-half million users logged on at any one time; and 3.5 million users logging on once a day. In terms of online music distribution, Napster has outpaced any other music site. Most remarkably, Napster has no centralized storage space for its music—just 10 million subscribers willing to open their hard disks to community members.

The problem? Musicians and copyright holders don't get paid at this virtual swap meet. And neither does Napster, because there are no membership fees and the software is free. But users do provide one valuable commodity—data, both demographic (name, address, age) and behavioral (who is swapping with whom). This need-to-know information has powerful potential because it allows a label or artist to customize content and direct sales—for example, pushing artists' tour dates to users based on geography and swapping history.

Music labels are unfamiliar with this data-collection mind-set, but the more the industry understands its audience, the more the labels and the industry as a whole stand to profit from businesses that are tangential to the development of their artists. Consumers understand the value of their personal data, and music sites that allow consumers to broker their data in exchange for access to services and content will thrive. For example, a Napster like site could offer consumers a variety of pricing options for downloads that includes different balances between cash and data. Such functionality can also be integrated more deeply into browser software.

In a post-Napster world, expect to see other music sites attempting to woo and profit from a virtual community of fans. To do so, a site must incorporate the same basic features—multiple genres, large selection, and free downloads. Sites can add value by providing virus protection, album art, exclusive access to artist information or artist chat rooms, and guaranteed availability of new songs.

Adapting to Napster, not fighting it, is the only way out of this conundrum for music sites. Whether Napster stumbles or is dragged down, the concept of a digital swap meet is here to stay, and Napster's progeny, Gnutella et al., are waiting in the wings.

A regulated user-to-user community can engender trust from labels, retailers and potential advertisers. The key to utilizing the community-share model is to move away from charging fees to download individual songs and toward more flexible distribution and payment models, and to emphasize the use of consumer data and the sale of non-downloadable retail offerings.

**THE SHIELD OR THE SWORD? WHICH ANTI-PIRACY TOOL IS APPROPRIATE?**

There's a saying in the retail music business, "Shipped gold, returned platinum." That translates for digital as well: "Downloaded gold, pirated platinum." Making money is tough enough for those entering the business of digital downloads, but losing money to piracy is an equally important concern.

Jupiter's interviews with music industry executives tracked an evolution in attitude toward digital music. What was previously perceived as an unqualified threat now presents a market opportunity that they must tightly control. That's a hopeful sign because the industry's visible approach to piracy — litigation against popular music portals—is a short-term fix and one that can never replace a successful marketing strategy. Legislation also has limited effect. Neither the Digital Millennium Copyright Act of 1998 that prohibits the removal of anti-copying devices, nor the Audio Home Recording Act of 1992, which was ineffective in removing the Rio player from the marketplace, can overcome the technological and psychological barriers to enforcement. The media attention and the presence of so many unprotected music files has already created the impression that unauthorized use is legitimate.

Typically, proactive approaches to online rights protection and apportionment—collectively known as Digital Rights Management (DRM)—consist of a combination of core technologies and features. The music industry has embraced
both encryption technology and watermarking to control piracy. Encryption technology scrambles a digital file so that consumers can only access it with specially designed decryption software. Watermarking imprints an identifier into a song file—in some cases into the notes themselves. It is similar to a tracking device, planted in a song during the mastering process, and used as a helpful tool against piracy. These protective systems work in tandem with digital tollbooths that companies such as Reciprocal and InterTrust run to manage rights, grant playback permission, and collect and distribute royalties governing playback permission and handling royalties.

A more appropriate approach to digital rights is to shield digital downloads through the use of copyright protection schemes. Record companies, music distributors, and technology vendors united in 1999 to establish the Secure Digital Music Initiative (SDMI) which is intended to establish protection standards for online music. The organization has arrived at one specification—consumers may only copy SDMI-standard sound files three times—while additional requirements have been vague and slow to emerge. The recording industry has made one important concession, abandoning plans to require that players block unsecured MP3 files. A consumer who buys a new SDMI-compliant portable player can continue to listen to pirated MP3s.

The reality is that all encryption is vulnerable to attack, and music labels must learn to live with some degree of insecurity. Most consumers will abide by the law if minimal protections are in place. However, any effort to regulate digital distribution too tightly will only dampen the growth of a legitimate market without wiping out digital piracy. Protecting digital music requires accommodating a degree of piracy in order to permit the growth of a larger overall market. What constitutes too much protection? Jupiter warns against the following:

- Encryption tweaks that require ongoing user upgrades;
- Permission systems that narrowly limit where and how a consumer can play digital music or that require consumers to manage rights for different devices and personal computers;
- Schemes that forbid conversion from other formats to MP3, for playback in older devices, and
- Any efforts to seal off a digital audio channel inside the PC, which raises hardware and software compatibility issues.

Jupiter advises against reworking the operating system and decrypting sound cards. In general, the best defense against digital piracy consist of pricing and marketing, which makes a legitimate purchase a more attractive alternative. In other words, consumers must regard the value for legitimate downloads as greater than that for pirated songs.

SHOP TILL YOU DROP
THE DEATH OF PURE-PLAY RETAILERS

Selling recorded music online is not that tricky. The hard part is making a profit. In the early days, Music Boulevard, CDnow, and CD Universe diked it out using traditional retail tactics—drive customers to a site with ads and promotional discounts, fill their cart, and proceed to checkout. To supplement thin margins and substantial start-up costs, early online retail players took a page from the Amazon.com model and offered affiliate programs. Suddenly, any music fan with a Web site could direct click-through traffic to a retailer and get a slice of the 15 percent margin resulting from sales. These early retailers survived on affiliate networks and their willingness to drop prices to woo consumers.

But alas, that was all back in the day... before consumers demanded a sophisticated retail environment, before labels opened online stores, and before independent distributors allowed media sites to become merchants of record. Pure-play online music stores have either evolved or dissolved as the links in the distribution chain disappear. Labels, distributors, and artists are all embarking on retail endeavors, and the result is a level retail playing field on which no single player has dominated its online space in the way that MTV has dominated music programming on TV. With so many sellers vying for dollars, however, the pure-play music retailer is probably headed for dot-com extinction.

A TALE OF TWO RETAILERS

The two largest online music retailers, CDnow and Amazon.com, have responded to this by expanding in opposite directions. Amazon.com expanded horizontally, adding a broad selection of higher-margin products to its initial inventory of books; consumer electronics, software and hardware—all easily sold online and more profitable—followed music onto Amazon.com’s virtual shelves. Amazon.com, as a first-mover, understood that consumers who are comfortable buying inexpensive commodity goods from the retailer would graduate to higher-margin purchases.

CDnow, on the other hand, expanded vertically, deepening its expertise in the music market. In 1999, CDnow acquired N2K, proprietor of Music Boulevard, which was until then its largest competitor site. The acquisition served two functions for CDnow: it established the company’s dominance in the music retail market through massive customer acquisition, and it added genre expertise and music-related content to its site. With the addition of Music Boulevard, CDnow gained for its core retail business music industry and artist news, detailed reviews, and recommendations. At the same time, CDnow widened its web of affiliate partnerships.

Had CDnow’s proposed merger with Columbia House transpired, CDnow would have gained access to Columbia House’s fulfillment infrastructure—allowing it to better compete with Valley and Alliance for media relationships—and access to exclusive artist-branded content. CDnow will have to seek out other partnerships with an eye toward further vertically integrating the site and moving deeper into the media space. Options include partnering with an off-line retailer to capture the distribution channel, or integrating with a media entity to build its genre expertise and content.

Two Routes to Music Retail Expansion

While Amazon.com has introduced a broader product range, CDnow must strive for vertical integration.
DISTRIBUTORS

More! More! More! Online music consumers want more than physical product. They demand 30-second snippets of every song recorded, album artwork, artist discography and bios, and links to related recordings. Independent music distributors were quick to realize that they could earn revenue by supplying the physical product in addition to supplying additional content and the sale-driving utilities to online retailers. To that end, distributors merged with or purchased companies that supplied content or managed data. For example, Alliance purchased All Music Guide, providers of artist and album data, and a kiosk-based distribution company, Digital on Demand. Valley Media merged with Amplified.com, which boasts a 200,000 song digital catalog, and inked deals with Loudeye, providers of digital tracks for online and off-line radio; and Muze, suppliers of artist and album info. For Alliance and Valley, each still makes money in its core business—physical distribution of recorded music. But these distributors can also see the future as makeover experts, capable of converting any music site into a one-stop retail source.

MARKETING & MEDIA
IT’S ALL IN THE DATA

Traditionally, consumers read about music in Rolling Stone and purchase their music at Tower Records. The Internet merges these two experiences so that both activities—entertainment and commerce—occur in one place.

Consumers now demand content from their retail sites and retail from their content sites. With media and retail merged, how is a music site expected to distinguish itself and more important, how should it expect to generate revenue—from sales, direct marketing, or advertising?

According to online music executives, the answer is “all of the above.” The top three sources of revenue for most online music sites are advertising, retail, and direct marketing. Within the next five years, most music executives believe that direct marketing—that is, use of consumer data to generate sales—will move from number three to number one. This emphasis on consumer data has profound implications for both online media and retail sites.

The increasing value of data acquisition means that affiliate relationships—getting a cut of the sales from directed traffic—are data-worthy for media companies because retailers, and not music sites, collect this information. Instead, the most relevant route for a media site may be to stop working as a commissioned affiliate and to start owning the shop. The task has become easier in the past year. Distributors such as Valley and Alliance offer both product and content, and service providers such as iVendor and Escalate can provide outsourced transactional and customer service functions.

The elimination of the retailer allows media sites to grab the data as well as the 15 percent sales margin rather than settling for five percent to 10 percent of an affiliate sale. Media sites preparing for an IPO, or those already on a public market will also benefit from having retail revenues on its balance sheet. From a revenue perspective, the investment community views 100 percent of a sale more favorably than it does a five percent affiliate fee.

The downside? Media sites will compete with their most important advertisers: retailers. But since every successful media site can engage in retail, a defection of advertisers may prove unlikely. In summary, selling direct outweighs the convenience of linking to a pure-play retailer and provides valuable consumer data.

LABELS

Music labels like to get paid, but they’re not used to collecting money from consumers directly. This may become a formidable hurdle for labels moving into the online retail environment. Early label stores vanished because they were limited to a label’s core product line, and consumers preferred the wide selection and variety of genres available through independent retailers. Even collaborative ventures such as BMG and Universal’s Getmusic.com found it difficult to match the breadth and value of a CDnow or Amazon.com.

In order to survive as retailers, labels must create broader alliances and make creative investments with other labels or distributors. Labels must realize that alliances with others may require marketing compromises such as sharing consumer data. Another problem is perception—a label may grow wary of selling through another label-owned retailer, fearing that the retailer is promoting its own artists. To avoid some of these problems, labels are collectively investing in ventures such as ArtistDirect and AlbumDirect and the music search engine, Listen.com. These neutral collectives offer a wide range of retail products, including imports, videos, and merchandise.

THE FINAL PLAYBACK

The analog rules don’t work in a digital world. Clumsy attempts to force online technology into the old paradigm, either through litigation, legislation, or distribution are so far unsuccessful. The changing landscape of the online music industry requires some tolerance of piracy and the adoption of new revenue mixes, including a combination of product sales with data collection. The key for those offering downloadable music is effective DRM technology coupled with enabling technology. New innovations in music product—such as subscription models—will require all links in the distribution chain to re-think their roles and revenue models.

Jupiter Communications, (NASDAQ: JPTR) the worldwide authority on Internet commerce, provides strategic analysis and insight to give businesses a competitive advantage in a complex and rapidly changing Internet economy. Jupiter provides its business-to-business and business-to-consumer clients with comprehensive views of industry trends, accurate forecasts and today’s best practices, all backed by proprietary data. Jupiter’s research and advisory services, offered on a continuous subscription basis, provide written analysis, supportive data and access to expert analysts.

Jupiter Content & Programming, Music, and Web Technology Analysts

David Card
Mark Mooradian
Billy Pidgeon
Aram Sinnreich

For additional information about Jupiter Research, or about Plug.In: The Jupiter Online Music Forum, call (800)481-1212 x6177 or (212)780-6060 x6177, or email kmale:jup2000@jup.com.

www.americanradiohistory.com
Steve Earle Returns To Mass-Appeal Rock With E-Squared’s ‘Transcendental Blues’

BY JIM BESSMAN
NEW YORK—Fresh from last year’s Grammy-nominated venture into bluegrass with his E-Squared Records set “The Mountain,” Steve Earle returns to the roots/rock genre with an album that’s already drawing positive critical comparisons to his classic 1988 album, “Copperhead Road.”

But “Transcendental Blues”—which E-Squared, via Artemis Records, will issue on June 20—is not without links to its acclaimed predecessor, which Earle recorded with the Del McCoury Band.

“The Mountain” was definitely a side trip in some ways, but there’s a bluegrass song on this album (“Until The Day I Die”) that was written for Del, which I cut with Tim O’Brien & the Bluegrass Dukes,” Earle says. “I’m a songwriter, and I write all kinds of different songs—and I reserve the right to be expansive.”

Earle likens “Transcendental Blues” to his 1996 set “I Feel Alright” and 1997’s “El Corazon” in that “it’s all over the place.”

He adds, “It’s about change, and how much I’ve changed and how much I keep changing—which I absolutely have to do on a daily basis to stay alive. It’s a recovery thing.”

Earle, who spends a lot of time “chillin’” in Galway, Ireland, cut two songs, “Steve’s Last Rumble” and “The Galway Girl,” in Dublin with accordionist Sharron Shannon and her band.

“She’s the real deal and one of the few instrumental artists I’ve run across that’s a star,” says Earle.

Other guest artists include his sister, Stacey Earle, with whom he duets on “When I Fall”; brother Patrick Earle on drums; his “twangtrust” production partner Ray Kennedy on bass; and organist Benmont Tench.

The album has been serviced to triple-A and rock radio, and Artemis president Danny Goldberg says that there are rock stations picking up on it that haven’t played a Steve Earle album since “Copperhead Road.”

“This is the first mass-appeal record he’s made since he’s been healthy and focused,” says Goldberg, alluding to Earle’s past substance abuse problems. “This is a superstar to us—a big priority for the summer. He was the first artist I called when I started the company, and one of the few artists, like Bonnie Raitt, whose ‘second career’ can be bigger than the first.”

Earle has long been a cult artist and critics’ favorite, Goldberg adds, “for but the first time he has all these elements in place: a good manager in Dan Gilliss, great health, and a highly focused and disciplined personal agenda. ‘The Mountain’ was a pure bluegrass record and released with a two-person staff at E-Squared direct to ADA [Alternative Distribution Alliance], and it still sold over 100,000 [copies].

“He has an incredibly loyal fan base that follows him everywhere,” Goldberg says. “On top of this, he’s made a rock record with mass appeal as opposed to a genre record, which [was] a masterpiece artistically [but] had less [commercial] appeal.”

Earle, who now self-publishes through Saratoga Music (ASCAP), is booked by Monterey Peninsula. Following an European festival run in May, he kicks off “Transcendental Blues” with a performance on “Late Night With David Letterman” on the release date. He tours the Southeast U.S. in July and August, then goes back to Europe until October, when he returns to tour the rest of the U.S.

Goldberg reports that Earle’s participation at a recent event hosted by The New Yorker “underlies the high esteem” in which he’s held by prominent press outlets. “We anticipate coverage by at least a half-dozen major national magazines that often ignore music altogether, because of the tremendous interest in Steve.”

Artemis, which is distributed by RED domestically and Sony elsewhere and is releasing “Transcendental Blues” simultaneously worldwide, offered free downloads of the title track to subscribers of Myplay. The track was also “Track of the Day” at the Kioport site last month and will be featured, along with the track “I Can Wait,” in a pre-release download promotion with Amazon. The latter cut has also been featured at VH1.com.

Five various value-added promotions are set now for Wherehouse, the Coalition of Independent Music Stores, Best Buy, Trans World, and Borders stores. These involve CD giveaways with the purchase of “Transcendental Blues” of an E-Squared sampler, bonus live tracks by Earle, covers of Earle songs by other E-Squared artists, or live tracks by Earle songs by other E-Squared artists, or live tracks by Earle, covers of Earle songs by other E-Squared artists, or live tracks by E-Squared artists or live tracks by E-Squared artists or live tracks by E-Squared artists or live tracks by E-Squared artists.

The attention and focus that Artemis brings to his project should really benefit the album,” says Bob Bell, senior rock buyer for the Wherehouse Music chain.

Adds Bell, “As much as I’ve loved the different types of projects he’s done like the bluegrass record, I think he’s at his best when he’s making straight-ahead rock’n’roll records like ‘Copperhead Road’ or ‘I Feel Alright’—which is why I really love this project.”
almost any CD in creation, as opposed to those that a select group of distributors place in stores. Plus, technology allows many artists to bypass the record labels, creating and selling music on their own."

Also on tap are discussion panels, creating commercially viable music without artistic compromise, the challenges of promoting success without the Internet is ideal for jazz distribution. "The Internet is perhaps the best way to reach young consumers," he says. "It is clear that the high school and college-age kids are very attuned to the Internet, and they are very open-minded about the music they listen to. If the Internet continues to open up the availability of music, via MP3 files or other means, it has a vast potential to increase the jazz audience."

One problem with music distribution on the Internet, notes Primack, is finding ways to introduce consumers to independent labels and artists. "It's great for artists to be able to do it themselves," he says, "but without exposure they may experience little or no traffic."

Developing artists and expanding their public profile is central to the industry's quest to bring in a new jazz audience.

"We need to create new stars for the public to latch on to," says New World 'N Jazz president Neil Sapper, host of the conference's radio panel. "There is a plethora of straight-ahead jazz releases out there, and most of them don't get the radio airplay they need to translate into sales. Listeners who don't become familiar enough with an artist will not purchase their music."

Lucoff asserts that mainstream media by and large have been reluctant to support jazz. "People who book acts on national television say that jazz does not translate to television," he says, noting the irony in the numerous automobile advertisements that have utilized jazz in the past year. "Their research tells them that people turn off the television when a jazz artist performs. In order for jazz to reach a wider audience, we must work to position it as an acceptable part of mass culture."

Part and parcel with increasing its audience, the jazz community must strengthen itself from within, breaking down barriers that can segregate its various factions.

To discuss these issues, Billboard and BET on Jazz have included a "social commentary" panel, hosted by jazz producer and consultant Willard Jenkins, which will delve into the often uncomfortable topics of racism, ageism, and sexism.

"Racism is difficult for people to discuss, but at the root of jazz is the fact that it is a product of the African-American experience," explains Jenkins.

The role of women on the bandstand will also be discussed. "There is a disparity between the roles of female jazz singers and female instrumentalists," Jenkins says. "Female singers practically dominate the genre, while female instrumentalists have a hard time being accepted."

Among the panelists will be saxophonist Claire Daly.
SPINAL TAP IS BACK TO ROCK THE SELLETHROUGH WORLD!

NEW DIGITAL TRANSFER WITH STEREO REMIX BY SPINAL TAP!
New VHS Stereo and 5.1 Surround DVD!

AN EXTRAORDINARY SPECIAL EDITION DVD WITH NEVER-BEFORE-SEEN EXTRAS!
Over One Hour of Additional Footage, New Audio Commentary by Spinal Tap, New Interview With Rob Reiner, Trailers and More!

MASSIVE PROMOTIONAL CAMPAIGN TAPS MEGA-AWARENESS!
• Featured on VH-1’s “Where Are They Now” and “The List”
• September Theatrical Release in 10 Cities
• College Screenings on 30 Campuses Nationwide
• Radio Promotions in Top 20 Markets
• And Much More

Get ready to laugh out loud with the “funniest movie ever made about rock and roll” (Newsweek). Featuring incredible cameos and brilliant humor, this cult classic is “a heavy-metal hoot” (USA Today)!

DVD Orders Due: August 1, 2000 VHS Orders Due: August 15, 2000 Street Date: September 12, 2000

"THIS IS SPINAL TAP"

STARRING CHRISTOPHER GUEST, MICHAEL McKEAN, HARRY SHEARER, ROB REINER
JUNE CHADWICK, TONY HENDRA, AND BRUNO KIRBY PRODUCED BY KAREN MURPHY
WRITTEN BY CHRISTOPHER GUEST, MICHAEL McKEAN, ROB REINER, & HARRY SHEARER
DIRECTED BY ROB REINER

Approximate Running Time: 1 hour 23 minutes • COLOR • 1984 • DIGITAL VIDEO TRANSFER

Promotional elements subject to change. © REGISTERED SERVICE MARK OF THE NATIONAL CAPTIONING INSTITUTE. USED WITH PERMISSION. "Dolby" and the Double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. THIS IS SPINAL TAP. TM & LOGO CANAL+ • DA. THIS IS SPINAL TAP © 1984 DEG Sales Company B-V, a subsidiary of Canal+. All Rights Reserved. Design © 2000 MGM Home Entertainment Inc. All Rights Reserved. Distributed by MGM Home Entertainment.
The heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have not appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. ** Albums with the greatest sales gains. © 2000 Billboard Publications, Inc.

**Sparks in 'Progress:'**
Hard-edged rock band Ultraspank has been touring steadily in support of its second Epic Records album, "De Amor," which features classic rock riffs and a heavy dose of southern-style blues. The band's sound is a cross between Southern rock and raw rockabilly, blending elements of blues, country, and rock 'n' roll to create a unique sound that has earned them a strong following.

**Foley's Roots:**
Bluesy singer-songwriter Sue Foley describes her current album, "Love Comin' Down" (Shanachie Entertainment), as "the most stress-free recording I ever did. This album exemplifies roots in a lot of ways. I'm basically a roots player at heart." Foley is currently on a North American tour, with dates that include June 17 in San Antonio; June 28 in Edmonton, Canada; July 1 in Vancouver; and July 15 in Austin, Texas.

"Progress," which was released May 30, Guitarist Jerry Oliveira says the album title is a statement on where we're heading together as a society. It reflects the way the band is going. We had a lot more time to experiment on this album, whereas we didn't on the first one. We're not really trying to follow in anyone's footsteps."

The Santa Barbara, Calif.-based band was part of the Ozzfest tour in 1998, and the band has also logged time in Southend and Coal Chalm. Ultraspank tour dates include June 13 in New Haven, Conn.; June 14 in Allentown, Pa.; June 15 in Syracuse, N.Y.; and June 18 in Winston-Salem, N.C.

**Stone Partners:**
Charlie Watts is best known as the drummer of the Rolling Stones. On the album "Charlie Watts Jim Keltner Project" (Cyber Octave), Higher Octave Music, Watts teams up with fellow veteran drummer Jim Keltner to create techno/world beat music. Guest appearances on the album include Mick Jagger and Keith Richards of the Rolling Stones and veteran drummer Kenny Aronoff (John Mellencamp). The album has been serviced to college and public radio.

**Freaky Out:**
Detroit modern rock band Control Freak was founded by Dennis White, formerly of the techno band Inner City and alternative band Charm Farm. Control Freak's album "Freak Show," due June 13 on F11/Warner Bros. Records, is the follow-up to the band's 1999 EP, "Sweetest Day." The title track is also featured on "Freak Show," and the song has already been getting airplay on public radio station KCRW Los Angeles. Control Freak will perform select U.S. dates in support of the album. The band performs Friday (9) in Detroit.

**Tex-Mex Diva:**
Jennifer Pena, who now just goes by the stage name Jennifer, returns with her latest album, "Aberdame Y Besame" (due June 27 on EMI Latin), which was produced by A.B. Quintanilla III, the brother of the late Tejano superstar Selena. A native of Corpus Christi, Texas, Jennifer has won several local awards and is considered a rising star in the Tejano music scene. The first single from her new album is "Si Tu Vas," which will be serviced to Latin radio. A music video for the song will be made available to Spanish-language video and TV outlets. Jennifer is planning to do a U.S. promotional tour this summer.
We're headin' downtown...

THE BILLBOARD MUSIC GROUP
is moving on down to new space on June 23rd.
Our new address:
770 Broadway, New York, NY 10003

Stay tuned for more details...
Trickie

SUZZY ROCHE

"I'm Not the Alone." Tales to have no kinetic

Maverick

Chris Whitley

SUZANNE ROCHE

The Deborasse

"Love Affair"

ARTISTS

reviews

Chris Whitley

CHRIS WHITLEY

Live At Martyrs

FIRE

SUZANNE ROCHE

Back 45, Blue Eyed

SUZANNE ROCHE

Zhou's Diner

Elette 1482

As a rule of thumb, sequels to albums aren't a good idea. Most often they qualify as either shameless commercialism, a follow-up to successful or desperate attempts to reclaim past glories (Guthrie's Meat Loaf's "Bat Out Of Hell II,"). So, the fact that Billy Bragg and Mike Raine have united to produce a worthy successor to their earlier masterpiece is an achievement in and of itself. Of course, the star of this collection—"the most moving song of the year"—is the songwriter: Woody Guthrie. And like his predecessor, on this set Bragg & Wills give this once-in-a-lifetime voice the folks the folk left behind but never set to music. The results are more mature, open, and refreshingly fresh. For purists, Bragg proves himself much more a direct descendant of the Guthrie school, both in vocal style and socially conscious folk spirit, but is more than the most ever eclectic Guthrie material of "My Flying Saucer." Meanwhile, Natalie Merchant makes a charming cameo on the sweet, "New York, I Was Born." But the music truly comes alive under the masterful care of Wiles and front man Jeff Tweedy, who breathtakingly tips into Guthrie's roots music on tracks like "Hobo's To Heaven" and "Secret Of The Sea." This is a collaboration so strong, it seems there's a whole universe within.

R&B/HIP-HOP

NEW EDITION

All The Number Ones

"That Power"

Hi-Watt/Universal 1271997

Before 'N Sync, Backstreet Boys, and Ol' Blue Streak, there was New Edition, the standard by which many of today's current top bands measure. The band's early years (when Bobby Brown and Johnny Gill were members) were at the same time as Boston /Pink Floyd's final group and only successful on the R&B and pop charts. "All The Number Ones" features an array of these hits. The syrupy-sweet "Candy Girl," from the group's self-titled debut set, has lost none of its flavor. Bobby Brown's "My Prerogative" has become quite the ironic precursor to the singer's life. The King of R&B, "Boyz II Men's" "On Bended Knee," also features the emotional "Girlfriend" from the group's first solo effort. The album features the R&B/hip-hop stylings of Bell Biv DeVoe's "Poison" as well. If you have a hankering for the group's '80s sound, this is it. Whether it's for making a band new, New Edition's "All The Number Ones" would be required listening.

COUNTRY

JIM PHOTOGLO

Fly Straight Home

PRODUCED BY: Jim Photoglo, Van Waden III

Griffiths Records

This collection from Nashville-based singer/songwriter Photoglo finds the highly regarded tunesmith in a romantic and reflective mode. Home, love, and domesticity are recurring themes, beginning with the longing of the title track and holding true throughout. Photoglo crafts highly accessible songs in the Buffett/ET mold, and this time he co-writes with some of the best, including Paul Williams, Gary Burr, Jim Photoglo, and DiPiero. The package is fully such an easy on the ears, with the largely accessible, emotionally potent, and suitable for both country and AC/Adult standard formats. While his songs are often reminiscent of the old country artists, Photoglo delivers himself with passion and conviction, whether it's the rebellious rebellion of "The Road To Jackson."
L A T I N

GISELLE

Voy A Examinante

Perú 727-7441

This Latin pop market with this inviting 11-song CD of Giant Records, "Soy Tu Novio (Going To Make You Fall In Love)." After thoroughly seducing the tropical market the past five years, her snazzy brand of merengue/bossa, Giselle, who as a teen performed as a dancer with Manex, is looking to emulate the crossover success of her unspoken rival, Olga Tañon. And while she has what it takes to emulsify Latin America, she may not happen with the leadoff single, "Jarabine" (Swear To Me). Recorded in Mexico and released in format, both versions of "Jarabine" come across as tepid instead of steamy. Her voice, while fine, soars on this with the砂糖 running between your teeth. This smile-bearing throwback should energize programmers and listeners across both airwaves and, perhaps with a series of major mixes, could find the same success at.R.B.

T A R A

The Promise

Produced: various

143 Minutes 8329

There's a new boy band out to give backstreet Boys and *N Sync a run for their money, and their lively pop songs and polished vocals are hit as engaging as the two mega-groups. Plus One is being heralded in Chile, where they've turned into the whole boy band scenario and is widely considered to be the next big thing. Comprising fab five-式男女 is a part of the girls, Nate Cole, Jeremy Mrane, and Jason Perry, the group has delivered an album of solid, well-realized, and performed per- formances. In addition to 141 label head David Foster's more than a dozen engineers worked on this album, including Luther and Shavoni, Robyn Jenkins and Harvey Mason, and Dovas and Robbie Nevil. Despite the enormity of this project, there's still smooth, cohesive feel to the package. The songs are polished, well-written pop, many of which, like "God is in This Place," are out in their Christian message. Other standout cuts include "Written On My Heart," "My Friend," and the title track, "The Promise."
**Spotlight**

**Loving This Way**

R&B singer Tank, a warm soulful crooner with a distinctive sound, drops his fifth studio album, "Loving This Way." The album features a mix of soulful ballads and urban adult contemporary r&b tracks, including a collaboration with hip-hop artist Jay-Z. The album received positive reviews for its raw emotion and introspective lyrics, earning it a spot on the Billboard 200 chart.

**DANCE**

**MADISON AVENUE**

Don't Call Me Baby

Producer: Madison Avenue

writers: C. Coster, A. V. Daroczi, D. Morgan, O. Donmega

**REMINISCE**

Alexander Punkt Meets The Plastic Park, The Drones

Producer: Copycat Current

**HIGH ART**

A History of The Psychedelic Poster

by Neil Tide and Dennis Dickson

Sanctuary Publishing

176 pages; $30

Prior to the mid-'90s, the visual arts and rock 'n' roll simply did not go together very well. Concerts were generally advertised with a simple picture of the headliner, often by the names of who- ever else was on the bill. And album covers weren't much better. But after the introduction of LSD to the music scene, the accompanying artwork took on a vibrancy to rival the effect of the drug itself.

**COUNTRY**

**COLIN RAYE WITH BOBBY EAKES Tasted Of Loving This Way**


**SPOTLIGHT**

**HISPANIC**

**CHICANA Don't Give Up**

Producer: Dating Mayna


publisher: Copyrights/Copycat/Westwood Hill Music

**SONNY VITTO**

Riverside/22 Records 79422 (CD single)

Since the release of the hypnotic "Offshore" in 1996, taste-making club and radio mainstay John Mills has been unable to get enough of Chicana's rhythmically rich, emotionally charged, and beautifully arranged songs, including such classic moments as "Sunstruck." "Strong In Love With You," the wickedly beautiful "Saltwater," which featured Chazmale's Madam Breon on vocals in "Don't Give Up," which debuted at No. 1 in the UK in March, is currently on the top twenty charts.

In this edition of our round-up of new albums, we feature "Incomplete," the lovely new album by Alison Lyster, alongside "The Last of the Streetcar" by Allison Lyster, and "Love Me Now" by Brett Will.i-am. These albums are sure to please fans of alternative rock and indie music.

**RAP**

**BEENIE MAN FEATURING MYCIEL JORDAN AND REDMAN LOVE ME NOW (Rockwell Remix)**

Producer: Rockwell

**DIAZ**

Star From Tian (12" EP)

Producer: Tommy Teaze

**ASCAP**

Copyright 1995

**EYE OF THE STORM: The Album Graphics of Storm Thorgerson**

by Storm Thorgerson with Peter Cochrane and Jon Crosse

Sternberg Press

192 pages; $30

**MIND OVER MATTER 2: The Images Of Pink Floyd**

by Storm Thorgerson and Peter Cochrane

Sternberg Press

192 pages; $30

High Art: A History Of The Psychedelic Poster

by Neil Tide and Dennis Dickson

Sanctuary Publishing

176 pages; $30

**RAP**

**BEENIE MAN FEATURING MYCIEL JORDAN AND REDMAN LOVE ME NOW (Rockwell Remix)**

Producer: Rockwell

**DIAZ**

Star From Tian (12" EP)

Producer: Tommy Teaze

**ASCAP**

Copyright 1995

**EYE OF THE STORM: The Album Graphics of Storm Thorgerson**

by Storm Thorgerson with Peter Cochrane and Jon Crosse

Sternberg Press

192 pages; $30

**MIND OVER MATTER 2: The Images Of Pink Floyd**

by Storm Thorgerson and Peter Cochrane

Sternberg Press

192 pages; $30

HIGH ART: A History Of The Psychedelic Poster

by Neil Tide and Dennis Dickson

Sanctuary Publishing

176 pages; $30

Prior to the mid-'90s, the visual arts and rock 'n' roll simply did not go together very well. Concerts were generally advertised with a simple picture of the headliner, often by the names of who- ever else was on the bill. And album covers weren't much better. But after the introduction of LSD to the music scene, the accompanying artwork took on a vibrancy to rival the effect of the drug itself.

Anyone old enough (yet still able to remember the heyday of album cover art) will find it the first two books essayed here, as author and artist Storm Thorgerson takes readers on a wild ride through the tribalistic and tribulistic workings of Pink Floyd, Syd Barrett, Peter Gabriel, and the Catherine Wheel, among others. Ted Owen's effort, on the other hand, is a less successful affair; although stunting to look at, his book has an over-academic and error-laden text that makes it a poor companion to the vintage artwork reproduced therein.

As a school chum of the band, Thorgerson first began working with Pink Floyd during the group's infancy, and his rise as a graphic artist paralleled that of his most famous clients. "Mind Over Matter 2" updates his 1997 work of the same name and is recommended mainly for Floyd fans. If you missed it the first time around, this volume is comparable to the recently released live album "The Wall Live 1980-81: Is There Anybody Out There?" Even non-fans may find the book's text amusing, particularly the section on how the cover for "Animals" was accom-
ASCAP Rhythm & Soul Awards On Tap; Master P Raps Up Telecom Joint Venture

AND THE AWARD GOES TO: Def Soul labelmates Kelly Price and Monell Jordan share hosting duties at the 13th annual ASCAP Rhythm & Soul Music Awards, set for Wednesday (7) at New York's Hammerstein Ballroom, Manhattan Center. In addition to recognizing 1999 songwriter and publisher of the year, the event will pay tribute to the top R&B/hip-hop, rap, and dance songs. Joining Price and Jordan as hosts are Sean "Pauly" Combs, Kandi Burruss, Jimmy Jam and Terry Lewis, Missy Elliott, Will Smith, Stevie Wonder, Yelef Jean, and Beanie Man, among others; performers include Price, Burruss, Turese, Sisqo, and Case. A speaking of awards, the nominees for this year's L.A. Weekly Rhythm & Blues/R&B artist: Cafe R&B, Marcia Gay, Ben Harper, Club Nouveau, and Dewey Tery. The June 29 ceremony—the culmination of the weeklong LA Music Awards (June 23-29)—will be staged at Los Angeles' Henry Fonda Theatre with Atomic Punks' Ice-T as host. Sponsoring the awards are Garbageband.com and SpinRecords.com (which is also the exclusive sponsor of LA Music 2000).

The NEXT PHASE: Master P's latest business move is the establishment of No Limit Communications (NLC). The joint venture between the No Limit Entrepreneur (aka Percy Miller) and New Orleans-based Alliance Network will provide prequel telecom products, ranging from local home phone service to long-distance calling cards and e-commerce. NLC will launch in eight cities before going nationwide, beginning with a promotional tour that originates in New Orleans and travels to Atlanta, Los Angeles, Houston; Dallas, Newark, N.J.; Miami; and New York. Randy Franklin, formerly senior VP of urban promotion at Epic, is now operating Miami-based RF Entertainment. A full-service consultancy for new and emerging labels, RF Entertainment counts among its clients the Phat Cat Players. Franklin can be reached at 305-387-5037 or RF Entertainment/AT&T.com. Joy King, a founding member of Club Nouveau, has created Bay Area-based DPH Entertainment Group Corp. (510-251-7433). The new company's divisions include DPH Label Management, DPH Publishing, and M.C.K. Records, distributed by Lightyear Entertainment. Upcoming label releases include projects by Club Nouveau, Howard Hewitt, and Vai Watson.

MUSICAL NOTES: J.T. Taylor's "A Brand New Me" on Taylor Made Records drops Tuesday (6). Patti LaBelle has signed with the William Morris Agency for worldwide representation.... Dionne Warwick is presenting a tribute to Whitney Houston at the Newport Jazz Festival (3).... Dr. Dre's debut solo album, "The Chronic," features A Tribe Called Quest, Snoop Doggy Dogg, and Nate Dogg.... The 90s are featuring a lot of young women face in their relationships—infidelity. We thought it would be good to let off some steam because this is the point in a lot of females' lives when they claim their independence,” says Mo.

"I really enjoy my life, but when you keep closed doors, there are a lot of girls paying the bills, taking care of them, being surrogate mothers. Then the girls disrespect you and leave another (Continued on page 4).

London Internet Station Soul 24-7 Specializes in R&B All Day Long

BY GAIL MITCHEL

LOS ANGELES—Imagine a radio station where nothing but old-school and new-school R&B/soul music is played 24 hours a day, seven days a week, commercial-free—and with no regard to such restrictions as format or dayparts. It's not a dream. Just log on to Soul 24-7. Touted as the first live commercial-free, broadband Internet soul music radio station, London-based Soul 24-7 launched May 9, boasting CD-quality sound and a site that contains more than 30 banner-free pages of music news, gossip, reviews, artist bio, concert updates, program schedules, archived interviews, and an exclusive top 30 chart. The station itself is underwritten by several private investors and is currently negotiating for a single major multinational sponsor.

Soul 24-7 is staffed by a host of U.K.-based music industry veterans and soul aficionados where the ranks include founding principals Brian Jones, EVP M&O, and Dee Dee Bridgewater, head of A&R and marketing, with the guidance of the station's CEO Mark Burton and VP of Marketing Steve Bennett. Changes magazine editor Chris Wells, noted producer Ray Hayden, and personnel/personalities Bob Island, Gary Gapple, and others include Atlantic's Jamal Ahmad and Cha-Cha Jones. The idea for Soul 24-7 came last year," recalls Hurst, a former DJ on the air at Solstice. With technology moving as fast as it is, "we decided the Internet is the way forward. It gives you a global audience—not just one in whatever particular country you're in.

That global audience is more than likely to hear a classic track by Music Staples that may segue into something by Motown's Goin' Down or Dionne Warwick. Complementing the music are weekly labels and industry-related interviews; the upcoming interview lineup includes J.T. Taylor, Hi, St. Soul, Darwin Hobbs, and R&B artist.

The only question, according to Hurst, is profanity. "That's where we draw the line," he says. "I don't want to say you can't play that or that.

Soul 24-7 is also into breaking new music—so much that it's sponsoring Star Search 2000 in association with producer Hayden. Open to any individual or group from any country who's never had a label deal or record professionally, the contest offers the grand prize of one week of studio time at London's Basing Street Studios with producers Brian Jones and Dee Dee Bridgewater, and time with celebrity judge Steve Bennett. Echoes magazine editor Chris Wells, noted producer Ray Hayden, and personnel/personalities Bob Island, Gary Gapple, and others include Atlantic's Jamal Ahmad and Cha-Cha Jones. The idea for Soul 24-7 came last year," recalls Hurst, a former DJ on the air at Solstice. With technology moving as fast as it is, "we decided the Internet is the way
Denmark's Outlandish Makes It 'Official'

O UTLANDISH DEBUT:

Outlandish has thankfully become the first act in Denmark to put into music the feelings that its name suggests. The 13 tracks on the group's IMG debut album, "Outlandish!" (released April 25), are lush with exotic musical idioms firmly set in hip-hop, but the lyrics convey a hard-living honesty.

"The lyrics are about our own experiences, the processes we've been through from the day our parents arrived in Denmark. Most of it is an expression of our experiences," says band member Isam Bachiri, who has Moroccan roots. Bandmates Waqas Qadri and Lenny Martinez trace their roots to Pakistan and Honduras, respectively.

Noting that the lyrics attempt to enlighten and ask for understanding, Bachiri says, "When I was around 11 or 12, I figured I was the happiest kid in school until my first confrontation with racism. Then I realized I was different. I think the others have had the same experiences."

"Outlandish!" takes musical elements from three countries and unites them on a fourth: the English-based album is also spiced with Urdu (Indian), Spanish, and Danish. "The inspiration for U.S. hip-hop is to use root music from decades ago," says Bachiri. "We've done the same with our roots because we feel it puts the identity thing upfront. At home, I heard my parents playing Arabic music in the living room, but in my bedroom I listened to soul and R&B. The same holds true for Waqas and Lenny."

The hottest political issue in Denmark for the last several years has been the immigration and integration of non-Danish-born individuals into a society that was nearly 100% homogenous less than two generations ago. With that in mind, Outlandish's lyrics never veer from such headline-making subjects as cross-ethnic love, pre-marriage marriage, and discrimination.

R A P CODE: Spanish-Norwegian MC

Diaz released his Too Productions Virgen debut album "2050" on May 29. While the title is the ZIP code of his hometown Jesusen (near Oslo), Diaz eschews Norwegian rhyming on his album. "I don't think single family rhymes," he says because it doesn't "feel right for me," says Diaz, who raps primarily in English and occasionally in Spanish, as on "La Vida Loca" (Mad Life). "English and Spanish are the hip-hop languages I prefer. On this album I try to represent three important parts of myself: the hip-hop culture, my hometown, and my Spanish background.

Diaz's next single is likely to be "For The Right Price," featuring the American act, Channel Live.

F R E S H FLAVOR: Wyclef Jean has kicked it on a Senegalese tip of late, world music superman Jean's second single, "Birama" (from his Columbia/Sony "Yoko" album released in late April), includes Wyclef's remixed rap version. Jean also kicks off "Bicewaa Bou Bessa" (BBB) "Nékhéto Yo" (If I'm Known), the first track on the Senegalese rap compilation, "De Hup," released in mid-April on DJ N'Dour's label via the Virgin France-aligned Dabbel imprint. The 14-track album reflects modern Senegalese rap.

The "De Hup" compilation's first track was an attempt at bringing to Europe elsewhere and a new fresh hip-hop flavor—a mix of African roots, world music logistics, and complex vocal harmonies," says Dabbel producer and manager Laurent Desideri.

"De Hup" tackles social issues such as AIDS, prostitution, and the status of women and features such acts as the Kantiol Triana and Lalaka Pesse & Doueau, as well as the dacehall traditions (jamaican rap tradition) of the compilation's dozen acts, BBB—our.

(Continued on page 18)
### Billboard Top R&B/Hip-Hop Albums

**June 10, 2000**

**No. 1/Greatest Gainer**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUCY PEARL</td>
<td>I GOT THAT WORK 1</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUCY PEARL</td>
<td>I GOT THAT WORK 1</td>
</tr>
</tbody>
</table>

### New Entries

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUCY PEARL</td>
<td>I GOT THAT WORK 1</td>
</tr>
</tbody>
</table>

### Other R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>D'ANGELO</td>
<td>BLACK ANGEL</td>
</tr>
<tr>
<td>20</td>
<td>TONY TOUCH</td>
<td>I'M ON THE ROOF</td>
</tr>
<tr>
<td>21</td>
<td>PUSHA T</td>
<td>C'MON BABY, LET ME PULL YOU UP</td>
</tr>
<tr>
<td>23</td>
<td>SNOOP DOGG</td>
<td>HOP SCOTCH &amp; JUMPED THE DIKE</td>
</tr>
</tbody>
</table>

### Top Subscription Tapes

- 89: Top subscription tapes are marked with an asterisk (*).
- 90: The remaining subscription tapes are marked with a double asterisk (**).

### SoundScan

**The Marshall Mathers LP**

**New Entries**

- 49: COMMON
- 50: GHOSTFACE KILLAH

**Complied from a national sample of retail store sales reports collected, compiled, and provided by SoundScan**

**Top Subscription Tapes**

- 89: Top subscription tapes are marked with an asterisk (*).
- 90: The remaining subscription tapes are marked with a double asterisk (**).

**Pacesetter**

- 89: Pacesetter are noted with an asterisk (*).
- 90: The remaining Pacesetter are noted with a double asterisk (**).

### Billboard

**Next Friday**

- 51: Billboard is a weekly magazine for the music and record industries.
- 52: The remaining Billboard are noted with a double asterisk (**).
Hot R&B/Hip-Hop Airplay

Recorded from a national sample of airplay supplied by Broadcast Data Systems' Radio Information. 1-4 R&B stations monitored 24 hours a day, 7 days a week. Song airplay data is based on the number of times a title is air-played with Arbitron listener data.

R&B singles A-Z

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Wish</td>
<td>Tony! Ton!</td>
<td>J Records</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Where I Wanna Be</td>
<td>Donell Jones</td>
<td>J Records</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>Let's Get Married</td>
<td>Milli Vanilli</td>
<td>Rhino</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Try Again</td>
<td>Aaliyah</td>
<td>DGC</td>
<td>23</td>
</tr>
<tr>
<td>5</td>
<td>I Wanna Know</td>
<td>Tashiki</td>
<td>J Records</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>Separated</td>
<td>Tom Jones</td>
<td>Virgin</td>
<td>25</td>
</tr>
<tr>
<td>7</td>
<td>He Wasn't Man Enough</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>26</td>
</tr>
<tr>
<td>8</td>
<td>Dance Tonight</td>
<td>ERic B &amp; Rakim</td>
<td>J Records</td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>The Real Slim Shady</td>
<td>Eminem</td>
<td>Aftermath</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>电台</td>
<td>DX</td>
<td>Warner Bros.</td>
<td>29</td>
</tr>
<tr>
<td>11</td>
<td>A Kid Like You</td>
<td>Rod Stewart</td>
<td>PolyGram</td>
<td>30</td>
</tr>
<tr>
<td>12</td>
<td>Best of Me</td>
<td>Sheryl Crow</td>
<td>Elektra</td>
<td>31</td>
</tr>
<tr>
<td>13</td>
<td>Thong Song</td>
<td>Missy Elliott</td>
<td>J Records</td>
<td>32</td>
</tr>
<tr>
<td>14</td>
<td>Maria Maria</td>
<td>Ritchie</td>
<td>RCA</td>
<td>33</td>
</tr>
<tr>
<td>15</td>
<td>Whatever</td>
<td>The Isley Brothers</td>
<td>J Records</td>
<td>34</td>
</tr>
<tr>
<td>16</td>
<td>Same Script, Different Cast</td>
<td>Deborah</td>
<td>East West</td>
<td>35</td>
</tr>
<tr>
<td>17</td>
<td>shackles (praise you)</td>
<td>Jagged Edge</td>
<td>J Records</td>
<td>36</td>
</tr>
<tr>
<td>18</td>
<td>I Don't Wanna</td>
<td>Aaliyah</td>
<td>J Records</td>
<td>37</td>
</tr>
<tr>
<td>19</td>
<td>Shut Up</td>
<td>K-Ci &amp; JoJo</td>
<td>J Records</td>
<td>38</td>
</tr>
<tr>
<td>20</td>
<td>Whoa</td>
<td>DMX</td>
<td>Ruff Ryders</td>
<td>39</td>
</tr>
<tr>
<td>21</td>
<td>Get Your Roll On</td>
<td>Lenell</td>
<td>J Records</td>
<td>40</td>
</tr>
<tr>
<td>22</td>
<td>Incomplete</td>
<td>D'Angelo</td>
<td>Cheeba</td>
<td>41</td>
</tr>
<tr>
<td>23</td>
<td>Funky</td>
<td>D'Angelo</td>
<td>Cheeba</td>
<td>42</td>
</tr>
<tr>
<td>24</td>
<td>Your Child</td>
<td>Migos</td>
<td>J Records</td>
<td>43</td>
</tr>
<tr>
<td>25</td>
<td>I Know What's Up</td>
<td>Aaliyah</td>
<td>J Records</td>
<td>44</td>
</tr>
<tr>
<td>26</td>
<td>Don't Really Want a Job</td>
<td>The D.O.C.</td>
<td>J Records</td>
<td>45</td>
</tr>
<tr>
<td>27</td>
<td>Get Out</td>
<td>Sisqo</td>
<td>J Records</td>
<td>46</td>
</tr>
<tr>
<td>28</td>
<td>No Love (I'm Not Used To)</td>
<td>En Vogue</td>
<td>J Records</td>
<td>47</td>
</tr>
<tr>
<td>29</td>
<td>That's What I'm Looking For</td>
<td>Sisqo</td>
<td>J Records</td>
<td>48</td>
</tr>
<tr>
<td>30</td>
<td>No More</td>
<td>All Saints</td>
<td>J Records</td>
<td>49</td>
</tr>
<tr>
<td>31</td>
<td>Send It On</td>
<td>Jessica Simpson</td>
<td>J Records</td>
<td>50</td>
</tr>
</tbody>
</table>

Hot R&B/Hip-Hop Recurrent Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Untitled (How Does It Feel)</td>
<td>Usher</td>
<td>J Records</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>I Need a Hot Girl</td>
<td>Usher</td>
<td>J Records</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Chino Check</td>
<td>Usher</td>
<td>J Records</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Back That Thang Up</td>
<td>Usher</td>
<td>J Records</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Don't Stop ( Till You Know )</td>
<td>Usher</td>
<td>J Records</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Can't Love U</td>
<td>Usher</td>
<td>J Records</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Left, Right, Left</td>
<td>Usher</td>
<td>J Records</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Too Close</td>
<td>Usher</td>
<td>J Records</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Fortune</td>
<td>Usher</td>
<td>J Records</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Vivrant Thing</td>
<td>Usher</td>
<td>J Records</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Forget About Dre</td>
<td>Usher</td>
<td>J Records</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>No Scars</td>
<td>Usher</td>
<td>J Records</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Da Boyfriend (Just Friends)</td>
<td>Usher</td>
<td>J Records</td>
<td>13</td>
</tr>
</tbody>
</table>

Hot R&B/Hip-Hop Singles Sales

Recorded from a national sub-sample of POS point-of-sale equipped key R&B retail sales which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.
Billboard Dance Music Summit 2000...
Completely remixed for New York City...
The heart and soul of dance music!

confirmed artists (so far) . . .
- Wamdue Project
- DJ Joey Negro
- DJ Dave Ralph
- DJ Peter Rauhofer (aka Club 69)
- DJ Paulette Constable
- DJ Joe T. Vannelli
- The Dronez (aka Erick Morillo, Harry "Choo Choo" Romero, and Jose Nunez)

An international assembly of dance music's savviest players participating in panels encompassing the Internet, marketing, promotion, publicity, distribution, producers/remixers/DJs, legal issues, licensing, radio, pioneers of clubland, merchandising, artist/DJ bookings & management, and sponsorships, among other topics.

To register: www.billboard.com or cut out form and mail to: Michele Jacangelo, Billboard Dance Music Summit, 1515 Broadway, New York, NY 10036 or fax to: 212.536.1400. Make checks payable to Billboard Magazine. This form may be duplicated. Please type or print clearly.

**REGULAR**
Pre Registration - received between May 27 and June 16 $345
Full Registration & Walk-Up - after June 16 $375

**BILLBOARD DJs & RECORD POOL DIRECTORS**
Pre Registration - received between May 27 and June 16 $205
Full Registration & Walk-Up - after June 16 $235

First Name: ___________________________ Last Name: ___________________________
Company: __________________________________________ Title: ___________________________
Address: ____________________________________________ City: __________________________ State: ______ Zip: __________
Phone: ______________________ Fax: ______________ E-mail: __________________________

Paying by: ☐ check ☐ Visa/MC ☐ AMEX ☐ money order
Credit card #: ____________________________ Exp. Date: __________ Signature: _____________

(Charges not valid without signature)

Cancellations must be received in writing. Cancellations received before June 16 are subject to a $150 administrative fee. No refunds will be issued after June 16.
DANCE TRAX

(Continued from page 8)

girdle. "He had a track he wanted me to remix, but it wasn't too sure. We met, had a few beers, I listened to the track, liked it, and decided to remix it. I must admit, I was quite flattered to be asked to do a pop radio edit of a song by a mega-star.

"No, what I really don't Give Up,' I knew it added an edge, he continues. "I remember sitting in the kitchen with my mother (Barbara Bracegirdle, who doubles as Chieca's manager) when I started to envision Bricegirdle's voice on the track.

Bracegirdle admits that he had one concern: "It was important that this be a Chicano record—and not a Bryan Adams track. Why is it I sucked with his voice a bit, with vocoders and other stuff?"

Bracegirdle says he is proud to produce “five or six tracks” on Adams’ next album. “We’ve just begun working on the first song,” he says.

"I’m not about turning Bryan into a dance mega-star,” says Bricegirdle. "The closest thing I’ll do is what [William] Orbit did with Madonna on ‘Ray Of Light.’ I’m not gonna get about his musical past.

"In the end, it’s about trying to do something different,” he notes. "And that goes for my own work, as well as my productions and remixes for others. As artists, you don’t want everything you do to sound the same. You have to risk it a bit. That’s how you get an identity as an artist.”

RAINBOW HIGH: On Tuesday (6), Logic Records is scheduled to issue "Logic Pride Vol. 3," Debut mixed by a rising female DJ (the New York-based Keana), the 12-track set, which celebrates gay pride month, seamlessly interweaves house, trance, and nu-disco.

Highlights include the ATB remix of Jus’Jane’s "It’s A Fine Day." Sub-sola’s "So Pure," Ferry Corsten’s mix of System F’s "Cry," Mike Cruz’s restructuring of Joe Cardwell’s "Superstar," and Joey Negro’s timeless revamp of Lorentzen’s "Teardrops."

Also of note is Keith Haar-
**Vince Gill Re-Signs To Host CMA Awards; Loretta Lynn Receives Honor From Radio**

**Host with the Most.** Vince Gill has signed on to host the Country Music Assn. (CMA) Awards for three more years, including this year’s show on Oct. 4 in Nashville. This will be Gill’s ninth consecutive year as the show’s host.

In other artist news, Loretta Lynn will receive the Country Radio Broadcasters career-achievement award during the Country DJ Hall of Fame dinner June 22 in Nashville. Previous winners are Eddy Arnold and Chet Atkins.

**Young Richard of the Kentucky Headhunters** is at home in Kentucky recuperating from a second angioplasty at a Nashville area hospital. Young recently underwent a similar procedure in Oklahoma City following a heart attack (Billboard, May 20). He is expected to be recovered in time for the release of the band’s debut album for Audium Entertainment, “Songs From The Grass String Ranch,” due Aug. 9.

**Meat Brad: Brad Paisley has hit the road for an 85-city tour sponsored by USA Meats.com, beginning May 26 in Montgomery, Ala. The company, an online marketplace for specialty meats and seafood, is also funding the newly formed Brad Paisley Foundation, which benefits four charities, including the Oprah Winfrey Fund. The tour, which runs through Nov. 30, includes one international date Oct. 15 at the Aspects Country Music Festival in Kawasaki, Japan.

Teenage MCA Nashville artist Alesia Elliott has completed taping of a pilot for NBC which, if picked up, would run in a Saturday-morning time slot. Elliott is set to open three concert dates for Christina Aguilera over the July 4 holiday weekend in Sioux Falls, S.D.; Merriville, Ind.; and Traverse City, Mich. Elliott is also looking to play 14 festivals and fairs running from July through September.

**On the Row.** Former Atlantic Records Midwest regional promotion manager Bill Heltemes joins Giant Records to work a combination of the Midwest and East Coast regions, replacing former Northeast regional Lee Adams, now at Atlantic. Other Giant regional promotions have been adjusted.

Karen Naff has been promoted to manager of creative services for Mercury Records. She previously was coordinator, creative services. Also, Todd Fennell has been promoted from production supervisor for Mercury to manager of production of shared services for Mercury and sister label MCA Nashville.

**Christy Grealis** joins Warner/Reprise Nashville as national publicist. She had been communications coordinator at the CMA.

**ELSEWHERE.** Los Angeles-based artist manager, agent, and motivational speaker Ken Krajen, affiliated with Dreamcatcher Entertainment and his own firm, Krajen and Co., becomes the first member of radio consulting firm McVay Media’s new “advocates’ alliance” think tank. Krajen, who will continue in his other roles, will also see assignments.

Englewood, Colo.-based Jones International, parent company of video network Great American Country (GAC), has teamed with Internet streaming media site LiveOnTheNet.com to create a new, co-branded site with the impressively long title CountryStars.LiveOnTheNet.com. The site will include live concerts and interviews, studio produced and archive programs from GAC, and programming taken from “shovbots,” which are remote-controlled Webcasting units that will be installed in clubs and arenas.

**Signings.** Curb artist Jeff Carson signs with Shelby Biddy Entertainment for management. The company, headed by former Decca Records chief Sheila Shelby Biddy, also manages Monument artist Danni Leigh.

Tim Womack of Sons Of The Desert signs a songwriting deal with Affiliated Publishers Inc. & joint venture with EMI Publishing.

Randy Goodrum has signed a co-publishing agreement with BMI Entertainment’s ASCAP-affiliated company, BeBe Loaded Music, and is an active publishing partner. BMI Songs. Goodrum’s credits include “Lesion In Leavin.”

Next, the Entertainment has signed Jonnie Barnett to a writing and co-publishing deal. Barnett’s credits include “The Chain Of Love.”

**Speculation Surrounds Event’s Move From State Fairgrounds**

**Fan Fair Headed For New Pastures**

By Deborah Evans Price

**NASHVILLE—** There is probably no event that is more uniquely a part of the country music community than Fan Fair. The heat, the crowds, and the inevitable rain are part of the package, and though some on Music Row might grumble, you’d be hard pressed to find anyone sitting in air-conditioned offices that week of June each year.

Next year, however, things will be different. This year’s event, scheduled for June 12-16, will be the last year at the Nashville State Fairgrounds. The Country Music Assn. (CMA), which co-sponsors Fan Fair with the Grand Ole Opry, will be moving the event to a new location in 2001 and making other changes in its pricing and structure.

This period of transition has spawned much speculation. Will Fan Fair move to another city? If it stays in Nashville, will it wind up at the Gaylord Entertainment Center, Adeleia Coliseum, or the new highway? Will there even be a Fan Fair next year? Has the event outlived its usefulness, or is it simply country music’s best week-long marketing campaign, a place to break new acts and develop fan loyalty that may translate to sales figures?

No one who spoke to Billboard for this story was ready to throw in the towel, and all felt it best that Fan Fair remain in Nashville.

According to CMA executive director Ed Benson, no decision had been made yet as to where Fan Fair will be held next year, as options will still be weighed. The next issue of Billboard will feature Benson discussing the choices affecting Fan Fair’s future.

“I went to my first Fan Fair in 1974, and as I remember it, it was a chance for us to put acts in front of the fans,” (Continued on page 13)

**Corporate Sponsorship Playing A Major Role At Fan Fair 2000**

By Deborah Evans Price

**NASHVILLE—** Now more so than ever before, corporate sponsors will be a big part of Fan Fair, which is scheduled for June 12-16 here. CMT and TNN have signed on as the media sponsors for the event, and Ford has entered a deal to be the “official truck” of Fan Fair. In a move that makes perfect sense, Mark Wills’ booth is sponsored by the permanent maker product that is as much a part of Fan Fair as the music.

According to Rich Murray, the Country Music Assn.’s senior director of strategic marketing, “This is the first time we’ve opened Fan Fair up to sponsorship. CMT and TNN become our media sponsors this year and signed a multi-year deal which gives them all kinds of opportunities... We are exploring ways we can really get together and how we can maximize that.”

Murray says Country Weekly magazine already had a relationship with Fan Fair. “Country Weekly was a sponsor last year [Ford] wanted to get involved in Fan Fair this year, so we created an opportunity for them based on their objective that allows them to have visibility outside of the CMA Week.”

Wills is pleased about his deal with Sharpie. “Every artist uses them,” he says. “We all have to have them. In kind of like our uniform, we have to have on to go to work. We put on our pants and our shirt. We put our Sharpie in our pocket to sign autographs with.” It’s cool to a company that we’ve endorsed as much as we’ve done, now employing us.”

Wills’ current Mercury album is titled “Permanently.” That made it a perfect tie-in with the permanent-marker company.

“When people see someone like Mark Wills using our product, it’s an excellent opportunity to get a little closer to our customers,” says Joe Lillie, markers product manager with the Chicago-based Sanford company, the identical Sharpie mark that produces Sharpie markers.

“And the demographics really fit with us,” he says. “Our demographics are typically the ages of 12-25, slightly younger, a little lower than where Fan Fair’s future.”

Wills also says, “It’s a great thing for Sanford, to align with a country artist.”

Murray sees increased involvement from corporate sponsors in the future. “In the past couple of years, we’ve seen more and more companies aligned with the fan clubs at Fan Fair,” he says. “That may be because of a tie-in with an endorsement deal or a tour sponsorship where they wanted extended leverage at Fan Fair with the relationship. Or it may be a fan club that has a deal cut with a corporate partner that may have wanted to add something to the booth.”

Murray sees those different scenarios as a way to grow Fan Fair. “The corporate partners really are going to afford Fan Fair, in the future, the ability to continue to grow and expand the event and change the event programmatically,” he says. “Lately, when I travel I’ve been inundated with people who want to tie in with us on different kinds of things.”

Fan Fair has indeed drawn interest from many sources. The Cayman Islands Department of Tourism is sponsoring the Wilkinson’s booth and will decorate it like a scuba diving shack. It will also be giving away a trip to the Cayman Islands for Fan Fair, an island festival in October.

**By Phyllis Stork**
<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1 Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>Faith Hill</td>
<td>The Way You Love Me</td>
<td>No. 1 Music / Warner Bros.</td>
<td>43</td>
<td>23</td>
</tr>
</tbody>
</table>

**COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS MERCHANT, AND INTERNET SALES REPORTS, COMPiled, AND PROVIDED BY THE BILLBOARD™ HOT COUNTRY SINGLES & TRACKS**
**COUNTRY CORNER**
by Wade Jessen

**DEFINING MOMENT:** As “I Hope You Dance” (MCA Nashville) invades Top Country Albums with 78,000 scans, Lee Ann Womack has initiated an elite group of solo female performers that no label has ever seen.

Prior to Womack’s big opener, the score was tied at seven each between solo females and solo males who have bowed atop the country chart. Womack, whose third set pushed the women’s tally to eight, joins Wynonna, Margo Price, Carpenter, Reba McEntire, Trisha Yearwood, Shania Twain, and Faith Hill in that circle.

On The Billboard, “I Hope You Dance” opens at No. 17.

Prior to the big splash with “I Hope You Dance,” Womack’s fattest sales figure came during Christmas week of 1999, when her sophomore set, “Some Things I Know,” rang up 14,000. That title bowed at No. 24 on Top Country Albums in the Oct. 10 issue that year, then peaked at No. 20 two weeks later.

The fact that modern-day country music purists now have a youthful torchbearer capable of such immediate commercial attention is as impressive and important as the chart feat itself. Womack won intense applause among many critics and traditionalists when her self-titled debut album was released almost exactly three years ago. “Lee Ann Womack” bowed at No. 15 in the Dec. 11 issue of Billboard, with 9,900 pieces and rose to No. 9 in the June 7, 1997, issue.

Womack is appearing on George Strait’s stadium tour, which has grossed approximately $12.6 million so far and opened April 29 in Charlotte, N.C., according to Billboard sister publication Amusement Business.

Sales for the new set are also driven by the title track, which gains 306 detections to advance 8-7 on Hot Country Singles & Tracks. With 12 weeks on the chart, “I Hope You Dance” was highest in by Andy Griggs “She’s More” (RCA). Griggs staked a solid gain of 225 plays to finish with 5,418 spins, just five spins shy of topping Hill’s single.

Griggs, who closes at No. 2, has been breathing down Hill’s neck as the runner-up for each of her four weeks of top ink.

Meanwhile, Chad Brock’s “Yes!” (Warner Bros.), which gains 227 detections to step 4-3, may squeal Griggs’ siren next issue. With more than 41 million estimated impressions, Brock’s single dominates the Broadcast Sales Systems audience tally leading Griggs, who close with approximately 40.5 million and 29.9 million, respectively.

On Top Country Singles Sales, “Yes!” gains 5% but is pushed to No. 4 by Billy Gilman’s “One Voice” (Epic), which gains 25% to step up 4-3.

---

**FAN FAIR HEADED FOR NEW PASTURES**
(Continued from page 4)

says RCA Label Group chairman Joe Galante. “Somewhere down the road, probably about 10 years after that, we will start tracking sales. When we first started out, it was as the title says. Fan Fair. It was us giving back to the fans and a chance for us to have the stars say thanks to the fans. No other format can do—and still isn’t able to do—and being able to put some of the new acts in front of them.

“They give me the most important thing the country music industry can do,” says Donna Hilley, president of Sony/ATV Tree Publishing. “It’s extremely important that we keep it, and we keep it in Nashville. There’s an immediate recognition factor among fans that see artist and see them in the booths. They get to talk to them, and they get to see their own records. That’s extremely important, especially now when we don’t have that many venues in television.”

With this being Fan Fair’s last year at the fairgrounds, many see it as the passing of an era. “Sony is going to make this one of our biggest Fan Fair shows ever, because it’s the last one to ever be out there at the fairgrounds,” says Butler. “This is our farewell, and our show is going to be huge. We’re really going all out this year.”

Wendell is optimistic about Fan Fair’s future. “I think the future potential for Fan Fair is gigantic,” he says. “It’s an event that will allow us to get this thing back up to 50,000 people. There’s no reason we can’t.”

---

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHER/PAPYRI</th>
<th>PERFORMER/PERFORMANCE RIGHTS</th>
<th>SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALMOST DESSERT CROWN</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ALMOST DESSERT CROWN</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANOTHER SONG</td>
<td>BMI/Morgan/Capon MTG</td>
<td>CAPO/5</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANOTHER SONG</td>
<td>BMI/Morgan/Capon MTG</td>
<td>CAPO/5</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>AMONG THE BEST</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>AMONG THE BEST</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>AMONG THE BEST</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
<tr>
<td>ANYTHING ELSE</td>
<td>BMI/Goodnight - BMI</td>
<td>CROW (CO)</td>
<td>BMI/Proper</td>
</tr>
</tbody>
</table>

---

**INDUSTRY BENEFITS**

New artists are not the only ones to gain from Fan Fair. The entire country music community—including songwriters and publishers—obviously benefits from the exposure and exposure revenue generated by the media that attends and the consumers who carry memories of their favorite new songs home.

“It’s one of the most important things the country music industry can do,” says Donna Hilley, president of Sony/ATV Tree Publishing. “It’s extremely important that we keep it, and we keep it in Nashville. A place that has an immediate recognition factor among fans that see artist and see them in the booths. They get to talk to them, and they get to see their own records. That’s extremely important, especially now when we don’t have that many venues in television.”

With this being Fan Fair’s last year at the fairgrounds, many see it as the passing of an era. “Sony is going to make this one of our biggest Fan Fair shows ever, because it’s the last one to ever be out there at the fairgrounds,” says Butler. “This is our farewell, and our show is going to be huge. We’re really going all out this year.”

Wendell is optimistic about Fan Fair’s future. “I think the future potential for Fan Fair is gigantic,” he says. “It’s an event that will allow us to get this thing back up to 50,000 people. There’s no reason we can’t.”
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>WEEKS</th>
<th>W/C</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lee Ann Womack</td>
<td>I Hope You Dance</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>Goodbye Little Girl</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>Wild</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Come On Over</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>George Strait</td>
<td>Latest Greatest Hits (Vol. 3)</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Rodney Atkins</td>
<td>Lonely Drunk</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>A Place in the Sun</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>She Rocks Wild Horses</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Sheryl Crow</td>
<td>The Whole Sreaming</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>A Man and a Half</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Clay Walker</td>
<td>Let's Make Sure We Kiss Goodbye</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Where the Heart Is</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Blackhawk</td>
<td>Arkansas Mountain</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Andy Griggs</td>
<td>You Won't Ever Be Lonely</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Mark Wills</td>
<td>Everywhere We Go</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Eric Heatherly</td>
<td>Swinging in dolphin</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Jeff Foxworthy</td>
<td>Big Fun</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>The Judds</td>
<td>Reunited Live</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Martina McBride</td>
<td>Smoke Rings in the Dark</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Chad Brock</td>
<td>Roll of the Year</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>Who Needs Pictures</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Clint Black</td>
<td>Dressed to Kill</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Leann Rimes</td>
<td>One of Us</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Roy D. Merced</td>
<td>Revenge</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Montgomery Gentry</td>
<td>Tattoos &amp; Scars</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Garth Brooks</td>
<td>Double Live</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Johnny Cash</td>
<td>Greatest Gainer</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Greatest Hits (Vol. 1 and 2)</td>
<td>1</td>
<td>1</td>
<td>No. 1/Hot Shot Debut</td>
</tr>
</tbody>
</table>

**Note:** The table above shows the top country music albums chart for the week ending June 10, 2000. The chart includes information on the album's peak position, last week's position, and weeks on chart. The chart is based on the Billboard Top Country Albums chart, which ranks the top-selling country music albums in the United States. The chart is published weekly by Billboard magazine.
Starting as a spinoff of a Radio France concert series, "Les Nouveaux Interpretes" recordings were the logical next step in the network’s "public mission," according to Charles Johnstone, manager of classical CD co-productions for Radio France (which also has lines devoted to contemporary French music and the organ). Justly, the reception to the series has been overwhelmingly generous at home. "The media here are biased about some things but not about new artists," he says, "although we don’t produce CDs just to make a profit, the numbers have been encouraging considering the current climate."

Beyond Andrezewski’s Buch and Faust’s Bartók, the best-selling "Nouveaux Interpretes" recordings so far include pianist Franck Braley’s Schubert Sonata D.165 and pianist François-Frédéric Guy’s Beethoven “Hammerklavier” (the latter something of a coming célèbre in Paris), as well as a collection of Astor Piazzolla works by flutist Cécile Daroux and guitarist Pablo Márquez. The four newly issued titles are Faust’s second set of star-making Bartók, partnered by pianist Florent Boberf; Brandt’s "Nouveaux Interpretes" that include a wonderful recital of contemporary solo cello works, including the Dutilleux and pieces by Hans Werner Henze, George Crumb, Krzysztof Penderecki; violinist Nathalie Brochard; and violinist Alain Weisz.

Harmonia Mundi production director Eva Coutaz says she and her cohorts have sought out "artists who are not only very gifted musically but who are blessed with charisma." With these criteria in mind, she and her colleagues selected several new interpreters to record for the Harmonia Mundi imprint proper. After debuting via la "Nouveaux Interpretes," flutist Philippe Bernold took a sophomore bow by recording a Harmonia Mundi set of Debussy; in early winter, the label will issue a follow-up pairing sonatas by Dutilleux and Pierre Boulez. After his hit Schubert, Bralley recorded a CD of Debussy solo by Richard Strauss, with Debussy planned next. Cellist Jean Guinney Queras—whose album of Britten’s solo suites is a highlight of "Les Nouveaux Interpretes”—will enter the studio this fall to record two sonatas plus the Sonante of Sándor Veress. Faust is scheduled to record Faure sonatas with Boffard early next year.

The next two "Nouveaux Interpretes" titles are due in the fall; Tiberghien in Debussy and virtuoso David Grimal in the Franck and Strauss sonatas. Next year’s crop should include Faust’s partner, Boffard, in solo Debussy and Bartók, as well as soprano Sandrine Piau in French melodies. As Coutaz stresses, a series featuring virtuosity and interpretive bravura is a difficult proposition anywhere—although her American counterparts might consider it exponentially so, as few of these artists have yet to develop a stateside concert profile. With two-thirds of sales coming in France, it is to the company’s credit that Harmonia Mundi’s U.S. arm continues to effort open stateside ears to young European talent.

For EMJ, "Debussy—an excellent series in its own right, overseen by EMI Classics chief producer John Fraser (Keeping Score, Billboard, December 30, 1988)—it shares two artists with "Les Nouveaux Interpretes" but unlike that Parisian studio series, Philips have such wide styles in both series. Fraser says corporate enthusiasm for the budget-priced "Debussy" line remains undimmed, despite the fact that sales have not been as strong as those made by Angel/EMI. The one recent title scheduled for wide release is an August recital by 18-year-old cellist Alisa Weilerstein, whose concert debut at film festival in Nice this summer; her recording debut at Radio France, and Janáček’s "Pohádka" and features her playing with her mother, Cleveland-based pianist/pedagogue Vivian Hornik Weilerstein.

New Blood: French talent feeds the classical music business just as it does any other genre. Yet in these days of lean budgets and mean attitudes toward the future, it’s perhaps tougher than ever for young artists to make the major recordings that can provide a jump-start for their careers. That’s why forward-minded programs such as EMI Classics’ "Debussy" line and Harmonia Mundi’s "Les Nouveaux Interpretes" series are to be applauded, as they invest in the new generation of classical interpreters by providing an ideal entrée on record.

In its fifth year, "Les Nouveaux Interpretes"—a co-production with Radio France—has 27 recordings to its credit, including four new discs. Many of the artists are French-based in France, but several have earned acclaim beyond their borders. Violinist Isabelle Faust, a German-born resident of Paris, won the 1997 best new artist award from the (notoriously nostalgic) British magazine Gramophone for her first "Nouveaux Interpretes" set of Bartók. And as Polish-born Pinchas Brander, her cohort in the "Les Nouveaux Interpretes" highly recommended by musicians and the media, I think, because it is apparent that the people at Harmonia Mundi remain loyal to the media, they think is right in music as well. The music comes before the marketing."

Yet the market does come into view, of course, with Harmonia Mundi conducting a campaign for "Les Nouveaux Interpretes" once a year. (In the co-production deal, Harmonia Mundi and Radio France share the A&R direction; then Radio France provides recording facilities and produces the sessions, with Harmony Mundi in charge of manufacturing and marketing the misprinted discs.) This spring, the label highlighted the series at retail throughout France, particularly in its own 32-shop Harmonia Mundi chain, and it sponsored a promotional concert with major French cultural weekly Telerama. Radio France supplies free air time on behalf of the series, and the network produced a free "Nouveaux Interpretes" concert last month at its Parisian studios showcasing cellist Emmanuel Bertrand in his composer-endorsed interpretation of Henri Dutilleux’s "Three Strophes Sur Le Nom De Soeur." Also featured was pianist Cédric Tiberghien and the Quatuor Debussy (the latter of which put forth a Webern survey in "Les Nouveaux Interpretes" that is among the finest on offer).
The award was preceded June 16 by a daylong TEMA Fanfest at the downtown Artists Square, with more than two dozen bands. TEMA is the 3rd biennial Texan Music Awards, which featured the Tejano Music Awards. In July 1998 Rudy Trevino resigned his 18-year post as executive director of the Texas Talent Artists (TTA), which featured the Tejano Music Awards. Trevino immediately formed TEMA with the stated goal of recognizing "Hispanic entertainers and musicians as the entertainment industry."

In October 1986 the organizations filed lawsuits and countersuits in San Antonio's 10th State District Court over who has the right to produce a Tejano music awards. The lawsuits are pending.

One of the main TMTA held its 20th annual awards at the Alamodome. But in a recent development, the TMTA canceled its June Las Vegas Tejano show, as a few taxicab drivers' union protests, top the Tejano talent to new audiences.

Local attorney Robert Arellano, who leads the TMTA as board president, says the Tejano music event, by a rival promoter had been scheduled in Las Vegas.

We also had sponsorship renewals to take care of, and so we decided to reschedule the event," he says.

MUSIC ROOTS: Los Tigres del Norte's recent pledge of $500,000 to UCLA for the documentation and preservation of Mexican folkloric music made national headlines. But other genres are the subjects of preservation efforts as well.

In Alice, Texas, the small hometown of Estefan, rescuers have recognized as the father of modern Tejano music, the Tejano group Remembering Our Own Tejano Stars (ROOTS) had received a donation on May 15 the Alice Regional Hospital (ARH), which recently moved to a new location, donated the ARH Conference Center to ROOTS. "We've absolutely thrilled by this; it all happened so quick," says ROOTS president Javier Villanueva. "Our next step is to start on the displays and materials we want in the museum."

Since 1997 ROOTS has held fundraisers to help establish a Tejano museum in Alice.

ENSAYO DE AMOR, one of the top songs on the group will have a grand opening and induction of the first Tejano ROOTS Hall of Fame pioners in mid-September in Alice is the first lead of oficials at the Alice Juarez Martinez Cultural Arts Center, which opened in 1991 in San Benito, Texas. Named after the father of conjunto music, the center offers 450-seat cultural programming, as well as informational displays on the life of the conjunto accordion great, Ramiro Burr as a San Antonio Express-News music reporter; can be reached at 1-800-555-1515, ext. 3429, or rrabb@express-news.net.

LATIN TRACKS A-Z

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;I Am What I Am&quot;</td>
<td>Gloria Estefan</td>
<td>Sony Latin</td>
<td>1.15</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;Enter El Mar y Una Estrella&quot;</td>
<td>Thalía</td>
<td>Sony Latin</td>
<td>2.10</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;En El Corazon De Un Gallo&quot;</td>
<td>Alejandro Fernandez</td>
<td>Fonovisa</td>
<td>3.15</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;De Ti En Mi Corazon&quot;</td>
<td>El Recodo</td>
<td>Fonovisa</td>
<td>4.20</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;No Te Acordaras De Mi&quot;</td>
<td>Bandá El Recodo</td>
<td>Fonovisa</td>
<td>5.15</td>
</tr>
<tr>
<td>6.</td>
<td>&quot;Eres Mi Regalito&quot;</td>
<td>Marco Antonio</td>
<td>Fonovisa</td>
<td>6.10</td>
</tr>
<tr>
<td>7.</td>
<td>&quot;La Cumbia Regalita&quot;</td>
<td>Hot Tuna</td>
<td>Fonovisa</td>
<td>7.15</td>
</tr>
<tr>
<td>8.</td>
<td>&quot;El Camino De Mi Mama&quot;</td>
<td>Los Tigres Del Norte</td>
<td>Fonovisa</td>
<td>8.20</td>
</tr>
<tr>
<td>10.</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Banda El Recodo</td>
<td>Fonovisa</td>
<td>10.30</td>
</tr>
</tbody>
</table>

**CHART NOTE**

We are in the process of investigating, through Broadcast Data Systems (BDS), accusations regarding spot buys for some songs on this issue's Latin airplay charts.

Unfortunately, this is not a new experience, through the years we have found a number of labels running commercials on radio stations with the intention that those spots would be identified as airplay by BDS.

The fact that "No Me Dejes De Querer" by Gloria Estefan (Epic/Sony Discos) appears at No. 34 on the Regional Mexican chart in the current issue of Airplay Monitor's Hot Latin Wax—and the presence of Thalía's "Entre El Mar Y Una Estrella" on certain tropical stations that don't normally play pop ballads—raises questions.

Going forward, we intend to increase our vigilance on this issue to ensure the credibility of our charts.
result is a great-sounding record with lyrics dipped in between beats with the exception of laser surgery. Most white, male critics have justi-
tified their support of Eminem on the basis of just how great his recordings sound as they distance themselves from the lyrical content by calling it simply hilarious.

In my view, this record is not funny. The fact that it sounds so good only makes more seri-
ous the impact of the message Eminem delivers.

Rap lyrics do matter, and kids listen to them. Eminem's core audi-
ences, mostly white middle-
to-upper-class teenagers, buy his albums and take on his faux-black pose and attitude.

Prior to the MTV broadcast weekend, Interscope put an embargo on all review copies being made available to the press. Journalists, such as Kurt Loder of MTV News, who wished to review the record had to sit in a room while an Interscope representative played the CD. No journalist could have his or her own copy to listen to more than once. Security was given as the rea-
son, but hardly think major labels like MTV's Loder are about to "MP3" their review copies.

The problem for me is not Eminem's right to write what he does as a 26-year-old adoles-
cent. But the production and marketing money that Interscope has put into the projec-
to market — and the decision by MTV to promote a record to its youth audience that uses the language and imagery of hate and vio-
ence as a solution to very com-
licated societal problems — is what is disturbing me.

Aren't these music industry Executives morally bankrupt in their intention to put profit first without any regard to the effect of the music on Eminem's core audience? Young white males who feel that everything has been taken away from them are a critical problem con-
fronting our society. The whole quest-
ion of "marketing" that Eminem continually raises — and what it means to young, white, heterosexual men — is the same "manhood" discussion that has been oppressing African-American men and propels their anger at women, gay, white males who feel that everything has been taken away from them and that they have power. I will not quickly forget the scary sneer on Dre's face when Loder asked him why he had avoided making sure that homosexuals were dis-
turbed by his homophobia. It dovetailed with Eminem's denial that he was at all homopho-
bic.

Eminem fits right into the hateful rhetoric of Limp Bizkit (another Interscope act), who chose to rip off Rage Against The Machine and substitute angry adolescent male angst for Rage's potent political mes-
gage. One would have hoped that after seeing what hap-
pended at Woodstock '99 — where women were raped in the mosh pit while Limp Bizkit played and where the nihilistic venting of male anger resulted in the destruction of the vendors' bongos and the burning of the stage — record company execu-
tives would begin to ask them-
seves if they take any responsi-
bility in building this mindless youth culture.

The national reaction to the recent violent attacks against gay men by straight, young, white males resulting in the deaths of Billy Jack Gaither and Matthew Shepard made me hope that the music industry would become more sensitive to the kind of content it is mar-
ketng to youth, and that comp-
passion for all our children

Aren't these music industry executives morally bankrupt in their intention to put profit first without any regard to the effect of the music on Eminem's core audience?

would have some resonance in the industry's relentless drive to profit.

Executives from the Univer-
sal Music Group and Via-
com/MTV need to be held accountable for their actions. I for one would love to know how they explain to their own children the images seeped out of the mouth of Eminem. One low point on the new record is Eminem's attempt to make humor out of the murder of Gianni Versace by a gay man.

This is not simply a matter of free speech vs. censorship. It has to do with moral responsi-


Billboard’s International Buyer’s Guide 2000

If you want to reach the world of music and video, you need the International Buyer’s Guide.

Over 15,000 current and updated listings worldwide — complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.

• Record labels • Music distribution companies • Wholesale & Distributors • Video companies • Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers • Accessory companies • PR companies • International listings • Associations and professional organization • Performing and mechanical rights organizations • Music libraries • Entertainment attorneys • Importers/Exporters • Replicators • Duplicators • And much more!

To order send payment for $145 plus S&H ($14 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

For FASTEST SERVICE CALL (800) 344-7119

International (732) 363-4156. Or fax your order to (732) 363-0338.

SPECIAL OFFER: Buy the IG print directory together with our new IG online service and receive 25% off.

For more information on this special combo deal please call 800-449-1402 or visit www.billboard.com/directories for a free online demo.
 girl on the side. So you tell your girlfriends, 'I wish he would leave.' But if you had magic, I'm pretty sure you'd make him disappear. You'd call David Copperfield and be like, 'Yo, here's $20. I need a little something ensed.'"

The single has struck a nerve at radio. "The response has been more positive than negative," says WAMO Pittsburgh music director Boogie. "'The females especially have been feeling it.'"

Similarly, "Starstruck" reflects how people have reacted to the singer's recent success and celebrity status. "Although it's directed at a particular person, it's not a d.i.r.e.," says Mo, who wrote 11 of the album's 14 songs. "Some people say, 'Man, if I see a star I'm not going to get gassed.' But then you turn around and they're like, Oh my God, is that Missy Elliott? They get all crazy. So I just had to get that off my chest. It's really a testimony."

Mo's relationship with Elliott stems from being labelmates and having similar musical tastes. The two met when Mo was submitting material for an album by Nicole, Elliott's first artist on her Gold Mind label. Elliott took an interest in Mo's material and contacted her.

"Everybody thinks I'm on Gold Mind, but I'm not," says Mo, who performed with Elliott on last year's L'ilith Fair "'She and I have just mad cool.'"

Mo's many talents also attract other artists. She's featured on Eddie's current single, "Whatever," which is No. 19 on Hot R&B Hip-Hop Singles & Tracks this week. Guests on her new "Wife," which is No. 17 on the same chart. In addition, she's working on material for labelmate Tania, Gold Mind newcomer Torrey Carter, Roc-A-Fella artist Reel, and Groove Theory.

Elektra plans to heavily promote "Based On A True Story" at retail. "Elliott will be taking part in several promotions, including WEA's summer retail promotion and Black Music Month promotion, which will be served to chains and independents," says Murray.

"Ta Da" hit radio April 10 and will be released commercially June 10. The accompanying video was directed by Dane Myers and serviced to BET, the Box, and regional outlets the week of April 10. Mo has been doing regional press as well as local video shows and radio. Her national promo tour kicks off this summer.

The Internet will also play a promotional role. The singer's Elektra-developed site (lilmo.net) features a biography, photos, and three downloadable albums tracks. The label also plans to book chats with music sites like alltop.com.

"If she keeps her original style, she should do well," says Boogie. "Her association with Missy will definitely help her too."

Mo hopes that she has an influence on her fans. "I want girls 16 and up to look at me and say, 'I don't have to be all skinny or have long hair down my back; just for people to like me,'" says Mo, who's managed by Lorean Inc. "I'm representing for them, for the people who feel they aren't fly enough to get anybody."

---

**Billboard**

**Top New Age Albums**

**JUNE 10, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NOUVEAU FLAMENCO</td>
<td>OTTMAR LIEBERT</td>
</tr>
<tr>
<td>2</td>
<td>PURE MOVIES</td>
<td>THE JOHN TREM PROJECT</td>
</tr>
<tr>
<td>3</td>
<td>DESTINY</td>
<td>JIM BRICKMAN</td>
</tr>
<tr>
<td>4</td>
<td>PLAINS</td>
<td>GEORGE WINSTON</td>
</tr>
<tr>
<td>5</td>
<td>LOVE SONGS</td>
<td>YANNI</td>
</tr>
<tr>
<td>6</td>
<td>REALITY OF A DREAMER</td>
<td>MYTHOS</td>
</tr>
<tr>
<td>7</td>
<td>THE JOURNEY THE BEST OF ADIMUS</td>
<td>KARL JENKINS</td>
</tr>
<tr>
<td>8</td>
<td>GYPSY FIRE</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>9</td>
<td>FORBIDDEN DREAMS</td>
<td>YANNI</td>
</tr>
<tr>
<td>10</td>
<td>ANCIENT JOURNEYS</td>
<td>CUSCO</td>
</tr>
<tr>
<td>11</td>
<td>ISLE OF DREAMING</td>
<td>KATE PRICE</td>
</tr>
<tr>
<td>12</td>
<td>SNOWFLAKE</td>
<td>YANNI</td>
</tr>
<tr>
<td>13</td>
<td>COLLECTIVE FORCE</td>
<td>3RD FORCE</td>
</tr>
<tr>
<td>14</td>
<td>MANHEIM STEAMROLLER MEETS THE MOUSE</td>
<td>MANHEIM STEAMROLLER</td>
</tr>
<tr>
<td>15</td>
<td>PURE MOVIES</td>
<td>THE JOHN TREM PROJECT</td>
</tr>
<tr>
<td>16</td>
<td>DAWN OF A NEW CENTURY</td>
<td>SECRET GARDEN</td>
</tr>
<tr>
<td>17</td>
<td>RIVER OF STARS</td>
<td>2002</td>
</tr>
<tr>
<td>18</td>
<td>BEST OF MICHAEL HEDGES</td>
<td>MICHAEL HEDGES</td>
</tr>
<tr>
<td>19</td>
<td>SWEET LIGHT</td>
<td>YANNI</td>
</tr>
<tr>
<td>20</td>
<td>NO STRINGS ATTACHED</td>
<td>GOLI</td>
</tr>
<tr>
<td>21</td>
<td>WHISPER TO THE WILD WATER</td>
<td>MAIRE BRENNAN</td>
</tr>
<tr>
<td>22</td>
<td>ONE WORLD</td>
<td>JOHN TREM</td>
</tr>
<tr>
<td>23</td>
<td>NEWS</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>24</td>
<td>ROOTS &amp; WINGS</td>
<td>SHEILA CHANDRA</td>
</tr>
<tr>
<td>25</td>
<td>MANHEIM STEAMROLLER</td>
<td>MANHEIM STEAMROLLER</td>
</tr>
</tbody>
</table>
The company’s technological growth has its parallel in the expansion of its creative catalog since it was established. Killer Tracks has a unique mixture of music styles, from pop to rock, which has helped it establish a strong online presence. The company has developed its own proprietary technology to distribute its music, and it has also partnered with other companies to increase its reach. This has allowed the company to expand its client base and reach a wider audience. This expansion has also been helped by the company’s commitment to quality and innovation, which has helped it stand out in the crowded music industry.
Avatar Gets New Management Team; Dolby’s 5.1 Primer

Avatar Studios has installed a new management team following the recent departure of longtime GM Zoe Thrall (Studio Monitor, Billboard, March 25).

The new management team at New York’s Avatar Studios shows off the studio’s new Solid State Logic Axiom MT digital console. Shown, from left, are chief technical engineer Ken Bailey, president and owner Voikunthanath Kanamori, studio manager Tino Passante, GM Alison Aliazzo, and chief engineer Dan Gellert.

The new management team has brought some changes to the studio. Bailey is now in charge of maintenance; Gellert is a new technical staff officer; and Aliazzo is bringing in a new management staff from the up-and-coming New York entertainment law firm Cutler & Sodimay, where she served in various administrative roles.

Avatar recently installed a Solid State Logic SSL Axiom-MT digital console in its Studio D, which also features a Digidesign Pro Tools 9 Mix Plus system and KinoShita monitors. Lately, the room has hosted projects by Bruce Springsteen, Joe Jackson, and Yoko Ono.

Avatar has also upgraded its recording technology with the addition of Neve 8068 consoles and SSL 9000J consoles, which have been home to pop rock band Journey for the past two years. In Studio C, jazz—one of Avatar’s forte—continues to flourish, with recent sessions by Elvin Jones and Dave Holland.

Avatar plans to expand its operations with the construction of a new room, Studio E, and the relocation of the management offices to a new floor to accommodate the building’s new floor, according to Aliazzo.

Consistent with its role as an innovator in the field of multi-channel audio, Dolby Laboratories has issued a White Paper titled “Some Guidelines For Producing Music In 5.1 Channel Surround.”

The paper serves as a surround-sound primer at a time when there are more questions than answers about the fledgling format. With surround-encoded DVD Video titles now in the marketplace, home theater on the rise, and DVD Audio on the horizon, the time was ripe for a document of this nature.

Among the topics it covers are speaker placement, specifications for the low-frequency effects (LFE) channel, allocation of mix elements to the LFE, delaying certain channels to compensate for varying distances between the speakers and the listener, stereo mix options, and the differences between mixing for music and film.

The paper does not cover audio compression or audio resolution—two areas in which Dolby has a huge stake because of its proprietary AC3 compression algorithm and its licensing of the Meridian Lossless Packing technology, which provides “lossless” compression for such formats as DVD Audio. Instead, Dolby’s guidelines are intended as an unbiased document aimed at users who are beginning to explore the creative possibilities of multi-channel audio.

One of the paper’s key architects was John Kellogg, GM of multi-channel audio and music production for Dolby and a seasoned surround-sound mixer who has distinguished himself with recent work for Emerson, Lake & Palmer, among other clients. Kellogg says, “While many surround-sound mixes have been created for movies, 5.1-channel mixes for music is a relatively new field—one that presents us with many questions and choices. We want to clarify the technology and provide an up-to-date snapshot of what the music industry knows and doesn’t know about six-channel mixes for music.”

For those seeking more detailed information about surround-sound mixing for DVD Audio, Dolby has posted two other documents on its Web site: “Dolby Digital Professional Encoding Manual” and “Dolby Audio: A Producer’s Primer.”

Pro People on the Move: Barry Margerum has resigned his post as president/CEO of Palo Alto, Calif.-based console manufacturer Euphonix Inc. Piers Plaskitt, who joined the company last fall as president of worldwide sales and marketing, will assume the role of president. Until a successor to Margerum is found, former Euphonix CEO Jim Dobbie will take over CEO's duties, accord- ing to a statement.

Dobbie joined Euphonix as a consultant in 1999, shortly after the company’s inception. He became CEO and helped take the firm public in 1995. Dobbie retired from day-to-day duties in 1997 but continued to serve as chairman.

In a statement, Margerum says, “I have accomplished most of the objectives that I had established for myself and the company three years ago, when I accepted the position. After 27 years in business, I now wish to semi-retire so that I can devote more time to my family and pursue community interests.”

Margerum will continue to con- sult for Euphonix, according to the statement.

Digital Theater Systems Inc. (DTS) of Agoura Hills, Calif., promotes Patrick Watson to VP of business development. He was previously director of consumer licensing, a position in which he oversaw the growth of DTS technology in the home theater market.

Movin’ On: Digital audio work- station pioneer Digidesign will be moving from its longtime location in Palo Alto, Calif., to a new, state-of-the-art headquarters in the Pacific Plaza business complex in nearby Daly City. Digidesign, which is a division of Avid Technology Inc., will relocate 258 employees from its current site to the new offices in June 2001, according to a statement.

Pacific Plaza is a $160 million, 10-acre, 720,000-square-foot campus developed by Summit Commercial Properties and Mack-Cell Realty Corp. Digidesign will occupy three floors in the building in an eight-year lease arrangement valued at $53 million.

A key asset of the new headquarters is its location. Situated near a Bay Area Rapid Transit (BART) station, Daly City offers employees more commuting options than Palo Alto, which is well outside San Francisco and accessible only by car.

Digidesign GM Dave Froker says in the statement, “Here we can offer our employees a convenient, fun, and comfortable work environment. In a location that allows us to elude some of the commuting stress, which gives us a leg up over the competition in hiring and retaining top talent. The efficiency of the office design coupled with incredible outdoor spaces and a front of daytime and nighttime activities is a perfect combination for our business, which works on ‘Internet’ time.”

www.billboard.com
www.americanradiohistory.com
Westrax Corners The Market For Theatrical Pre-Productions

BY DAN DALEY

NEW YORK—New York is the epicenter of the theatrical world, and it's even reasonably well-known for its recording of cast albums in the spacious rooms of such studios as Clinton Recording and the Edison. But as with all things New York, there is another layer beneath the glitz of Broadway and another name just below the marquee.

Like many successful studios of its size, Westrax Studios discovered and caters with large and small has to the marquee. Westrax's niche is largely to cater to Broadway and冲演ers, and Westrax often becomes the first place that a composer's vision is actually realized.

The composers/writers of the '80s off-Broadway hit "Forever Plaid" put their ideas on tape at Westrax; Broadway hits "City Of Angels" and "Kiss Of The Spider Woman" both saw the first LED light of day there; and Harvey Schmidt and Tom Jones—who wrote "The Fantastics"—more than 40 years ago—are currently working on their next production. "Roadside," at the studio.

Westrax's niche in the studio business was perhaps preordained. Peter Link, the facility's owner, arrived in New York in the early '70s from St. Louis with his own theatrical ambitions, many of which were richly realized: He played the lead in the Broadway hit "Hair" and was a regular on the long-running daytime soap "As The World Turns."

As a writer and composer, Link created the off-Broadway production "Salvation" in the '70s, which spawned a million-selling—if somewhat lugubriously titled—hit single "If You Let Me Make Love To You Then Why Can't I Touch You?" for the late Bonnie Dionne.

Link's theatrical work has garnered him two Tony Award nominations and a Drama Desk Award, as well as a five-year stint as a composer in residence at New York Shakespeare Festival. It also led to his realization that, along with his growing stature as a composer in the corporate music sector, he needed his own recording studio.

Even that process unfolded in a very New York fashion. "I had been working in other New York studios throughout the 1970s and watching the clock was driving me crazy," Link recalls.

His first foray was in the living room of his Upper West Side apartment. But the combo mania of the early '80s Manhattan real estate market allowed him to "flip" that place for a handsome profit.

He then approached Manhattan Plaza, a residential building off Times Square that is supervised and subsidized by the Department of Housing and Urban Development to provide affordable housing for the arts community. Link could afford the new apartment, but he harbored the building's management to give him a more desirable upper-floor apartment in exchange for his promise to build a recording studio in the basement of the building, which would also further enhance the residence's appeal to artists.

The connection between Link, the studio, the location, and the theater naturally led to a lot of theatrically oriented clientele, with regular visits from such Broadway luminaries as "Chicago" and "New York, New York" composer and lyricist John Kander and Fred Ebb. The studio also became the home for Link's corporate productions for such clients as Merck, IBM, and Johnson & Johnson.

Of the pre-productions for the theatrial shows, Link says, "We started as an 8-track demo studio, and even with our current technology, we still do a lot of theatrical pre-productions. We do demos that get used as auditions and proposals for financial backers and to get the director and costumers and lighting directors familiar with a show's score."

The studio is now equipped with 24 channels of 24-bit Digidesign Pro Tools, an automated Anek Galileo/Rembrandt console, Alexis Adiat's, an Otari 24-track analog deck, and a slew of microphones and outboard gear.

In addition to more comprehensive theatrical demos, Westrax also gets a large chunk of its business from related areas, such as cabaret productions, which many song-and-dance hopefuls use as a stepping-stone and calling card to Broadway fame. "To cultivate this business—which Link estimates makes up more than half of Westrax's revenue—the studio and its staff, including engineer Jeremy Harris and MIDI programmer Ean Sugarman, have learned to accommodate the particular needs of this market. Westrax's staff also knows how to gently treat those who may be veterans of the theatrical boards but neo-phytes on the audio ones. "A lot of Broadway singers aren't experienced studio singers," Harris explains. "We need to know how to ride the faders and use the automation to control their dynamics."

Composers also come in as often as not without producers, so the engineering staff lends their expertise in that area as well. Link recalls the time a composer called and asked to book a half-hour session. "I asked him what he wanted to record," says Link. "He said, "An opera." I asked him how long the opera was, and he said it was a half-hour long. So I had to explain to him that the recording process is usually a little more involved than just walking in and singing."

As near to his heart as the theatrical experience is, Link concedes that the economics of the market aren't all that terrible. Westrax is expanding its client base, both toward independent bands and with such alliances as a recent one with the ASCAP Foundation, which supports up-and-coming composers.

"I hope our fortunes aren't tied to those of the theater, even though it's alive and well at the moment," says Link. "I don't want to be known as a 'theatrical' studio. But it's something I do still love very much."

---

**We do demos that get used as auditions and proposals for financial backers**

---

**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (JUNE 3, 2000)**

**CATEGORY** | **HOT 100** | **R&B** | **COUNTRY** | **ADULT CONT.** | **MODERN ROCK**
---|---|---|---|---|---
**TITLE** | **ARTIST** | **Producer** (Label) | **Country** | **Country** | **Country**
---|---|---|---|---|---
**RECORDING ENGINEER(S)** | **FIT FACTORY/FANTASY** | **FIT FACTORY** | **FIT FACTORY** | **FIT FACTORY** | **FIT FACTORY**
---|---|---|---|---|---
**CONSOLE(S)/DAVIS(S)** | **SSL 4096 G plus** | **SSL 4096 G plus** | **SSL 4096 G plus** | **SSL 4096 G plus** | **SSL 4096 G plus**
---|---|---|---|---|---
**RECODER(S)** | **Sleder A827** | **Sleder A827** | **Sleder A827** | **Sleder A827** | **Sleder A827**
---|---|---|---|---|---
**MIX MEDIUM** | **Quantegy 499** | **Quantegy 499** | **Quantegy 499** | **Quantegy 499** | **Quantegy 499**
---|---|---|---|---|---
**MIX DOWN STUDIO(S)/ENGINEER(S)** | **FIT FACTORY** | **Andy Grassi** | **Enterprise Studios** | **Burbank, CA** | **Prince Charles Alexander Paul Logus**
---|---|---|---|---|---
**CONSOLE(S)/DAVIS(S)** | **SSL 9080** | **SSL 9080** | **SSL 9080** | **SSL 9080** | **SSL 9080**
---|---|---|---|---|---
**RECODER(S)** | **Sony 3348 HR** | **Pro Tools** | **Sony 3348** | **Sony 3348** | **Sony 3348**
---|---|---|---|---|---
**MASTER MEDIUM** | **Quantegy 467** | **Quantegy 467** | **Quantegy 467** | **Quantegy 467** | **Quantegy 467**
---|---|---|---|---|---
**MASTERING ENGINEER** | **SHERLING STONE** | **Ted Jensen** | **POWERS HOUSE OF SOUND** | **Herb Powers Jr.** | **David Kutch**
---|---|---|---|---|---
**CO.CASSETTE MANUFACTURER** | **BMG** | **BMG** | **WEA** | **WEA** | **WEA**
---|---|---|---|---|---

© 2000 Billboard BPI Communications. Hot 100, R&B & Country appear in this feature each time. Mainstream Rock, Modern Rock, R&B, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to 'IM, Morse. Telephone: 212-563-5051. Fax: 212-382-6094, rmoore@billboard.com
Bon Jovi Gets Universal Push
Label Goes All Out Worldwide To Promote Act's New 'Crush'

This story was prepared by Emmanuelle Legrand of Music & Media.

ROME—Bon Jovi's new album, "Crush," released worldwide on May 29, is receiving superstar treatment from Universal Music Group for what appears to be the company's biggest release since its merger with PolyGram.

Universal Music International (UMI) chairman/CEO Jorgen Larsen told the band and label executives gathered in Rome May 22 that he could guarantee minimum sales of 6 million hits and was aiming for 10 million worldwide (excluding the U.S.).

If there was any doubt that Bon Jovi is in a league of his own and one of the very few true global acts, Larsen and over 30 Universal executives banished it by presenting the act with a plaque celebra-
ting sales of over 80 million units in its 17-year career.

But on the heels of this achievement, Universal is leaving "nothing to chance," according to Max Hole, UMI senior VP of A&R and marketing, to make sure that the band's new album will become the company's biggest album of the year and one of Bon Jovi's best sellers. "We've covered all bases," says Hole.

Matthieu Lauriot-Prevost, VP of international at New York-based Universal-owned label Island/Def Jam, to whom the band is now signed, says the first step in his marketing plan was to build a relationship with all the affiliates in most cases working a Bon Jovi album for the first time.

The band is now managed by former PolyGram veteran David Munns, who took on the job during the summer of 1998, and Paul Kourilas for Bon Jovi Management. Munns says one of his first tasks was to keep the flow of communication open with the Universal structure, especially as many of the executives who had worked Bon Jovi albums were no longer in the picture. "It's a different company," he says. "So we spent a lot of time working all corners of the company and held marketing meetings with basically everyone.

Munns says that working with a band of this caliber after having been in charge of marketing worldwide is an exhilarating experience. "I was used to Jon [Bon Jovi] on the phone regularly, and it sort of happened," says Munns matter-of-factly: "After 27 years of corporate life, I thought it was time for a change.

"Matthew, David, and Kate [Furner, UMI VP of marketing] did extensive meetings in all territories to present the album. It was very good preparation. When I first heard the dome of the first three tracks, 'It's My Life,' "Say It Isn't So," and 'Thank You For Loving Me,' I knew we had a great record, and this is the best motivation."

"Crush" is the act's first album in five years, during which time various members undertook solo work. The project was also delayed by Universal's acquisition of PolyGram, to which the band was signed.

"We took our time to get it right," says Jon Bon Jovi. He admitted that building a new relationship with the company was a "learning process." "We were a cornerstone of the American company, and when we decided to stay, we made a conscious decision, [Jim] Caparro and [Lorne] Michaels, the new labels [were] showing great faith in the band. The first, the album front, man says, is "a record which is faithful to our heritage with a 21st-century sound." But in some instances, the expectations, as first single 'It's My Life' is one of the band's biggest hits to date. Munns says that one of the key decisions was to choose an up-tempo rock track.

"Hole, "Part one of our mission was to make sure we had a big hit with the single—but part is now accomplished." Hole adds that such a feat was "wonderful because we couldn't do it for granted. Love radio for the moment...it's great to have their support.

A board of our history still having singles is a blessing," says Jon Bon Jovi.

In the U.K., the album was supported by Capital Radio and Independent Local Radio stations but not by BBC Radio 1. Howard Hemman, managing director of Mercury U.K., says such a successful result was a combination of the band's history, since in five years the radio marketplace has changed dramatically.

"You have to be realistic—five years in the record business is a long time, but superstars are always there in one form or another," says Munns. "We weren't naive to think that it would have been easy. But we have a great record, and the reactions to the first single are incredible. In some markets such as Holland or Spain, it's the biggest record (the band) ever has had."

"The second step is to ensure the album will deliver the numbers," said Lauriot-Prevost, saying the album will ship over 1.5 million units outside the U.S. Prior to the album, the band spent two weeks in Europe for promotion, performing on the main TV shows in Europe, such as "TF1 Friday" in the U.K., "Les Années Tube" in France, and "Wetten Dass" in Germany. Lauriot-Prevost says his U.S. output was "a service center for labels around the world. Labels came with ideas, and we tried to deliver tailor-made items."

He adds that Germany was one of the first countries to get the album, leading the others. As early as March, the band flew in a TV show and started extensive promotion. "When we saw that the Germans were getting really serious, we knew we could use this as an incentive for other countries," he explains.

Specific plans include the use of a Bon Jovi song in a TV drama in Spain; in Japan, a song has been pitched as the theme for a drama series on TV; and in Argentina, a Bon Jovi song is used as the theme for soccer competition Copa Libertadores.

Lauriot-Prevost says juggling that D-Days was nothing compared with the logistics behind the release of "Crush." But all Universal execs admit their life is made easier by the act's professionalism, reappointed Bob Katz, president, Universal Music Australia.

"They have the reputation of a hard working band, it's true," says Munns, who adds that success has not tempered their ambitions. "Are they still hungry for success? They're starving!"

The fusion will see the creation of a 50/50 joint venture between us and Match Music," says Rockel chief executive Brian Smit. "The details of our joint identity and the final aspects of the merger are being defined over the next month, but the agreement is in place, and we have already started work on creating synergies between our existing activities.

These synergies include pop news supplied by Rockel in Match Music programming and, starting in July (Continued on page 77)
MICHAEL JACKSON
World’s best selling Male Pop Artist of the Millennium

RICKY MARTIN
World’s best-selling Male Pop Artist
World’s best-selling Male Dance Artist
World’s best-selling Latin Artist

BACKSTREET BOYS
World’s best-selling Pop Group
World’s best-selling Dance Group
World’s best-selling R&B Group
World’s best-selling American Group

CHRISTINA AGUILERA
World’s best-selling New Female Artist

BOB MARLEY VS. FUNKSTAR DELUXE
World’s best-selling Reggae Artist

JAMIROQUAI
World’s best-selling British Act

RONAN KEATING
World’s best-selling Irish Artist

EIFFEL 65
World’s best-selling Italian Group

ROXETTE
World’s best-selling Scandinavian Group

FEMI KUTI
World’s best-selling African Artist

TINA ARENA
World’s best-selling Australian Artist

TAHA, KHALED & FAUDEL
World’s best-selling Arabic Act

NOTRE DAME DE PARIS
World’s best-selling French Act

KRISTINA ORBAKAITE
World’s best-selling Russian Artist

DJ BOBO
World’s best-selling Swiss Artist

HIKARU UTADA
World’s best-selling Asian Artist

A MARCOR INTERNATIONAL PRODUCTION in association with THE GARY L. PUDNEY COMPANY

www.americanradiohistory.com
Moments at the taping of the 2000 World Music Awards
WORLD’S BEST SELLING RUSSIAN ARTIST

THE PRINCESS OF RUSSIAN POP

KRISTINA ORBAKAITE

Art Studio “ALLA” 5/1 Nizhnaya Radischevskaya Street, Moscow, Russia 7 (095) 937-4930 ph 937-4931 fax
www.kirkorov.ru
Canadian Modern Rocker Goes Solo
Harmer Spins Off From Weeping Tile Band To Issue Debut

BY LARRY LeBLANC
TORONTO—Three months ahead of its retail release, there's already a notable Cuban music industry buzz over Sarah Harmer's modern rock debalpation—"You Were There," says Harmer's booking agent, Jack Ross, VP of Toronto-based the Agency Group, who also manages Moxy Fruvous. "Her album is like a book I want to share with people."

"If you put a microphone in front of Sarah and she does what she does, the result will always be something you will be happy with," says the album's co-producer (with Harmer), Peter Prilesnik. "She's great, and her songs are great."

AK dance song "You Were Here" is only available via mail order or at Harmer's shows. However, it was recently serviced to 200 influential music retail stores across North America. The album—with a newly recorded version of the track "Weakened State"—will be issued in Canada August 16.

"I was hoping to swing the doors wide open with a full-scale release, but, true to my style, the album is now slowly being counted out in the vibrant, 29-year-old Kingston, Ontario, singer/songwriter. "By the end of the summer, it will be out in stores with a tour behind it."

Harmer, one of the leading lights of Canadian alternative music, self-financed the album at a cost of $25,000 Canadian ($16,000) without using a major label backer. She acknowledges that there have been negotiations with several unidentified companies to distribute the album in both Canada and the U.S. for a small fee.

"I didn't want to get into the world of doing demos, redoing demos, and all that speculation," she says in explaining why she recorded the album herself. "I also didn't want to be in debt to anyone else."

Says Harmer's manager, Patrick Sambrook, "Our strategy was to shop a finished record so labels didn't have to anticipate what it was going to sound like. Our attitude

EMI Spain Aims To Diversify Cuban Son Genre

BY HOWELL LLEWELLYN
MADRID—EMI Spain has a double objective in Cuba this year—to become the first major label to open offices in Cuba and to convince the hundreds of bands that play tourist hotel lobbies and restaurants that they do not have to play "Chan Chan" any more.

"Chan Chan" is the Compay Segundo song made famous by the sublime version of it played on the Rit Coordenada-produced "Punto Vista Social Club" album. It is one of the dozens of old standards of traditional Cuban son demanded by tourists. But EMI Spain, which works in Cuba in conjunction with Spanish indie Caribe Producciones, has decided it is time to develop a more diverse son for the thousands of talented musicians born after the 1959 revolution, who nonetheless feel obliged to play the old standards to make a living out of tourist tips.

Sebi Monzón, the man behind the scheme and director of Cuban music at EMI Spain as well as Caribe's A&R director, has dubbed the music joven son (young son). On May 15 EMI-Caribe launched the first four joven son albums by duo Postrova, septet Luna Negra, quintet 5 Pa' Ti, and octet Son Esperanza.

Monzón, whose Caribe is the island's top-selling label, explains that "I undertook a 4,000-kilometer field trip listening to musicians in dozens of towns and cities. Tired with the fact that they all play basically the same son standards, I asked them if they could play son that wasn't standards."

Monzón said he was amazed at some of the "poetically beautiful" (Continued on page 98)
### Geographic Music Charts:

**HITS OF THE WORLD**

**EUROCHART**

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norway</td>
<td>Olsen Brothers</td>
<td>Wings of Love</td>
<td>05/02/00</td>
</tr>
<tr>
<td>Sweden</td>
<td>Maggot</td>
<td>Songs in Love</td>
<td>05/02/00</td>
</tr>
<tr>
<td>Finland</td>
<td>Nous</td>
<td>People of Europe</td>
<td>05/02/00</td>
</tr>
</tbody>
</table>

**Global Music Pulse**

**LASTEST MUSIC NEWS FROM AROUND THE PLANET**

**NIGEL WILLIAMSON**

**NEW BASE**

- Dominican Republic pianist Michel Camilo and leading flamenco guitarist Tomatito (who replaced Paco de Lucia as musical partner of late Flamenco legend Camarón de la Isla), have spent the past year perfecting the Latin jazz/flamenco blend that can be heard on "Spain." The album is the first release from Lola Records, founded by Latin jazz expert and Spanish film director Fernando Trueba (who won the 1992 Oscar for best foreign language film Oscar for "Fernando Trueba"") and distributed worldwide by Universal Music Group. The album, which was recorded in Stamford, Conn., includes a version of Chuck Correa’s "Spain," recorded in 1977 as well as a flamenco & jazz back and front: "Vividly and sophisticatedly." - **PAUL TAYLOR**

*Riding high on the success of her latest CD, “Velech Amil” (A Real King), on the NMC label, Zehava Ben is poised to become Israel’s new world music diva and a worthy successor to the late Ofrana Haaz. The album is Ben’s best-seller of the year to date and on the verge of platinum status (80,000 sales). The first three singles from the album, “Lehishutagan,” “Bedouin,” and the title track, are all direct radio and MTV Israel hits. Ben is the undisputed queen of the maz'ika genre, a set of songs about love, poverty, and desoration to exotic tunes that reflect both Middle Eastern influences and European sensibilities. The first three singles have already achieved major radio airplay. Whitney Houston, the most popular female singer in the world, has also released a duet version with Ben. Whitney’s new release is expected to cross over to a new audience.*** - **SASHA LEVY**

**GLOBAL MUSIC PULSE**

**EDITED BY NIGEL WILLIAMSON**

**ITALY**

- **LEADING POP GROUP**

  883 is an international priority for its new record company, Warner Music Italy. Producers of Italian producer Claudio Cecchetto, 883 (named after a Harley-Davidson model) has sold millions of albums in Italy with its light electronics dance/pop songs since its first hit, “Hanno Ucciso L’uomo Ragno” (“They’ve Killed Spiderman”), in 1982. 883 is led by Paolo Mazza, who also writes the songs. The international album released in Germany this month called “Miele Grazie” (Thousand Thanks) (WEA) is a compilation of 883’s Italian hits and contains remixes by dance/rock band 883 that will be one of the best global dance phenomenon, Eiffel 65. The lead single is “Viaggio Al Centro Del Mondo” (Journey To The Center Of The Earth). Warner Music Europe plans to launch 883 in Spain, France, and other territories later this year. - **MAIK DEZANI**
**International**

"Crush" Launch. Bon Jovi was in Rome May 22 for the global launch of its new album "Crush." Universal Music Group executives traveled from around the world to attend the event and witnessed the band receiving a surprise presentation marking its 80 million album sales worldwide. Pictured receiving the award, from left, are the band’s David Bryan, Hugh McDonald, and Richie Sambora; Lyor Cohen, president of Island/Def Jam Music Group; Jorgen Larsen, chairman/CEO of Universal Music International; Jim Caparro, chairman of Island/Def Jam Music Group; and the band’s Jon Bon Jovi and Tico Torres.

Around The World in Eight Days. The launch of Britney Spears’ sophomore album, "Oops! ... I Did It Again" (Jive), saw the star circling the globe in just eight days. Having finished a TV special in the U.S., she flew to Tokyo, then on to Paris, and was back in the States a little over a week after she left to begin rehearsals for hosting "Saturday Night Live." Pictured at the Tokyo launch, from left, are Paul Paulsello, GM of Zomba Records Australia; Spears; Ryan Wright, Zomba’s Asia-Pacific regional marketing manager; Stuart Watson, managing director of Zomba International Record Group; and Julius Ng, GM of Zomba Records Singapore.

Youth And Experience. Opera star Bryn Terfel and teenage prodigy Charlotte Church show off the trophies from the inaugural Classical Brit Awards, held in London recently. Terfel collected the prize for male artist of the year, while Church took the British artist of the year title.

Check Please! Sony Music Entertainment U.K. chairman/CEO Paul Burger, right, donated his Brit trustee hat to accept a check for 10,000 pounds ($15,000) from Latin sensation Ricky Martin following his May 12 concert in London. The money was raised in an online auction held by entertainment portal FiredUp.com, to which Martin donated one of his designer suits.

50 Million Thank-Yous. Barbra Streisand recently left Australia with a little something extra in her luggage. She was presented with an award in recognition of Australian sales to the value of 50 million Australian ($28.4 million). Pictured with Streisand are John Sackson, left, managing director of Columbia and Epic, and Denis Handlin, chairman/CEO of Sony Music Australia.

Opening Night. Pictured after the U.K. premiere of "Notre Dame De Paris" at the Dominion Theatre in London, from left, are Paul-René Albertini, executive VP of Sony Music Europe; Franco Cabrini, president/managing director of Sony Music Italy; the show’s star, Tina Arena; Oliver Montfort, chairman/CEO of Sony Music France; Paul Russell, chairman of Sony Music Europe; and Rick Dobbis, president of Sony Music International.

New HMV Flagship. Boyzone star Ronan Keating, right, officially opened HMV’s "store of the future" in London by launching his debut solo album, "Ronan" (Polydor), and playing a couple of tracks to thousands of assembled fans. Aided by HMV’s trademark dog, Nipper, Keating unveiled a commemorative plaque on the store’s ground floor, watched by Tim Hutchence, manager of the flagship store.

Eight At Ten. Directors of the Australian Record Industry Assn. (ARIA) present Emmanuel Candi with a special award marking his 10 years as the trade body's executive director. Pictured at the occasion at Sydney's Park Hyatt Hotel, from left, are Philip Mortlock of Origin Recordings; Jeremy Fabinyi of the Festival Mushroom Group, Shaun James of Warner Music; Candi, ARIA chairman Denis Handlin, Tony Harlow of EMI, Tim Prescott of BMG, and David Williams of Shock Records.

Honored. John Deacon, right, who is retiring in July as director general of the British Phonographic Industry (BPI), was honored with the International Federation of the Phonographic Industry (IFPI) medal at the IFPI’s biennial council meeting May 10 in Berlin. Deacon was presented with the medal by Jay Berman, IFPI chairman/CEO, "for distinguished service to IFPI and the European recording industry." Deacon has been director general of the BPI since 1979.
The definitive event about the music and business of jazz.

The official consumer magazine of the conference.

Just Announced

1st annual Billboard/BET on Jazz Awards

June 9 • BET Studios

HOSTED BY
HERBIE HANCOCK & CAROL WELSMAN

Appearing:
Geri Allen
Eliane Elias, Blue Note Records
Kurt Elling, Blue Note Records
Allan Harris
Ramsey Lewis, Narada
David Sanchez, Columbia

plus...

Great Networking Opportunities

CONFIRMED PANELISTS:
Sue Auctar, Sue Auctar Publicity
Brian Batch, Blue Note Records
Judith Baldwin, The Aradia Group
Gar Barros, Concord Records
Andy Bartlett, Amazon.com
Gary Bartz, artist, Oyo Music
Larry Blumenfeld, Jazziz
Thurston Briscoe, WBCO FM
Regina Carter, NA Entertainment
The Honorable John Conyers, U.S. Congress
Claire Day, artist, Kool Jazz
Gary Dawkins, WNEA-RM
Donald Effman, Koch Jazz
Tom Evered, Blue Note Records

Joel Futterman, artist
Brian Gaffney, HBO
Derek Gordon, JK, Jr. for the Performing Arts
Car Griffin, N2K Encoded Music
Herbie Hancock
J.C. Carvalho, Jimenez
Dr. Mike Hill, JAL
Amy Horowitz, FAQ
Lettie Inniss, Capital Jazz Productions
Raye Jackson, WBAI FM
Allard Jenkins, Open Sky
Steve Jones, USA Today, Life Section
Paul Jung, mmx.com
Jeff Levenson, Columbia Records
Dawn Love, Heads-Up

Ellen Luchoff, DL Media
Bret Primack, GRM.com
Rita Rockel, Voice of America
Vanessa Rubin, artist
Thom Saerle, Auntie M Music Consultants
Kala Scahill
Bill Sack, CBS News
Pete Serey, Maple Shade Records
Tom Terraf, writer, Vib, BET online, Jazz Times
Stanley Turrentine
Hub van Boe, European Jazz Network
Joe Vizza, Jazz Online
Bill Warmel, Director Quarters
William Watson, National Public Radio
Swayne Williams, KSJ FM
Larisa Z taka Helm, Int Assoc. of Women in J

Live Showcases ...

BET on Jazz Restaurant
Sponsored by Baileys or ginal Irish Cream

- RENÉ MARIE & PHILIP MANUEL, MAXJAZZ
- SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K., Transparent Music
- LENORA ZENZALAI HEML, J Curve Records
- MASQUE, Meek Records
- DEREK BRONSTON, Hacate Ent. Group, LLC
- JULIE HALL, Soulmates Entertainment
- BRIAN JACKSON, Roberts Music Group

more to be announced

Live Showcases ...

BET on Jazz Restaurant
Sponsored by Baileys or ginal Irish Cream

- RENÉ MARIE & PHILIP MANUEL, MAXJAZZ
- SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K., Transparent Music
- LENORA ZENZALAI HEML, J Curve Records
- MASQUE, Meek Records
- DEREK BRONSTON, Hacate Ent. Group, LLC
- JULIE HALL, Soulmates Entertainment
- BRIAN JACKSON, Roberts Music Group

more to be announced

for more info
Michele Quigley, Billboard - 212.536.5002
bbevent@billboard.com
for complete schedule of events: www.jazz.com

Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004
Reservations: Anissa Jcnes 202.626.1355 • conference rcom rate $291

$395 Full Registration: after May 5 and walk up

First Name: ___________________ Last Name: ___________________ Title: ________ Company: ________
Address: ___________________ City: __________ State: ______ Zip: ______ Phone: __________ Fax: __________ E-mail: ___________________

Paying by: 0Check 0Visa/MC 0AMEX 0Money order Credit Card #: ___________________ Exp. Date: ______ Signature: ____________________

NO CANCELLATIONS AFTER JUNE 1.

DONT MISS OUT ... REGISTER TODAY!

www.americanradiohistory.com
MAYS PLAYS MAYS: Spontaneous improvisation is the quintessence of jazz, the fount from which the music incubates and takes flight. For his upcoming release, "Solo: Improvisations For Expanded Piano" (Warner Bros., June 13), Lyle Mays began with spontaneity, improvising a series of compositions in the recording studio. He then built upon those improvisations using computer technology, a defining aspect of his work as an integral member of the Pat Metheny Group. Mays’ last project under his own name was 1989’s “Fictionary” (Geffen).

“Pretty much all of my adult life, I have been reluctant to make a solo piano record,” says Mays, a musician frequently seen onstage surrounded by banks of electronic equipment. “I finally realized why I was reluctant—that the reason being that the piano is not really my instrument. The combination of piano and synthesizer is more accurately my instrument, because that is what I have been creating music on throughout my career.”

“When Pat put forward the idea of a solo record, I let him talk me into it, but I knew I needed a more personal way to approach it,” he adds. “It hit on the idea of making it a feature for the combination of the piano and the synthesizer, a meeting of acoustic sounds and computer sampling technology.”

Recorded over 2½ days, “Solo” found Mays composing in real time on a Yamaha MIDI grand piano. Of the album’s nine tracks, seven were completely spontaneous. Only “Long Life” and “Let Me Count The Ways” were developed around previously sketched-out ideas.

In preparation, Mays sampled sounds from an acoustic grand piano, ranging from individual notes to what he refers to as “scrapes and bangs. A lot of the real dramatic sounds have an organic nature, because they were recorded on a real piano,” he explains. “The ambient sounds, the resonance, gives the sound effects an unmistakable piano-ness. It gave me a compatible sound palette to work from.”

Once the basic tracks were recorded, Mays fleshed them out using the sampled textures. “I didn’t add any counter-lines or accompaniments,” he says. “I used the improvised performance and farmed out the exact notes to different sampled sounds to create a sense of orchestration.”

Opening with a flurry of dissonant notes, “Solo” is a sparse yet harmonically rich excursion into an intriguing vortex where the organic collides with the technical. Although the sound of one piano played sans accompaniment, the tones that Mays ascribes to the individual notes give the music an air of ambient grandeur while retaining the intimacy of a solo recital.

“I was trying to play compositionally,” says Mays. “I wanted to put a level of organization on the pieces, to illustrate the way that I view music. What surprised me most is how much these spontaneous improvisations hold up as compositions. While there are some very technical aspects to this project, in the end it is just music. It is whatever the listener hears in it.”

Notable among the compositions is "Long Life," a nine-minute piece composed of 24 individual notes, incorporated into the final running time of 100 minutes or more. Mays’ last project under his own name was 1989’s “Fictionary” (Geffen).
Labels are learning that marketing isn’t the only way to extend jazz’s reach into new audience areas. Sometimes, it’s organically grown music itself that grabs new ears.

BY STEVE GRAYBOW

In the current retail climate, marketing projects by both established and emerging jazz artists increasingly means more than simply releasing a record and putting the artist on tour. It means finding creative, aggressive ways to place jazz squarely in front of consumers, many of whom have only a peripheral connection to the music. That means people who may hear jazz on the radio or in movie scores but have yet to make a jazz purchase. Or music fans who might listen to forms of music that are close to jazz but have yet to discover the sheer beauty of true improvisational music. They are out there, but they need special care in order to be fully converted to the cause.

"It has become extremely difficult to market and promote new, traditional jazz artists in the past few years," states Blue Note GM and senior VP Tom Evered. "These musicians are having a hard time being heard beyond the major cities. There are very few radio stations that can support them or put them into any meaningful rotations, and when they perform live, they are increasingly playing to other music students."

SPREADING AMONG JAM FANS

Jazz needs to expand beyond its core audience, and many in the jazz community have pointed towards fans of jam bands—rock groups that feature extended solos, improvisation and interaction among musicians—as an untapped source of potential jazz fans. No jazz artist understands the connection between jazz and the jam bands more than John Scofield, who, in the past three decades, has performed alongside some of the jazz world’s most forward-thinking practitioners. In 1997, the guitarist released “A Go Go” (Verve), a collaboration with the jam band-approved jazz trio Medeski, Martin & Wood. Scofield’s current release, “Bump,” is a jazz-funk affair that features a crop of jam-band talents.

"The trick was to bring Scofield to the jam-band audience, rather than trying to bring them to the artist," says Nate Herr, VP of marketing for the Verve Music Group. "John did a lot of legwork before moving in this direction. He immersed himself in the jam-band scene, playing outdoor festivals with musicians from the genre. He established his own credibility."

To further reach that market, Verve passed out Scofield samplers at jam-band concerts, while increasing the artist’s presence at Internet sites that are a meeting point for people living the jam lifestyle. "We are going beyond..."
LICK THIS PAGE

LOUIS ARMSTRONG  COUNT BASIE  TONY BENNETT  ART BLAKEY  RICHARD BONA  DAVE BRUBECK  JOEY CALDERAZZO  HARRY CONNICK, JR.  MILES DAVIS  DUKE ELLINGTON  BELA FLECK & THE FLECKTONES  ERROL GARNER  STAN GETZ  BENNY GOODMAN  DEXTER GORDON  HERBIE HANCOCK  BILLIE HOLIDAY  HARRY JAMES  BILL LASWELL  LINCOLN CENTER JAZZ ORCHESTRA  MAHAVISHNU ORCHESTRA  BRANFORD MARSALIS  WYNTON MARSALIS  FRANK MCCOMB  JOHN MCLAUGHLIN  CHARLES MINGUS  THELONIOUS MONK  GERRY MULLIGAN  RETURN TO FOREVER  DAVID SANCHEZ  BESSIE SMITH  WEATHER REPORT  DAVID S. WARE  JEFF "TAIN" WATTS  PETER WHITE

EXPANDING JAZZ'S CONSCIOUSNESS.
JAZZ

LABELS AT WORK

Indies Find Creative Ways Of Getting Artists Before Audiences

BY PHILIP BOOTH

Mark Samuels, owner of New Orleans-based indie jazz label Basin Street, has taken some unusual steps to ensure the survival of his new artists on a recording scene typically dominated by the same handful of corporate concerns and known quantities. He’s taken to the road, for starters: Samuels, who established the label in September 1997 and released a live disc from trumpeter Kermit Ruffins the following February, has attended nearly every concert given by jazz/Latin-American sextet Los Hombres Calientes, Basin Street’s biggest act.

The label head, known to don a sandwich board when necessary, is there to make onstage introductions, sell CDs on-site, facilitate introductions with retail buyers and interview with press and radio, book shows and generally make the label’s presence known. The result: The band’s eponymously titled album, released two years ago, gained considerable airplay and hit Billboard’s jazz chart in April, peaking at No. 14. The New Orleans group’s latest set, “Vol. 2,” also hit the charts.

“I wouldn’t be surprised if both CDs haven’t surpassed sales of 15,000 copies each by the end of July,” says Samuels, whose label is distributed by City Hall Records.

The success of this band owes to the fact that these guys [trumpeter Irvin Mayfield, drummer Jason Marsalis and percussionist Bill Summers] are phenomenal musicians. We’ve helped to facilitate getting people out to see them and expand them into new markets. It’s been a matter of being involved in all those aspects and not having to rely on any other agent or manager to get those things done. I’m somebody who is hungry and works 18 hours a day on behalf of the label, with a great deal of that time being spent on Los Hombres Calientes for two years now.”

GETTING THE AUDIENCE’S ATTENTION

Not every indie-jazz label executive is able or willing to shut down the office and get in a van to further the cause. But they all share a similar major concern, according to spokespersons for such labels as Accurate, Arkadia, Basin Street, Concord, J Curve, Justin Time and Telarc.

How do you bring new instrumentalists and singers to the attention of the record-buying public minus the promotional, marketing and distribution muscle afforded by affiliation with the majors?

Even securing space in the bins can be a chore, says Russ Gershon, owner of Cambridg, Mass.-based Accurate. “It’s terribly difficult,” says Gershon. Accurate, the saxophonewhaling leader and chief composer for durable little big band Esther/Orchestra, one act on the DNA-distributed label. Accurate is home to the debut disc from Medeksi, Martin And Wood and the first two releases from the Jazz Mandolin Project (both acts are now signed to Blue Note) and such less established artists as Tulsa jazz-funk septet the Jacob Fred Jazz Odyssey and Atlanta pianist Bill Anspach.

There’s more product that comes out, says Gershon. “There’s more mediocre albums fighting for rack space.”

You can hound your distributors and sell people, and maybe they’ll get something into a store, maybe they won’t. Struggling to get those two to five pieces into the stores so that there is something for people to buy, is a real struggle, even for us, after seven albums.”

Adds John Burk, executive VP and chief creative officer for Northern California’s Concord. “It seems to me like it’s gotten a little more difficult from the labels’ “pe”pective. There has been a bit of constriction at the retail level, whereas there was a kind of boom period prior to 1990, with the increased popularity and saturation of CDs as a format. At that time, the expansion of the CD market led to a lot of expansion at retail, which made it fairly easy to put a number of records into the marketplace, even for a new artist who was unknown. Presently, it is much more difficult for retailers to take a chance on an unknown jazz artist.”

STRETCHING OUT

Continued on page 63

the typical music-retail sites, going to sites where the young audience looks for music information,” says Herr. “We set up contests, chats and online listening parties, and we post downloads of song samples. Rather than being onlookers, we have by necessity become participants in the online community.”

NEW LISTENERS FOR TRAD JAZZ

While traditional jazz may ponder the correlation between the jam bands and jazz, fans of the former are likely to feel otherwise. “Interestingly, we have found that the jam fans call their music “jazz,”” notes Herr. “There is a connection between this instrumental music—with its emphasis on improvisation—and traditional jazz. If the kids feel that they are listening to jazz, then they might be receptive to expanding their horizons with other extended, improvisational forms of music, namely traditional jazz.”

Blue Note artists Medeski, Martin & Wood, while musically rooted in jazz tradition, have attracted a strong following among the college and jam-band audiences. “This is a group that hits a non-traditional audience and plays non-traditional touring markets” says Blue Note’s Evered. “The key is to immerse ourselves in this market, to reach those potential consumers on their terms, rather than try to have their purchasing habits conform to our standards.”

Evered agrees that the Internet is the key to reaching these young consumers. “The Internet has created a global music community, made up of people with a broad palate of tastes, who appreciate musicians who take risks with their music,” he says. “On the other hand, these people probably don’t read jazz magazines or reviews, so it comes down to everything from a word-of-mouth huzz. It’s a street thing, and it is resistant to hype.”

AFFLUENT 30-SOMETHINGS

Beyond the college market lies another dormant source of jazz consumers: affluent 20- and 30-somethings who have probably heard jazz at some point and are curious about the music but need to hear among the college and jam-band audience. “This is an artist who might appeal to them before considering a jazz purchase.”

As with the younger demographic, reaching these people means bringing the music into their world.

“You can’t count on it, we always pursue the placement of music on soundtrack and television,” says Verve’s Herr. “We service our jazz projects to film and television music supervisors. When it happens, it can have a major impact on sales. It’s a great way to introduce people to the jazz artist who they otherwise might not get to hear.”

The label has recently placed music by smooth-jazz trumpeter Chris Botti on a soap opera and will have a track by Diana Krall on the upcoming soundtrack to the TV movie “Sex In The City.”

Krall has performed on “Melrose Place,” a show that significantly heightened the pianist/vocalist’s profile.

The idea is not to compromise artistically, but to think of ways to reach the audience,” says Verve Music Group president Ron Goldstein, who is anamat that successful music marketing starts with quality music that is true to the artist’s aesthetic. “On the new Christian McBride record, he does a cover of the Steely Dan song ‘Aja.’ This could potentially get radio airplay that Christian might not have had before, even if it’s a traditional jazz station looking to play something that could get them a high audience in the 6-to-10 time period.”

However, the album as a whole is not a radio-hit project.”

KEEPING AN AUDIENCE ON ITS FEET

Goldstein praises Warner Bros. recording artist Pat Metheny for thriving in the current jazz-market conditions without compromising artistically. “Pat has had this career where he puts out a lot of music, but he never bores people by repeating himself,” says Goldstein. “He combines artistic sense with commercial sense and keeps his audience on their feet.”

Those sentiments are echoed by Blue Note’s Evered, who states that “As a label, we want to put out the best, most cutting-edge jazz possible, but sometimes you have to take an artistic project and create a market for it and give the buying public something familiar to catch their eye.”

Evered is quick to point out that labels have a responsibility to “accurately represent the present musical climate, without being tied to the past. You can get into marketing concepts like songbooks, which open up doors—but ultimately labels can’t be tied into the past. You have to make the music accurately represent the artist’s creative vision.”
Scott Fitzgerald famously and foolishly wrote, “There are no second acts in American lives.” Before his death, he probably had sufficient opportunity for this to be true.

Try these for first acts: Marlon Brando, until he won the Academy Award for “On The Waterfront.” Bob Dylan, until his motorcycle accident. Sonny Rollins, until his 1959 sabatical.

At midcentury, each man was considered more than human; each had altered the parameters of his art. Had they been immolated, like James Dean or Hank Williams or Charlie Parker, they would have been gods.

Instead came the long second act, when they were merely better than anyone else, with only occasional Everests like “Saxophone Colossus” in a tuxedo, holding his King Zephyr alto saxophone, Rollins says, “and knew what I wanted to do.”

Heard “Newk” for his resemblance to Dodger pitcher Don Newcombe—will be 70 years old. He is almost the last of his kind—the extraordinary group of jazz musicians who came to prominence in the 50s. “I saw a picture of Louis Jordan in a tuxedo, holding his King Zephyr alto saxophone,” Rollins says, “and knew what I wanted to do.”

Heard Coleman Hawkins and switched to tenor. He grew up playing with “the guys from the neighborhood,” by which he means, among others, Bud Powell and Thelonious Monk. He recorded with Charlie Parker. “I have seen him play at the Jazz Gallery in New York, where the leader of the other band on the bill was Stan Getz.”

He has seen him play with Miles Davis at the Café Bohemia and with Thelonious Monk at the Five Spot because John Coltrane was sick.

They are gone now, followed most recently by Rollins’ friend Milt Jackson, of whom he reports that another friend, saxophonist Jimmy Heath, said, “Miles and Dizzy needed a voice play.”

CLUBS AND CONCERTS

These days, Rollins plays concerts, about 40 a year. He could work more often but prefers to stay at home and “live frugally.” He likes clubs, for the audience contact, but finds more than one 90-minute set a night—he usually runs over—tiring. He is also proud to be one of the musicians who moved jazz into concert venues.

Rollins has also expanded the kind of material thought suitable for interpretation, from the classic “St. Thomas”—to Jobson songs, from “Tennessee Waltz” to “Wagon Wheels” to Kurt Weill’s “Moritat.”

For his own part, Rollins says that a young player might grasp the melody and harmony of a song like “It’s The Talk Of The Town” but lack an emotional connection to it. The young musicians he likes include trumpeters Rus Hargrove and Wallace Roney, tenor saxophonists David Ware and James Carter and the altoist Kenny Garrett.

He is also something rarer than you might think, a true improvisor: “I used to practice eight to 10 hours a day, but now I do two and try to consider everything I do,” he says. “I don’t practice things to play, I practice rudiments, so I can play what I hear.”

With him it does seem to be true improvisation, so that you pays your money and you takes your chances. “I’m glad you understand that,” he says.

Which doesn’t mean that he’s not a showman. Which he takes the stage like an actor. In a club, he would begin a set in the kitchen and stroll among the tables like a wailer in an Italian opera restaurant. His clothes are all second-hand and that’s not just old clothes and duster-length coats. He has been bald, worn a mohawk, been bearded and clean-shaven, and now, finally, he has hair and a beard of senegalese white.

The guitarist Jim Hall, probably the last member of a working Rollins band who approaches the leader’s stature, once said that working with him was “like watching Picasso paint or Thomas Wolfe write.”

Quotes and Allusions

A Rollins solo is a spontaneous feat of organization (“the rhythmic improvisation” is an appellation Gunther Schuller hung around his neck years ago, a medal that mutated into an albatross) that proceeds joyously through a blizzard of quotes and allusions that would do credit to Charlie Ives, culminating in an ecstatic capella cadenza. All and made up on the spot, folks.

Unlike his old colleagues, Rollins is not a great band leader. (“He is a first-rate composer, though. All three of the pieces I contributed to a 1954 Miles Davis session—"Ole," "Dooxy" and "Airegin"—have become jazz standards. He also scored the film "Alfie." ) It may not be accidental that three of his finest recordings find him accompanied only by bass and drums. And some of his most memorable and audacious work is found in his unaccompanied cadrassas. He travels fastest who travels alone.

Like Edward Albee, who was pursued for nearly half a century by Who's Afraid Of Virginia Woolf? even though he lost three Pulitzer prizes, since Rollins has been pursued since the 50s by Saxophone Colossus, which Gary Gilders called "Iz Citizen Kane." But what has he done for us lately?

What Rollins has done lately is far more likely to occur in concert than on records. He is notoriously uncomfortable with recording, perhaps because making improvisation permanent is antithetical to jazz.

Still, many of the recordings have been remarkable. For his 75th anniversary, Fantasy has just released a handsome five-CD boxed set of Rollins’ complete recordings for Riverside and Contemporary called "The Freewheelin’ Volume including the great trio recordings "Way Out West" and "Freedom Suite." Also available from Fantasy is a seven-CD Prestige boxed set, including "Saxophone Colossus," the work with Miles Davis, and Rollins’ first major statement, "Work Time."

The RCA recordings from the early 60s are available in a six-CD set, including "What’s New?" Rollins delightful extrapolation of the boss nova to the Caribbean, and the other quartet work with Jim Hall. There is also a five-CD box of the Blue Notes from the 50s, including the first live recording ever made at the venerable Village Vanguard and a version of Monk’s "Misterioso" with both the composer and Horace Silver on piano that elicits, from Sonny, the most powerful entrance to a blues solo I have ever heard.

As a pendant to these, there is "Silver City," the two-CD Complete Recordings of Sonny Rollins Vol. 1...

Notes and Allusions

Miles & Coltrane

The Hot Fives And Sixes

Nowadays, the young hipsters all try to sound like the Miles Davis Quintet of 1963-68, with Wayne Shorter and Herbie Hancock, but, for many reasons, it’s here—to use a phrase favored by one of its members—in its various permutations, was The Band.

First of all, it had Coltrane in it, and to chart its astonishingly swift growth is one of the pleasures of this set released as "Miles Davis & John Coltrane—The Complete Columbia Recordings 1953-1961." The other constant was the Swedish label, and, as Bill Evans, who was replaced by Winton Kelly, probably the best of three for the group. (Try to find a CD of a double LP released by the Swedish label Dragon of a 1960 Stockholm Quintet concert, just before Coltrane left the group.) Drummer Jimmy Cobb wasn’t Philly Joe Jones—who was—but he was very good at his job. Later, Cannonball Adderley, not quite the equal of the other horn aces, and the band was intact. The album has been compared in its influence to the Louis Armstrong Hot Fives and Hot Sevens.

There isn’t as much music as there might be—6½ hours on six CDs—because Miles was involved at the time with his great collaboration with Gil Evans. But there is enough, and, at this level, the alternates are better than what most groups could do.

This is the vanguard edition, presented in strict chronological order. Bob Blumenthal apologizes for this in his article on the replacement of the young hipsters by the older guns, but this seems to me a good idea, as the new leading group still has many of the old men—Cozy Cole, Red Garland, etc.—in the band. The material has been compared to the Louis Armstrong Hot Fives and Hot Sevens.

For me, this is the most exciting of the albums, and the young hipsters all try to sound like the Miles Davis Quintet of 1963-68. If you want to hear a taste of their music, you can find a CD of a double LP released by the Swedish label Dragon of a 1960 Stockholm Quintet concert, just before Coltrane left the group. The album has been compared in its influence to the Louis Armstrong Hot Fives and Hot Sevens.

This is the vanguard edition, presented in strict chronological order. Bob Blumenthal apologizes for this in his article on the replacement of the young hipsters by the older guns, but this seems to me a good idea, as the new leading group still has many of the old men—Cozy Cole, Red Garland, etc.—in the band. The material has been compared to the Louis Armstrong Hot Fives and Hot Sevens.

For me, this is the most exciting of the albums, and the young hipsters all try to sound like the Miles Davis Quintet of 1963-68. If you want to hear a taste of their music, you can find a CD of a double LP released by the Swedish label Dragon of a 1960 Stockholm Quintet concert, just before Coltrane left the group. The album has been compared in its influence to the Louis Armstrong Hot Fives and Hot Sevens.

This is the vanguard edition, presented in strict chronological order. Bob Blumenthal apologizes for this in his article on the replacement of the young hipsters by the older guns, but this seems to me a good idea, as the new leading group still has many of the old men—Cozy Cole, Red Garland, etc.—in the band. The material has been compared to the Louis Armstrong Hot Fives and Hot Sevens.
The best in jazz, blues, and world music
visit us at veremusicgroup.com

live your life with verve
Europe's Festivals Pull Fans, Push Sales

BY PAUL SEXTON

LONDON—The shining stars and new names of jazz will come out to play on the European stages during the summer festival season.

Wulf Müller, international marketing director at Universal Jazz in London, is one of the executives approaching this season with the benefit of live participation from some of the company's most prestigious signings and a number of its most promising acts.

At the Montreux Jazz Festival, Universal will stage a Verve gala night, to be headlined by Diana Krall and George Benson, whose "Absolute Benson" album was released late last month on Universal. Helping to promote the album is Benson's remake of Donny Hathaway's "The Ghetto," which has been released as a single. Müller says that the veteran singer-guitarist's strongest European markets are France, the U.K. and Germany.

Krall's "When I Look In Your Eyes," a Grammy winner this year for best jazz vocal performance, continues to scale new retail heights, says Müller. "I've been with this company now for 16 years and working jazz most of that time, and I've never seen a record selling that much in that period," he says. "She's developed into a real superstar in that area. She's worked hard on it. She's out there doing her interviews and promotion, and the album globally is now far over a million [in sales]."

**PROMOTION PRECEDES CONCERTS**

On May 29, Krall had another prime promotional opportunity when she was booked to play at England's historic Leeds Castle in an outdoor Bank Holiday concert at which she shared the bill with Tony Bennett. The concert was part of the BBC Music Live series of events.

Al Jarreau, meanwhile, returned to recording recently with the "Tomorrow Today" set onGRP/Verve via UMG, and his concert commitments in Europe during the summer include the July 23 closing night of the Umbria Jazz Festival, where he will complete a Verve night also featuring Claudia Acuna and Roy Hargrove.

Müller adds that with both Jarreau and Benson, he is delighted to have had the artists for upfront promotion before their concert tours. "They both did a round of promo activity throughout Europe, and with the touring coming after that you always have a good possibility that..."

Continued on page 72
Blue Blitzz N.Y.C. Arkadia, self-distributed New York label founded in 1997 by V.L.O. Video label Bob Kacy, has demonstrated such commitment in several ways, including an unusual promotion done in tandem with last year’s release of T. K. Blue’s “Another Blue.” The first solo release in 13 years from the saxophonist also known as Ladii Klow, a sideman for Randy Weston, was accompanied by “Blue Blitzz 99.” The musician made $6 New York-area appearances in 36 days, including in-store concerts at HMV and Borders and performances at schools, coffee shops, events affiliated with powerhouse jazz station WBGO-FM and nightclubs.

“... was on the cover of Hotmean magazine, there were ads in the Village Voice, and we printed up and distributed 26,000 programs about the blast in all kinds of different stores and at Starbucks and all the jazz record departments...” says Kacy, president and owner of the label. “We made an investment because we really believe in him. You can only do it in New York, creating that kind of a buzz. We think that the whole world of jazz is aware of things going on in New York. We got a lot of feedback from promoters and people from all over, saying: ‘What is this? What is happening?’ I think we changed people’s perception of the artist.”

Blue Blitzz N.Y.C. Arkadia, self-distributed New York label founded in 1997 by V.L.O. Video label Bob Kacy, has demonstrated such commitment in several ways, including an unusual promotion done in tandem with last year’s release of T. K. Blue’s “Another Blue.” The first solo release in 13 years from the saxophonist also known as Ladii Klow, a sideman for Randy Weston, was accompanied by “Blue Blitzz 99.” The musician made $6 New York-area appearances in 36 days, including in-store concerts at HMV and Borders and performances at schools, coffee shops, events affiliated with powerhouse jazz station WBGO-FM and nightclubs.

“... was on the cover of Hotmean magazine, there were ads in the Village Voice, and we printed up and distributed 26,000 programs about the blast in all kinds of different stores and at Starbucks and all the jazz record departments...” says Kacy, president and owner of the label. “We made an investment because we really believe in him. You can only do it in New York, creating that kind of a buzz. We think that the whole world of jazz is aware of things going on in New York. We got a lot of feedback from promoters and people from all over, saying: ‘What is this? What is happening?’ I think we changed people’s perception of the artist.”
C.A.M. PRESENTS

JAZZ IN THE MOVIES

LA DOLCE VITA TOMMASO/RAVA QUARTET

Enrico Rava, Stefano Bollani, Giovanni Tommaso, Roberto Gatto

MOVIE-ING JAZZ

Hear it at
www.camoriginalsoundtracks.com/jazz

Licensing still available. For info, fax us at (39) 06 687 4046 (Rome, Italy)
CHAMPION PLAYER

Rollins has been called "the great living jazz musician" and "the greatest living improvisor." His more conservative admirers limit themselves to calling him "the great living jazz saxophonist." He is routinely compared to Louis Armstrong. Certainly no one embodies the ideal of what a jazz musician should be more than he. After bringing Rollins to the Smithsonian Institution for a master class, Martin Williams, our premier jazz critic, told me, "He's one of the most impressive men I've ever met."

Chip Stern began his notes to the "Silver City" compilation by invoking Joe DiMaggio, who continued to give his all every time out, long after he had proven everything there was to prove, "because there must be somebody out there who hasn't seen me play before."

Raymond Chandler, writing to an editor about a bad review given to a late novel by Ernest Hemingway, whose old man of the sea venerated "The great DiMaggio," said, "The champ may have lost his stuff temporarily or permanently, he can't be sure. But when he can no longer throw the high hard one, he throws his heart instead. He throws something. He doesn't just walk off the mound and weep."

The great Nwk can still zip them over the plate and knock them out of the park, and he has never offered anything less than his full, noble heart. Long may he wave.

OPEN-AIR JAZZ

Continued from page 68

your impact will be better."

"Universal Groove Night" at Montreux on July 13 affords the company the opportunity to roll out such nascent international prospects as the Mardi Gras B.B. (Big Band) from Germany, supporting its debut album, "Supersmell." (The band is also booked for this year's 25th anniversary North Sea Jazz Festival, which takes place July 14-16.)

The "Groove Night" will also feature Norwegian keyboard talent Bugge Wesseltoft and the U.K.'s Courtney Pine, who is due to release a new album in autumn.

INDIES CREATE OWN AGENDA

As ever, the festival season offers promotional opportunities to artists who do not fall strictly within the remit of jazz. One such beneficiary this year is Bryan Perry, who will play at the opening gala night for North Sea Jazz on July 13, bringing with him the orchestra that has augmented his live shows in recent months in support of his album of standards for Virgin, "As Time Goes By."

In the independent jazz sector, the problem during festival season is often getting your artists booked at all. But rather than simply complain about the situation, Candid Productions has decided to create its own agenda.

Candid, celebrating its 40th anniversary, has a London staff of four led by president Alan Bates, with U.K. distribution by Proper and various European licensees for its labels, which include Big City, Candid and Choice.

Bates has recently discovered a useful live promotional tool in the form of the Big City Grooves showcase, a concert platform for the label's acts led by musical director and Big City pianist-composer Alex Wilson. The showcase, featuring a house band and a rolling bill of Big City signings, had a successful night on May 8 in London at the Jazz Cafe, and Bates believes it will be a viable live proposition both domestically and in Europe.

"This is something I will probably take onto the Continent next year," he says. "I do think the whole of the festival booking scene in Europe is tied to the apron strings of the New York agents and international record giants," says Bates. "They've got it pretty well sewn up, and getting a look-in from London is more difficult. I would love to see London build up as a [festival] center in its own right, and we could use some help from the Arts Council for that.

Meanwhile, the company also staged its own third annual Candid Jazz Festival in London May 22-28. Candid has just released the "Big City Grooves" sampler, which features Wilson, David Jean-Baptiste, Ingrid Laubrock and others and is budget-priced, or free with any other Big City album.

NO FAVORITISM IN BOOKING

Candid conducts a sizeable part of its retail business via mail order and the Internet, at www.candidrecords.com, and GM Marc Connor notes that "Let Yourself Go," the label's current release by the increasingly popular U.S.-born, London-based vocalist Stacey Kent, was a No.1 bestseller on Amazon.com.

North Sea Jazz Festival director Theo Van Den Hoek emphasizes that there is no favoritism toward major labels in its booking policy. "Every artist we get offered is seriously considered," he says. "We don't care if they have a contract with a major or if they have their own label. If they're good enough, that's fine with us."

But he points out that the financial support of a major label or agency is inevitably helpful for overseas acts, especially those coming from the U.S. and those with large bands. "They'll probably need at least another eight gigs to make a tour happen."

Van Den Hoek speaks from his own experience in stressing the retail clout of the European festivals, which can prove itself with immediate visibility. "We have a shopping center in our building," he says, "and I remember, for example in 1991, when Rachelle Ferrell was completely unknown in Europe, she played [at the festival] over three days, first in a very small room, then a bigger room and finally at a 4,000-seater. Immediately after every concert, we would sell 200 to 300 CDS."

The 25th anniversary North Sea event hopes to generate its own commercial activity this year, with the publication of a book marking the occasion and Universal's release of a double-CD compilation to further celebrate its birthday.
UNIVERSAL JAZZ
AT THE EUROPEAN SUMMER FESTIVALS

AUSTRIA – Jazz Fest Wien / June 26 - July 8, 2000
June 26: Michael Brecker/ Pat Metheny
Wolfgang Muthspiel
July 3-8: Helen Merrill

CANADA – Festival International de Jazz de Montreal / June 29 - July 3, 2000
June 29: Charlie Haden Quartet
Shirley Horn
June 30: Wayne Shorter / Herbie Hancock
July 2: Al Jarreau
July 3: Claudia Acuna
July 5: Sphere (Kenny Barron)
June 6: Jazzy Gilberto
July 6: Dee Dee Bridgewater

ITALY – Umbria Jazz Festival / July 14 – 23, 2000
July 16: VERVE NIGHT: at Giardini del Frontone
Ray Haynes Trio w/ Danilo Perez
& John Patitucci
Michael Brecker / Pat Metheny
July 22: Roy Hargrove Quintet
July 23: VERVE NIGHT: at Giardini del Frontone
Claudia Acuna
Ray Hargrove & Strings
Al Jarreau

THE NETHERLANDS – NorthSea Jazz Festival / July 14 -16, 2000
July 14: Dee Dee Bridgewater
Michael Camilo Trio
Michael Brecker Quartet w/ Pat Metheny
Clarence Clemons / Brown
Claudia Acuna
July 15: Roy Hargrove + Strings
Diana Krall
Michael Brecker
George Wessell
JERSEY NIGHT: at Dakters
Roy Haynes / Brown
Al Jarreau
July 16: Herbie Hancock Sextet
Roy Hargrove Quintet
Nicholas Payton Big Band
Al Jarreau
George Benson
Heroin & Frank Mehldau
Russell Malone Trio

SWITZERLAND – Montreux Jazz Festival / July 7 - 22, 2000
July 12: Clarence Clemons / Brown
July 13: UNIVERSAL GROOVE NIGHT: at Miles Davis Hall
Ward Grafton
July 18: George Benson
July 19: JERSEY NIGHT: at Stravinsky Hall
July 20: Michael Brecker / Pat Metheny

SPAIN – Victoria-Gasteiz Jazz Festival / July 16 – 22, 2000
July 16: Christian McBride Quartet
July 19: Regina Carter Quartet
July 21: Roy Haynes / Brown
July 22: Michael Brecker / Pat Metheny

TURKEY – International Istanbul Jazz Festival / July 9 –15, 2000
July 9: Christian McBride
July 11: Nicholas Payton Big Band
July 12: Michael Camilo Trio w/ Tomatito

Subject to change

www.americanradiohistory.com
FROM GERMANY WITH LOVE

Past perfect Gold-Line
10 CD-Box Set's
each available with a 40 pages booklet

CHARLIE PARKER 204128-325
FRANK SINATRA 204200-325
BENNY GOODMAN 204291-325
ELLA FITZGERALD 204292-325
GLENN MILLER 204293-325
DJANGO REINHARDT 204294-325
BILLIE HOLIDAY 204220-325
DUKE ELLINGTON 204240-325
LOUIS ARMSTRONG 204513-325
COUNT BASIE 204540-325

STATE OF THE ART DIGITAL MASTERING

250 Jazz CD's

203000-336 THE CRADLE OF JAZZ
40 CD BOX
203002-321 THE CRADLE OF JAZZ
10 CD BOX
201930-336 NOTHING BUT THE BLUES
40 CD BOX
201946-321 NOTHING BUT THE BLUES
10 CD BOX
201990-336 THE BIG BAND BOX
40 CD BOX
201926-321 THE BIG BAND BOX
10 CD BOX
203056-326 THE GREAT VOCALISTS OF JAZZ & ENTERTAINMENT - 4 CD BOX
204296-321 THE GREAT VOCALISTS OF JAZZ & ENTERTAINMENT - 4 CD BOX
201960-336 FROM SWING TO BEBOP
40 CD BOX
201986-321 FROM SWING TO BEBOP
10 CD BOX

Nothing But The Blues

The Cradle Of Jazz

Past Perfect Silverline available as 180gr. Vinyl Albums and on CD

Louis Armstrong
Miles Davis
Chick Corea
B.B. King

Sidney Bechet
Billie Holiday
Nat King Cole
Benny Goodman
Art Tatum
Lester Young
T-Bone Walker

Wild Bill Davison
Anders Sisters
Fletcher Henderson
Bob Crosby
Ray Eldridge
Ben Webster
Blind John Davis

Bix Beiderbecke
Mildred Bailey
Harry James
Count Basie
Dizzy Gillespie
Jimmy Rowles
Muddy Waters

Scott Joplin
Sarah Vaughan
Artie Shaw
Woody Herman
Benny Goodman
Barney Bigard
Benny Golson

Louis Armstrong
Dinah Washington
Harry James
Benny Carter
Jimmy Rowles
Benny Goodman

click here to view our latest catalogue

TIM The International Music Company AG • Rahlau 4-6 • D-22045 Hamburg • Germany
FAX: +49 40 66 99 161 • E: info@timcompany.com • www.timcompany.com • TEL: +49 40 66 99 160

INTERNATIONAL INQUIRIES FOR FINISH PRODUCT:

lightningexport Units 3-4 • Northgate • Business Center UK • Enfield EN1 1TG, MIDDX, U.K.
FAX: +44 208 8055252 • www.lightningexport.co.uk • E: sales@lightningexport.co.uk • TEL: +44 208 8058005

www.americanradiohistory.com
After Banner Year, Electronic Games Thrust Into The Future At E3

BY STEVE TRAIMAN

LOS ANGELES—Coming off the biggest year ever for video console and computer game sales in 1999 and encouraged by first-quarter gains this year, multimedia retailers turned out in force for the Electronic Entertainment Expo (E3).

Attendance and exhibit space set records for the May 11-13 run at the L.A. Convention Center, according to the Interactive Digital Software Assn. (IDSA), the show’s owner and sponsor.

During the event, attended by more than 50,000, many marketers of game software and hardware previewed new products for the fall and for 2001.

Sony Computer Entertainment of America introduced PlayStation 2, its DVD-based 128-bit platform that will launch Oct. 26 in the U.S., after a successful March debut in Japan.

Sega, a new subsidiary of Sega of America—whose Dreamcast was the first console platform to offer Internet connectivity—highlighted its SegaNet high-speed online gaming network, which will be in September with at least a dozen online games.

Nintendo of America gave a few more hints about its DVD-based Dol-12k and Game Boy/Game Boy Color (GBC) Advanced platforms, both of which are now expected early in 2001. And Microsoft previewed the graphics-enhanced play of its X-Box platform, which will bow later next year.

However, despite the record sales—which topped $12.2 billion last year in the U.S.—game officials said the industry is a major victim of piracy both in the U.S. and around the world.

A featured panel on "Piracy And Protection Of Intellectual Property" highlighted losses of more than $8 billion at retail in both 1998 and 1999—not including Internet piracy, which is growing substantially, according to Ric Hirsch, IDSA senior VP, intellectual property enforcement.

After Sony and Nintendo literally carried the ball alone on fighting piracy for several years, IDSA formed an active anti-piracy committee that now has representatives from 17 companies. As a prelude to the panel discussion, the first cross-industry international anti-piracy certification/compliance program for manufacturing plants, designed to help reduce the publishing of pirate CDs and DVDs, was officially launched (Billboard, May 29).

The alliance includes the International Recording Media Assn., IDSA, the Motion Picture Assn., the Recording Industry Assn. of America, the International Federation of the Phonographic Industry, the Business Software Alliance, and the Software and Information Industry Assn. Certificates of compliance were given to the first two certified plants, operated by Universal Music Group and Cimmar.

Other E3 highlights:

- The Olsen twins, Mary-Kate and Ashley—who reportedly have had successes with an initial PC and two GBC games through Acclaim Entertainment—will pursue other interests.

- Also, Randy Cerf, senior VP/COO, said during the conference call that he too would leave the company in June, without specifying the exact date. Valley had hired a search firm to replace both Cain and Cerf.

- "I am looking at Valley from top to bottom for ways to save money, add margins, and increase sales," Cerf said.

- For example, Valley has reduced inventory by $74 million in the fourth quarter; he noted, adding that there would be further reductions.

- Cohen said the company’s video business should benefit from consolidation. "Two of our competitors have closed doors. We are making a number of inroads with new accounts and recently started racking CVS." In its E-fulfillment business, Valley recently added two new customers, Big Star and Hookskos.com, Cohen reported. "We expect E-fulfillment to increase significantly, albeit at a slower growth rate than we have historically enjoyed," he added.

- Picking up new accounts helps the company decrease its concentration on its two largest E-accounts, Amazon.com and CDBosh. Cerf noted that profit margins with those accounts have declined. Also, he said that the company had increased its lead time.

- He noted that CDNow had spurred Valley about $2 million at the end of the quarter, and that was down to about "$15 million as of last week." He added that CDNow had consistently met its payment obligations to the company.

ED CHRISTIAN

Mary-Kate, right, and Ashley Olsen are pictured at the Club Accolade demo of their upcoming first Sony PlayStation release, "Mary-Kate & Ashley Magical Mystery Mall." (Photo: Steve Traiman)

Valley Media Plans 30% Cut In Work Force

NEW YORK—Barney Cohen, Valley Media chairman and founder, told Wall Street analysts in a conference call that by the end of June, the company will have reduced its workforce by 30%, or 700 people.

On May 25, Woodland, Calif.-based Valley Media reported a loss of $4.6 million, or 44 cents per share, for the year ending April 3.

In the conference call, Cohen, who is assuming the post of interim CEO, said, "We know we have made major mistakes, we will fix them. I am the largest shareholder. Most of my net worth is tied up in the company, and I am as committed as anyone to see Valley achieve its potential." Cohen became CEO following the resignation of Rob Cain, who left the company to pursue other interests.

Also, Randy Cerf, senior VP/COO, said during the conference call that he too would leave the company in June, without specifying the exact date. Valley had hired a search firm to replace both Cain and Cerf.

"I am looking at Valley from top to bottom for ways to save money, add margins, and increase sales," Cerf said. Cohen said the company’s video business should benefit from consolidation. "Two of our competitors have closed doors. We are making a number of inroads with new accounts and recently started racking CVS." In its E-fulfillment business, Valley recently added two new customers, Big Star and Hookskos.com, Cohen reported. "We expect E-fulfillment to increase significantly, albeit at a slower growth rate than we have historically enjoyed," he added.

Picking up new accounts helps the company decrease its concentration on its two largest E-accounts, Amazon.com and CDBosh. Cerf noted that profit margins with those accounts have declined. Also, he said that the company had increased its lead time.

He noted that CDNow had spurred Valley about $2 million at the end of the quarter, and that was down to about "$15 million as of last week." He added that CDNow had consistently met its payment obligations to the company.
MYPLAY, a digital music storage service, has completed a round of financing worth more than $18 million from investors led by Paul Allen’s Vulcan Ventures Inc. The funds will be used to develop new services, including support for wireless devices and broadband applications.

The company also said its members can add an unlimited amount of music to their digital lockers when they obtain it from Myplay partners—including Emsmusic.com, Rollingstone.com, and America Online’s Winamp—that use its “add to locker” button technology. Additionally, Myplay has expanded the amount of storage space for uploaded music to 3 gigabytes per member—the equivalent of as many as 300 CDs.

CONDOW HAS LINKED with Dr Pepper/7Up for a custom-CD promotion. The $90 million campaign features an instant-win game, “Tune Into 7Up,” marked on 75 million soda products through September. Or out of every 12 products will award a free custom CD, which consumers can create at condow.com/7up. More than 200 songs from 25 labels are available by such acts as Moby, Coolio, and Widespread Panic. CDnow will manufacture the discs at its Fort Washington, Pa., facility and offer discounts on select albums by the participating artists.

EUSIC, a digital downlode retailer, is offering a free 32-megabyte Creative Labs Nomad II portable digital audio hardware player to customers who purchase $50 worth of downloadable music. The player is valued at more than $200.

Ciac1 plans to repurchase up to $1 billion of its stock, effective immediately. The company completed its most recent market purchase program at the end of April. Stock buybacks reduce the number of shares outstanding, with the intent of increasing the stock price and raising per-share earnings. Shares in Viacom, which completed its merger with CBS on May 4, had declined more than $7 in the week prior to the announcement of the repurchase program.

SIRIUS SATELLITE RADIO, a digital satellite radio broadcaster, said it is in negotiations with American Honda Motor Co. Inc. to deliver its satellite radio service to Honda and Acura customers in the U.S. Sirius expects talks to lead to an agreement consistent with the unified standard agreement announced by Sirius and XM Satellite Radio in February. Under the unified standard agreement, Honda, along with any other new automaker partners, will deploy satellite radio receivers that can receive both services.

Rentrak Corp., a distributor of prerecorded videocassettes on a revenue-sharing basis, said net earnings for the fiscal year that ended March 31 increased 68% to $3.4 million, or 32 cents per diluted share, from $2 million, or 18 cents per diluted share, the prior year. Helping that performance was a gain of $7.5 million related to the settlement of its lawsuit with Hollywood Entertainment Corp. Meanwhile, total revenue for the year slipped to $113.4 million from $123.8 million last year due to fewer average rental turns from Rentrak’s core pay-per-transaction videocassette distribution business. For the quarter that ended March 31, total revenue was $32.5 million, down 5% from $34 million in the comparable quarter of the prior year. Consolidated net earnings for the fourth quarter slipped to $19,149, or 2 cents per diluted share, compared with $1 million, or 10 cents per diluted share, last year.

MUSICMUSICMUSIC, parent company of online radio broadcaster RadioMOI.com, said it will be a featured content provider for the new Media Guide of the Microsoft Windows Media Player 7. The Media Guide is a feature of Windows Media Player 7 that offers links to news and entertainment content directly from the media player itself.

MASSIVE MEDIA GROUP, the entertainment-focused digital rights management (DRM) service provider and e-commerce house founded by Frank Bondi Jr., Howard Weitzman, Greg Meidel, and Michael Kassan, said it will team with US Interactive to jointly design and build its digital commerce transaction system. Massive Media, which licenses the InterTrust DRM technology, expects to begin offering its financial clearinghouse service later this year.

MERCHANTS & MARKETING
newsline

MYPLAY, a digital music storage service, has completed a round of financing worth more than $18 million from investors led by Paul Allen’s Vulcan Ventures Inc. The funds will be used to develop new services, including support for wireless devices and broadband applications.

The company also said its members can add an unlimited amount of music to their digital lockers when they obtain it from Myplay partners—including Emsmusic.com, Rollingstone.com, and America Online’s Winamp—that use its “add to locker” button technology. Additionally, Myplay has expanded the amount of storage space for uploaded music to 3 gigabytes per member—the equivalent of as many as 300 CDs.

CONDOW HAS LINKED with Dr Pepper/7Up for a custom-CD promotion. The $90 million campaign features an instant-win game, “Tune Into 7Up,” marked on 75 million soda products through September. Or out of every 12 products will award a free custom CD, which consumers can create at condow.com/7up. More than 200 songs from 25 labels are available by such acts as Moby, Coolio, and Widespread Panic. CDnow will manufacture the discs at its Fort Washington, Pa., facility and offer discounts on select albums by the participating artists.

EUSIC, a digital downlode retailer, is offering a free 32-megabyte Creative Labs Nomad II portable digital audio hardware player to customers who purchase $50 worth of downloadable music. The player is valued at more than $200.

Ciac1 plans to repurchase up to $1 billion of its stock, effective immediately. The company completed its most recent market purchase program at the end of April. Stock buybacks reduce the number of shares outstanding, with the intent of increasing the stock price and raising per-share earnings. Shares in Viacom, which completed its merger with CBS on May 4, had declined more than $7 in the week prior to the announcement of the repurchase program.

SIRIUS SATELLITE RADIO, a digital satellite radio broadcaster, said it is in negotiations with American Honda Motor Co. Inc. to deliver its satellite radio service to Honda and Acura customers in the U.S. Sirius expects talks to lead to an agreement consistent with the unified standard agreement announced by Sirius and XM Satellite Radio in February. Under the unified standard agreement, Honda, along with any other new automaker partners, will deploy satellite radio receivers that can receive both services.

Rentrak Corp., a distributor of prerecorded videocassettes on a revenue-sharing basis, said net earnings for the fiscal year that ended March 31 increased 68% to $3.4 million, or 32 cents per diluted share, from $2 million, or 18 cents per diluted share, the prior year. Helping that performance was a gain of $7.5 million related to the settlement of its lawsuit with Hollywood Entertainment Corp. Meanwhile, total revenue for the year slipped to $113.4 million from $123.8 million last year due to fewer average rental turns from Rentrak’s core pay-per-transaction videocassette distribution business. For the quarter that ended March 31, total revenue was $32.5 million, down 5% from $34 million in the comparable quarter of the prior year. Consolidated net earnings for the fourth quarter slipped to $19,149, or 2 cents per diluted share, compared with $1 million, or 10 cents per diluted share, last year.

MUSICMUSICMUSIC, parent company of online radio broadcaster RadioMOI.com, said it will be a featured content provider for the new Media Guide of the Microsoft Windows Media Player 7. The Media Guide is a feature of Windows Media Player 7 that offers links to news and entertainment content directly from the media player itself.

MASSIVE MEDIA GROUP, the entertainment-focused digital rights management (DRM) service provider and e-commerce house founded by Frank Bondi Jr., Howard Weitzman, Greg Meidel, and Michael Kassan, said it will team with US Interactive to jointly design and build its digital commerce transaction system. Massive Media, which licenses the InterTrust DRM technology, expects to begin offering its financial clearinghouse service later this year.

AFTER BANNER YEAR, ELECTRONIC GAMES THRUST INTO THE FUTURE AT E3
(Continued from preceding page)

technology officer Jim Triggs.

Neurosmith announced an agreement with EMI Music Publishing to license downloads of rock’n’roll oldies from its Web site for toddlers, transforming its Music Blocks into a Web-powered smart toy that lets kids compose music while playing with blocks. Speaking at a Neurosmith event, Michael Greenberg, the company’s chief executive, said that Neurosmith’s new Cyber Cartridge, parents and kids would be able to download titles like Bobby Darin’s “Splish Splash,” Wilson Pickett’s “Land Of 1000 Dances,” and others later this year from EMI.

Available in August with three free downloads at a list price of $49.99, Cyber Cartridge will offer other downloads from $2.99 to $4.99 each. “We’re thrilled to join with Neurosmith in using state-of-the-art technology to enhance the lives of children,” said Yolanda Blum, EMI director of music services. “We’re looking forward to moving this project forward and making an entire collection of classic rock tunes available for this exciting new platform.”

After the success of its branded "MTV Music Generator" music-creation software for the Sony PlayStation in December, Codemaster previewed a PC version due in June at an estimated street price of under $30. Building in a framework of 99 recording channels, users can create original music by manipulating thousands of prerecorded riffs and instrumental sounds and can jam online via the Internet or local area networks. "The PC is able to offer more than a PlayStation in terms of memory storage," said Mike Hays, Codemaster worldwide director, sales and marketing.

Adventus introduced its "Piano Suit Premier" PC software bundle at $179.95 list price, with president Jim Mullen demonstrating on the included Fatar 49-key MIDI keyboard.

Also introduced was "Opus 1: Challenge," a PC strategy game with top musical groups competing for global music supremacy ($49.95 list), and "Kodaly Composer" ($49.95), for teachers implementing Kodaly-based instruction in the classroom.

Van Hoevering Interactive Music Technology officially launched musicsoftware.com, its online distributor site for piano software. Marketing director Dave David said the site will offer Van Hoevering software as well as titles from Band in a Box, Cakewalk, Coa, Finale Allegro, MIRAC, Millisoft, Museware, PG Music, Piano Discovery, Rising Software, and Sonic Foundry, among others.

In audio technology, Dolby Laboratories announced that Sega of America would include support for Dolby Digital Surround Sound in the next version of the Sega Dreamcast operating system that is being released this month.

"We’re strengthening our game support effort with all developers," said Dennis Staats, Dolby technical marketing manager. "We’re working with Sony on Dolby Digital interactive effects for [DVD-based] PlayStation 2 and are expanding our relations with Nintendo for Dolby enhancements on next year’s [DVD-format] Dolphin platform."

He also reported that Hitachi introduced the first Dolby Digital 5.1-channel headphones in Japan, available in the U.S. this fall.

Creative Technology demonstrated two new speaker systems for PlayStation 2: the Cambridge SoundWorks DTT2500 Digital model, adopted from the PC/DVD version ($269 list), and the PS2000 ($265). Both are equipped with an optical connection for easy connectivity.

Alden Laming Technologies showcased its newest ATAP3 25-watt, three-piece audio system at an estimated street price of $89 but has delayed its 75-watt ATPi six-piece system for redesign to better meet retailer needs, according to product development engineer Dave Coolbaugh.
ITALY'S ROCK ON-LINE AND MATCH MUSIC SITES MERGE  
(Continued from page 52)

the video streaming of Match Music features on Rockol's Web site, using RealVideo and Windows Media Player.

There also are plans to float the newly merged company on the stock exchange by next year and to create a string of free-to-air specialized music TV services via satellite, the Internet, and emergent wireless Internet technologies, such as the Wireless Application Protocol and the Universal Mobile Telecommunication System.

"This is not a start-up," says Di Carlo. "Both companies are well established, with a joint annual turnover of Euro 10.8 million [$9.3 million]. We have a concrete strategy to gradually establish our new services, including the live coverage of significant music events and an international presence starting from June onwards."

Di Carlo says Rockol has established a good relationship with the record industry. "We have always respected the delicate issues regarding music rights and the Internet and have therefore gained the respect of the record companies who are using us more and more as an important promotional tool," says Di Carlo.

V2 Italy's head of promotions Sandor Mallasz tells Billboard that conglomerates dried up. Now, though, amid Korea's current bull market, Kosdaq provides a way for smaller entertainment companies to facilitate growth. Market sources say the new influx of capital, along with the transparent nature of the stock market, will lead to improved quality of Korean music and other entertainment products.

The first music companies to be listed on Kosdaq were management company/record label SM Entertainment and Daeyoung A&V, both of which have recently been enjoying record profits. With some of Korea's most popular pop acts on its roster, including dance/pop group H.O.T, pop trio S.T.S., and duo Fly To The Sky (all released by SM Entertainment label Syn-nara), SM's profitability has skyrocketed due to strong album sales, merchandising business, and concert income.

Established in 1989 by former singer Lee Soo-man (now the company's CEO), SM Entertainment racked up profits of over 2.6 billion won ($2.29 million) in 1996 and projects profits of more than 3.7 billion won ($3.31 million) in 2000. The company says it intends to branch out into TV program production, Internet music businesses, and licensing of Japanese pop music.

Since its April 27 Kosdaq listing, SM's stock price has shot through the roof. Between April 28 and May 12, it rose from 15,000 won ($13,000) to 56,000 won ($49,000). The company's current valuation is nearly 60 times larger (47 billion won, or $42 million) than its original capitalization in 1989.

"We expect SM Entertainment's net profit this year to reach over 3.7 billion won [$3.31 million] and 4.5 billion won [$40 million] next year. Compared to the manufacturing industry's 6% average growth rate, this 21.6% growth rate is considered very high and therefore offers higher return for investors," says Neil Mee-won of Daewoo Securities, which is supervising the Kosdaq entry of entertainment firms.

Daeyoung A&V, which 20 years ago was established as Korea's first-ever artist management firm, registered itself on Kosdaq on the same day as SM Entertainment. Daeyoung A&V's roster includes Korea's most popular female vocal group, F.T.I.K; singer/composer Shin Hae-chul (signed to the Daeyoung A&V label); and singer Park Jie-oon (Seoul Records). Daeyoung too is moving to expand its business, with plans moving into record production as well as distribution and Internet-related businesses.

"Daeyoung A&V's stock price went up from its issue price of 42,000 won [$40,000] to 86,400 won [$76,000] after only six days on the market, which doubled the firm's value," notes Yoo Byung-ryul, a financial journalist with newspaper Hankook Ilbo.

SHOWBIZ FIRMS SIGNAL NEW ERA ON KOREA MARKET  
(Continued from page 52)

Ettore del Borello, director general of Italy's new broadcast/public performance collections consortium Societa Consoritile Fonografici (SCL), which was formed in February, confirmed that some of its member labels are withholding videoclips.

"We are a new rights collection consortium, and we are negotiating for payments from all of Italy's music TV channels and radio stations," says del Borello.

He adds, "Unlike other broadcasters, Match Music's position is to refrain from any negotiation, and this has led some of our members to withdraw permission to air their clips. The position of other members remains more flexible."

So far the affiliates of Italy's five majors; the country's largest independent, Discordia; and several independent labels are members of the SCL collections consortium.

Congratulations to Keali'i Reichel and Punahaele Productions
Winner of 6 Na Hoku Hanohano Awards!

• Album of the Year ("Melelana")  • Hawaiian Album ("Melelana")
• Male Vocalist  • Favorite Entertainer of the Year
• Liner Notes  • Engineering (Jim Linkner)

We're proud to be your distributor

www.billboard.com
www.americanradiohistory.com
Merchants & Marketing

Ichiban Headed For The Auction Block; Platinum Entertainment Losses Mount

END OF THE LINE: The bankruptcy trustee for Ichiban Records says the assets of the company will probably go to auction within the next two or three months, following the conversion of the Atlanta-based label's Chapter 11 petition for bankruptcy protection to a Chapter 7. We learned of the change in Ichiban's status in a passage about legal proceedings in the most recent quarterly report filed by Downers Grove, Ill.-based Platinum Entertainment Inc. Platinum's distribution arm, PED, is Ichiban's distributor, and until sometime in March the label had been housed in CED's Alpharetta, Ga., offices. (We'll have more to say about Platinum's own fortunes below.)

Ichiban filed for Chapter 11 protection last April, claiming $3.2 million in assets and $6.4 million in liabilities (Billboard, May 29). As of late November the label was making a tentative re-entry into the business. It issued a benefit album, and, following an exchange of suits between Ichiban and Platinum (a major factor in the label's downfall), a new interim distribution agreement between the companies was approved by the bankruptcy court (Billboard, March 29).

However, according to Platinum's May 15-10-Q filing with the Securities and Exchange Commission, the disparity secured for Chapter 7 in March after a plan for Platinum to acquire Ichiban's assets fell through. On March 27, the Ichiban pending was reported to Chapter 7, which calls for the liquidation of the label's assets.

Atlanta-based attorney Leon James, who handles bankruptcy trustee, says that the label's ultimate inability to reorganize its mothering debt led to the move to Chapter 7.

"There was a significant debt load," says James. "The debts were too deep... Ichiban was unable to formulate a feasible plan to make money and repay the debts."

Jones adds, "Currently, I have parties interested in buying the assets of the company." He says the principal assets are Ichiban's masters, which are heavy on Southern soul and rap, and its music publishing catalog.

ADD PLATINUM: While the liquidation of Ichiban apparently ends the story of that label's protracted collapse, Platinum's 10-Q filng indicates that equally serious trouble lies ahead for Ichiban's one-time distributor.

We took a look at Platinum's most recent quarterly report after receiving a couple of phone calls from alarmed readers who asked if the company had filed for bankruptcy protection. While we were unable to determine if the company had filed at press time, Platinum's statement for the quarter ending March 31, 2000, exposed a company in dire financial straits.

Platinum reported a net loss of $3.9 million for the quarter and an operating loss of $2.7 million. As of March 31, it had $5,000 in cash on hand.

According to the report, Platinum's credit facility came due in full on March 31; as of May 12, the firm had borrowed $32.6 million from its lender, First Source, which notified the company that it was in default on Feb. 11. While Platinum management said it was negotiating with the bank to extend the due date on its loan, the report concluded, "If we are unable to repay obligations to First Source, we may be forced to seek relief under the bankruptcy laws."

Though the 10-Q also noted that Platinum was not in compliance with Nasdaq's requirement that a company show a tangible net worth of at least $4 million in assets, the firm's stock was still trading on the exchange on May 25 when this column was filed. In apparent free fall, it closed that day at only $2.30 per share; its 52-week high was $8.94.

FLAG WAVING: James Talley is not an artist who adores the nuts-and-bolts part of the music business. "I probably would still prefer not to have my own label," Talley says. But the Nashville-based singer-songwriter is running his own operation, Cimarron Records, and we're probably all the richer for it.

On July 11, Cimarron will release Talley's "Nashville City Blues," a collection of powerful and typically affecting blues-tinged originals. That set follows Talley's superlative "Woody Guthrie & Songs of My Oklahoma Home," a recital of Guthrie songs issued earlier this year by Cimarron. Talley hopes to begin reissuing later in the year the albums issued by Capitol Records and Germany's Bear Family Records. The label is being distributed exclusively by City Hall Records in San Rafael, Calif.

The formation of Cimarron culminates a decade during which Talley wrangled inconclusively with several executive administrations at Capitol in an attempt to get his catalog back into print. His talks with the label involved dealings with ex-presidents Hal Milgrim and Gary Gerber; Bruce Kirkland, who headed EMI's short-lived catalog division E-Prop; and current president Roy Lott. He finally found a sympathetic ear in label attorney John Ray.

Talley recalls, "I said, 'John, do you have any children...? How would you feel if someone took them, locked them in jail, and you couldn't see them for 20 years...? These albums are my creative children.'"

He managed to secure a long-term exclusive license with his Capitol titles, which include such highly praised albums as "Got No Bread," "Bruce & Luther," and "We Sure Got A Lot of Love" and "Tryin' Like The Devil" and established Cimarron as a home for his old and new recordings.

The Guthrie album—completed in 1994 and originally earmarked for release through Capitol—became a reality after Talley returned to Nashville. "Nashville City Blues," recorded in Santa Fe, N.M., on a couple of trips West, is no less personal a project for Talley's splendid homage to Guthrie, who was an Oklahoma native like himself.

Talley was originally signed to Atlantic Records by Jerry Wexler, who, Talley says, told the singer, "I really see you and Willie Nelson as blues singers. Everything you sing sounds like the blues." Talley himself says, "There are basically two emotions in life—one is the blues, and the other is happiness... You weave back and forth across that line in your life."

Though Talley won critical raves and even played at Jimmy Carter's inauguration, he never saw big sales, and he was very hospitable to the request of the music business to sell real estate. He still puts in time at the office, though he says, "Mr. Greenspan raising the interest rates is like helping that area of my life lately."

However, with a couple of masterful new recordings under his belt, and his fine catalog awaiting re-release, Talley is itching to get back on the road. "I'm looking for a decent booking agent right now," he says.

Talley can be contacted at 615-329-9002, or via E-mail at cimarronrecords@home.com.
AFIM Stages 28th Annual Convention

CLEVELAND—The 28th annual Assn. for Independent Music (AFIM) Convention—held May 3-7 at the Renaissance Cleveland Hotel—drew labels, retailers, distributors, and others from the independent recording industry to address digital and traditional retail and wholesale issues. The 20th annual Indie Awards were presented May 6.

At a panel titled "Survival Tactics For Brick And Mortar Retailers In A Digital World" were Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.

The panel "Going Digital: Playing By The Rules, Whatever They Are" featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conien, VP of marketing and business development at BMG; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.

At the Orchard’s booth are staffers, Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Periman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.

Shown at an event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Cadwell, senior executive VP, music labels at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.

The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?

At a panel titled "What Are Records?" were Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.

The panel "Going Digital: Playing By The Rules, Whatever They Are" featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conien, VP of marketing and business development at BMG; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.

Shown at the event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Cadwell, senior executive VP, music labels at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.

The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?

At the Orchard’s booth are staffers, Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Periman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.

Hall of Famer Robert Lockwood Jr., right, performs with bassist Gene Schwartz during the 2000 AFIM Awards Show in Lockwood’s hometown, Cleveland.

The panel “What Are Records?” was Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.

The panel “Going Digital: Playing By The Rules, Whatever They Are” featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conien, VP of marketing and business development at BMG; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.

Shown at the event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Cadwell, senior executive VP, music labels at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.

The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?

At the Orchard’s booth are staffers, Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Periman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.

Hall of Famer Robert Lockwood Jr., right, performs with bassist Gene Schwartz during the 2000 AFIM Awards Show in Lockwood’s hometown, Cleveland.

The panel “What Are Records?” was Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.

The panel “Going Digital: Playing By The Rules, Whatever They Are” featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conien, VP of marketing and business development at BMG; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.

Shown at the event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Cadwell, senior executive VP, music labels at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.

The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?

At the Orchard’s booth are staffers, Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Periman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.

Hall of Famer Robert Lockwood Jr., right, performs with bassist Gene Schwartz during the 2000 AFIM Awards Show in Lockwood’s hometown, Cleveland.

The panel “What Are Records?” was Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.

The panel “Going Digital: Playing By The Rules, Whatever They Are” featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conien, VP of marketing and business development at BMG; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.

Shown at the event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Cadwell, senior executive VP, music labels at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.

The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?

At the Orchard’s booth are staffers, Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Periman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.

Hall of Famer Robert Lockwood Jr., right, performs with bassist Gene Schwartz during the 2000 AFIM Awards Show in Lockwood’s hometown, Cleveland.

The panel “What Are Records?” was Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.

The panel “Going Digital: Playing By The Rules, Whatever They Are” featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conien, VP of marketing and business development at BMG; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.

Shown at the event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Cadwell, senior executive VP, music labels at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.

The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?

At the Orchard’s booth are staffers, Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Periman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.

Hall of Famer Robert Lockwood Jr., right, performs with bassist Gene Schwartz during the 2000 AFIM Awards Show in Lockwood’s hometown, Cleveland.

The panel “What Are Records?” was Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Brown, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics, and David Lang, president of Compact Disc World.
As someone who has a say in what appears in Billboard's Merchants & Marketing section, I am constantly being solicited to run stories about in-store promotions. But since hundreds of artists do in-store appearances every week throughout the U.S., my response, for the most part, is that in-store appearances—however valuable a promotional tool they may be—are not news, because there is nothing unusual about them.

Even instances in which an artist tours a chain are becoming more commonplace, so I generally tell the solicitors—i.e., public relations people—to take a picture.

Nevertheless, every once in a while something new comes across my desk. From May 10-16, Juliana Hatfield toured the entire 21-unit Newbury Comics chain, playing three shows a day, to promote her new CD, "Beautiful Creature," which she issued under her own name; "Total System Failure" (Billboard, May 19), which was issued under the name of Juliana's Pony; and a limited-edition boxed set that contains a bonus CD with a cover of the Police's "Every Breath You Take" and a remix.

Mike Dreese, CEO of Newbury, says that the tour came about over beers between him and Paul Foley, Rounder GM, in a club where Hatfield was performing for a listening party. The tour resulted in massive media coverage in the Newbury markets. Dreese says, "The chain also promoted the tour in stores and local advertising. Obviously, this undertaking was a tremendous effort on the part of the artist," says Dreese. "Some of our stores are 100 miles apart; she did a lot of driving."

At all stores, she played live and signed autographs. Since the tour took place before the album came out, Hatfield was signing catalog product, pictures, and posters. "It was just her, her guitar, and her dog," reports Dreese. "The evening and weekend shows did well, although we had four or five soft ones, usually at 2 o'clock in the afternoon, when only 30 or 40 people could show up." In the first week, Newbury sold 500 pieces of the boxed set, Dreese says.

"Talk about developing an artist," he continues. "Now the chain's whole staff understands who she is—and are now better equipped to sell her product." Let me take advantage of this item to tell you the rules for in-store pictures appearing in the Merchants & Marketing section. First off, please don't send pictures of the band playing in the store or a picture of the crowd attending the in-store; we rarely use these shots. Instead, pictures should include the artists, store employees, and the label and distribution sales staff attending the in-store, but keep the total head count under 10 people. Everyone in the picture needs to be identified, with the correct spelling of the name, as well as the exact title or position the person holds and the company that person is working for. Also, include the day of appearance and the music title being promoted. Follow these rules and there is a good chance the photo will appear in the Merchants & Marketing section.

Sony Music, which has been offering digital downloads of some 50 singles at its Sonymusicstore.com, now has some help, as the Alliance Entertainment Corp.'s Store 24 has come on board. Store 24 is the online store that Coral Springs, Fla.-based AEC customizes for its retail accounts. According to the press release, about 35 of AEC's retailers, including National Record Mart and Peaches Music, are offering the downloads, which include tracks from Mariah Carey, Da Brat, and Elvis Crespo. Among other Sony artists, Sony announced the initiative in April, but until the Store 24 sites went live, its Sonymusicstore.com was the only online site offering the downloads, which cost consumers $2.49 per track.

Two other retailers, Tower Records' Video/Books and Hastings Entertainment, signed on to support the initiative, but neither is up and running with the downloads yet. Other merchants have withheld support of the effort due to concerns about profit margins and customer information.

In other Sony Music Entertainment digital news, the company has begun a featured retailer program for Video Music Network (VMN), its 24-hour streaming video service. VMN users can click a button that will be linked to online stores. Sony plans to change the buy button on a monthly basis, with Wherehouse Entertainment's online store, which is a part of CheckOut.com, already serving as the first merchant fulfilling that role. TowerRecords.com assumed the featured-merchant positioning May 25.

In a statement, Sony Music Distribution chairman Danny Yarbrough said that Sony is "committed to working with traditional retail both online and off, and this is another example of how we can continue to grow this relationship into the Internet realm."

Current featured acts on the Video Music Network channels, which is available in both the RealPlayer G2 and the Apple QuickTime formats, include Mary Chapin Carpenter, Gloria Estefan, Grooverider, and Jamiroquai.

Making tracks: Dave Yeskel, VP of sales at Windham Hill, is leaving the company. Yeskel, who spent four years with Windham and previously was VP of sales at Island Records, is seeking opportunities: he can be reached at 310-822-6552 or yeskel@web-orion.com.

To Be Truly National, We Must Be LOCAL

CD One Stop, Bethel CT: Bass Distributors, Coral Springs, FL; Abbey Road, LA; Atlanta; Philadelphia; Los Angeles; 3 Dillons; Sacramento; Dallas; San Diego; Seattle; Portland; Chicago; Alumine; Denver

AEC has 16 SALES OFFICES Devoted to Independent Retail

CD One Stop, Bethel CT: Bass Distributors, Coral Springs, FL; Abbey Road, LA; Atlanta; Philadelphia; Los Angeles; 3 Dillons; Sacramento; Dallas; San Diego; Seattle; Portland; Chicago; Alumine; Denver

Phone: 800-833-3553

Walt Disney TRAK

Get ready for the sales fireworks!

Yankee Doodle Mickey

Featuring 10 patriotic tunes performed by Mickey and his friends.

Exclusively distributed by

One Way

Phone: 800-833-3553
REVITALIZED ARIA BOARD ASSESS CHALLENGES
(Continued from page 52)

mission to come back early because I had to attend a wedding...my own."

In his decade at the association's helm, Candi has turned ARIA into an effective lobbying group, opened it to the independent sector, increased the number of genre charts produced each week to 30, invited artists to sit on the board of collecting society Phonographic Performance Company of Australia, and lobbied for a legislation change that would see major radio stations playing more new domestic music.

Along the way, he also established ARIA as a commercial brand name, primarily by generating the ARIA Awards in October televised through the national Ten Network, which in turn attracted sponsorship deals. In February, Ten Network launched an hour-long music show, "The House Of Hits," sponsored by major ARIA members, to effectively generate record sales.

This year, ARIA will undergo some significant structural changes after its GM of 10 years, Jim White, retires in July. ARIA will become more of an information- and technology-oriented body. The main thrust is to take on the role of an information provider, transforming its statistics and information into marketable commodities. Sales figures that can be broken down to trends in postcodes and 15 years of chart and artist information can be sold to retailers, labels, Web sites, the media, government departments, ad agencies, marketing companies, and other corporations as research.

How much income this will generate is yet not certain. Explains Candi, "It costs ARIA money to collate this information. Although we run ARIA in the style of a democratic tax system—people with the most money put the most in, people with the least money pay the least in—it's not possible for trade organizations to keep seeking their members all the time. The local industry has suffered a lack of information for a long time. In the early '90s, we started to produce a yearbook and sales figures and analyses. We did a good job of that. Now it's time to take it to the next level."

ARIA is also lobbying government over the digital copyright law that is currently before the Australian Senate and expected to become law by November. The bill has been delayed for two years by objections about liability from telecommunications companies and Internet service providers.

Says Candi, "As an association, we've learned [that] some issues can take 10 years to see them through. We started on the digital issue in 1994—we knew even then we'd need strong laws in place by the year 2000. "Once the law is in place, we can get the head offices of the multinationals talking into committing to investing more capital locally to lead the digital age, which means they can support more Australian artists and export them," he adds. "We can start to clear up piracy on the Net and license the use of music. Music is so accessible now most people genuinely think they should get it for free."

ARIA is currently working alongside government departments in curbing piracy activities, which Candi says costs the local industry between $30-$40 million Australian ($17-$22 million) a year. Dialogue with commercial radio bodies has resulted in radio agreeing to work at exposing new domestic acts with package tours and showcases, setting up shows dedicated to playing new Australian music, and increasing airplay of Australian music prior to the ARIA Awards.

However, as the new board is well aware, ARIA's biggest challenge is to recast the music industry in a positive light following a 10-year battle with successive Australian governments and consumer groups over CD prices and parallel imports—in 1998, the government changed the copyright laws to allow imports—which saw the industry branded as greedy and opportunistic.

As an association, we've learned [that] some issues can take 10 years to see them through. We started on the digital issue in 1994—we knew even then we'd need strong laws in place by the year 2000. "Once the law is in place, we can get the head offices of the multinationals talking into committing to investing more capital locally to lead the digital age, which means they can support more Australian artists and export them," he adds. "We can start to clear up piracy on the Net and license the use of music. Music is so accessible now most people genuinely think they should get it for free."

ARIA is currently working alongside government departments in curbing piracy activities, which Candi says costs the local industry between $30-$40 million Australian ($17-$22 million) a year. Dialogue with commercial radio bodies has resulted in radio agreeing to work at exposing new domestic acts with package tours and showcases, setting up shows dedicated to playing new Australian music, and increasing airplay of Australian music prior to the ARIA Awards.

However, as the new board is well aware, ARIA's biggest challenge is to recast the music industry in a positive light following a 10-year battle with successive Australian governments and consumer groups over CD prices and parallel imports—in 1998, the government changed the copyright laws to allow imports—which saw the industry branded as greedy and opportunistic.

As an association, we've learned [that] some issues can take 10 years to see them through. We started on the digital issue in 1994—we knew even then we'd need strong laws in place by the year 2000. "Once the law is in place, we can get the head offices of the multinationals talking into committing to investing more capital locally to lead the digital age, which means they can support more Australian artists and export them," he adds. "We can start to clear up piracy on the Net and license the use of music. Music is so accessible now most people genuinely think they should get it for free."

ARIA is currently working alongside government departments in curbing piracy activities, which Candi says costs the local industry between $30-$40 million Australian ($17-$22 million) a year. Dialogue with commercial radio bodies has resulted in radio agreeing to work at exposing new domestic acts with package tours and showcases, setting up shows dedicated to playing new Australian music, and increasing airplay of Australian music prior to the ARIA Awards.

However, as the new board is well aware, ARIA's biggest challenge is to recast the music industry in a positive light following a 10-year battle with successive Australian governments and consumer groups over CD prices and parallel imports—in 1998, the government changed the copyright laws to allow imports—which saw the industry branded as greedy and opportunistic.
Riffage.com Expands Beyond Dotcom Realm

company’s music hall purchase is latest move to diversify interests

This issue’s column was prepared by
Marjory A. Gillen.

Retailers aren’t the only ones espousing the benefits of an integrated “bricks and clicks” approach to business in the 21st century. Privately held online music company Riffage.com — whose investors include AOL, Bertelsmann Ventures, and BMG Entertainment — is also looking to stretch beyond the “pure” dotcom realm with the acquisition of a real-world venue, the Great American Music Hall in San Francisco (Billboard-Bulletin, May 31).

The move is expected to be only the first of several taken by Riffage in the coming months to expand and diversify its business interests and revenue streams. The price was not disclosed but is believed to be “in the seven figures,” according to sources.

Page Murray, VP of marketing for the Palo Alto, Calif.-based Riffage, says the purchase represents a “predictable, proven new revenue stream” for the company, as well as an outlet for showcasing members of the up-and-coming bands that are featured on its site.

“This opens up a lot of doors for us,” Murray says. “It gives us access to a wealth of fantastic footage [for Webcasts] and also provides a new platform to introduce our hands to booking agents and fans.”

Riffage, which launched in June 1999, features streamed and downloadable music from emerging and indie acts, as well as a variety of multimedia — including CDs and compilations — for sale. Top acts could be tapped to open at the venue, Murray says.

The site will also begin integrating major-label-act content this summer as part of an alliance inked in February with GetMusic. Under the alliance, Riffage acts will be featured within GetMusic’s major-label-focused GetMusic site and vice versa (Billboard Bulletin, Feb. 16). GetMusic is jointly owned by BMG Entertainment and the Universal Music Group.

Beyond being a link in Riffage’s emerging “music ecosystem,” however, the venue also promises to provide the company with revenues completely apart from those derived from its Web business. “We are continuing to dial-down our total reliance on the online space,” Murray says.

Riffage.com earlier announced a partnership with college cable TV network Barry Beige for the cable Webcast series “Riffage Live From The Great American Music Hall” (Billboard Bulletin, March 21).

Synch deals for the show are now being struck, Murray says, further adding new sources of revenue to the company’s coffers.

The historic hall will continue to be used for live shows, Riffage says, and will also be equipped for Webcasts.

Traffic Ticker

Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. sonič.com
2. billboard.com
3. politan.com
6. mp3.com
7. nymag.com
8. country.com
9. mtv.com
10. peeps.com

Unique Visitors (in 000s)

HOUSEHOLD INCOME $15,000-$29,999/YEAR

1. mbc.com
2. mp3.com
3. sonič.com
4. launch.com
5. rollingstone.com
6. blmpg.com
7. peeps.com
8. liston.com
9. nymag.com
10. mtv.com

HOUSEHOLD INCOME $40,000-$74,999/YEAR

1. mbc.com
2. mp3.com
3. sonič.com
4. launch.com
5. rollingstone.com
6. blmpg.com
7. peeps.com
8. liston.com
9. nymag.com
10. mtv.com

Source: Media Metrix, April 2000. Sites categorized by Billboard-Media Metrix data feature unique visitors as the actual number of users who visited each site. Without duplication, once in a given month. More than 10,000 individuals throughout the U.S. participated in the Media Metrix sample.
Back in the U.S., Liquid has announced that it will be part of EMI Recorded Music's digital download trial scheduled to begin July 1 (Billboard, May 20).

Amplified.com and Supertracks will also participate in the test, according to EMI Music Distribution president Richard Cottrell.

Fleming says the deal is an expansion of its existing nonexclusive deal with EMI that granted Liquid rights to encode the label’s entire catalog. Liquid made that deal in 1999.

For the summer test, EMI’s download partners will encode and distribute 100 albums, 40 mainstream singles, and 200 Christian singles. Cottrell says the large amount of Christian tracks reflects the company’s aggressive move into that market.

All the tracks, which will be available in the Windows Media Audio format, will be distributed to Liquid’s 800 affiliated music and retail Web sites, as well as retail partners within the Supertracks and Amplified systems.

The test will not include distribution to Liquid’s retail kiosks, Fleming says.

Cottrell says that the label intends to duplicate its traditional retail business online. If some retailers don’t have a Web site, Cottrell says, the label is “working on a way to get them one.”

In related news, Liquid has also signed a deal with Random House Audio Publishing Group to provide free downloads of chapters from new audiobooks.

Under the deal, Liquid will encode and provide download services to Random House for the next six months. Works from 15 noted authors are covered under the deal.

On June 6 a free preview of a chapter from Dennis Miller’s “As I Lay, Therefore I Am” will be available for two weeks through the Liquid Audio network of 800 retailers.

Some of the retailers in the network include Amazon.com, Barnes & Noble, Borders Books & Music, Buy.com, Musicland, and Trans World Entertainment.

Other titles that will be rotated into the program include Sebastian Junger’s “The Perfect Storm,” Anne Rice’s “Merrick,” Tom Clancy’s “The Bear and The Dragon,” Liz Smith’s “Natural Blonde,” Jerry Stiller’s “Married To Laughter,” Bill Bryson’s “In A Sunburned Country,” Bill O’Reilly’s “The O’Reilly Report,” and others.

Liquid previously collaborated with Random House for a download campaign of John Grisham’s “The Brethren.”

“Assistance in preparing this story was provided by Kai R. Loftus in Oslo.

/BODYBOARD JUNE 10, 2000

Top Internet Album Sales

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>SHIPS</th>
<th>NO. 1</th>
<th>NO. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAD SEASON (VARIATION B)</td>
<td>MATCHBOX TWENTY</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE MARSHALL MATHERS LP</td>
<td>EMINEM</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OOPS!...I DID IT AGAIN</td>
<td>BRITNEY SPEARS</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INSIDE JOB</td>
<td>DON HENLEY</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MER DE NOMS</td>
<td>A PERFECT CIRCLE</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BINAURAL</td>
<td>PEARL JAM</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHITNEY: THE GREATEST HITS</td>
<td>WHITNEY HOUSTON</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SILVER &amp; GOLD</td>
<td>NEIL YOUNG</td>
<td>75</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I HOPE YOU DANCE</td>
<td>LEE ANN WOMACK</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PURE MOVIES 2</td>
<td>THE JOHN TESH PROJECT</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WASP STAR (APPLE VENUS VOLUME 2)</td>
<td>XTC</td>
<td>108</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MISSION, IMPOSSIBLE 2</td>
<td>SOUNTRACK</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NO STRINGS ATTACHED</td>
<td>’N SYNC</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUMAN CLAY</td>
<td>CREED</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALMA CARIBENA – CARIBBEAN SOUL</td>
<td>GLORIA ESTEFAN</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUPERNATURAL</td>
<td>SANTANA</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ON HOW LIFE IS</td>
<td>MACY GRAY</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRAND NEW DAY</td>
<td>STING</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE HEAT</td>
<td>TONI BRAXTON</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RETURN OF SATURN</td>
<td>PRODUCE 414</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Billboard. June 10, 2000
PBS Hit ‘Dragon’ Blazes On TriStar
Themed Video, DVD Releases Hold Lessons For Youngsters

BY Moira McCormick

Chicago—Making its video debut on Aug. 1, the live-action animated series "Dragon Tales" is getting the star treatment—from Columbia TriStar Home Video.

A co-production of Columbia TriStar Television and the Children's Television Workshop (CTW), the show premiered on PBS affiliates last fall and reached more than 11.1 million household each week, according to A.C. Nielsen ratings.

The show targets preschoolers with lessons on socialization, moral choices, and respect for others through the use of anthropomorphic dragons and the sister-brother human duo Emmy and Max.

Three initial VHS tapes of the series will be released—"Big Brave Adventures,' "Let's All Share," and "You Can Do It." One DVD volume, titled "Adventures In Dragon Land," is also scheduled for a day-and-date street date. Columbia will also release Spanish-dubbed versions.

Each VHS title features three separate segments and two sing-alongs, and the DVD offers five segments and three sing-alongs. Future DVD releases will likely feature games.

The DVD has a running time of 66 minutes and carries a $24.95 suggested price. Each VHS title runs 40 minutes and is priced at $14.95.

"The video and DVD are coming out a year after the show debuted and right when the second season is starting," says Columbia senior VP of marketing Suzanne White.

White notes that "Dragon Tales" is the first co-venture between the television unit and CTW and that the video group worked closely with both to compile the video programs.

"The video and DVD episodes are thematically linked," she says, "and we worked with CTW to match up the right episodes with the right songs." The release of the release also coincides with new licensed merchandise due out on the market, as well as a "Dragon Tales" show going out on the road this summer.

"It's the perfect time for the licensees to team together," says White.

Licensees, which include Hasbro, Random House, Sony PlayStation, and New Kids Toys, will team up to promote the "Dragon Tales Family Getaway." Stickers from each of the companies will be placed on "Dragon Tales" merchandise and VHS and DVD releases to alert consumers to the contest; each package will include an entry form. The grand prize is a four-day, three-night trip for four to San Diego, including a visit to the San Diego Zoo.

Entries will be accepted from street date through Dec. 31. "Other prizes will be given away as well," says Columbia marketing manager Lisa Huntress. "Fifty first prizes will consist of "Dragon Tales" toys and games, and 100 second prizes will be "Dragon Tales" books and videos."

In addition, Huntress says that, beginning this month, the "Dragon Tales" videos will be featured on 4,000 Random House book displays. Information about the videos will also be inserted into 250,000 "Dragon Tales" books.

"We're also running joint ads with Random House in Sesame Street Parents magazine," says Huntress.

To coincide with the video release, a "Dragon Tales" show kicks off an 18-city tour in August, says White. Part of the show will include a 22-foot toy chest that kids can enter and play at various activity stations that feature "Dragon Tales" games. The tour runs through October.

Further marketing support will include point-of-purchase materials; TV, print, and online ad campaigns; PBS spots; local campaigns, including publicity and advertising at state fairs across the country; and collectible posters available in Sesame Street Parents magazine and its Spanish counterpart, Padres de Sesame Street.

The series will also be featured on Columbia's upcoming children's releases, including "First Snow In Winter," "Bear In The Big Blue House," and "Thomas And The Magic Railroad."

" "Dragon Tales" is a co-production of Columbia TriStar Home Video and Children's Television Workshop.

The PBS series "Dragon Tales" features a brother-and-sister team, Emmy and Max, and their dragon friends. The series begins its second season this fall and will debut Aug. 1 on video and DVD from Columbia TriStar Home Video.

Warner Begins Rental Direct Program; Reel.com Adds Database, Other Services

Warner Direct: Warner Home Video has begun rolling out its rental direct program with a mailing to more than 20,000 retailers explaining terms of the program.

Announced in April, the plan makes Warner accountable for many services now handled by distribution, including certain sales and marketing functions.

Retailers benefit by getting better pricing and more information about bonus programs offered by the supplier and its distributed labels, New Line Home Video and HBO Video.

"For each release we'll be sending out a kit with a full explanation about pricing and programs," says Warner senior VP of domestic sales John Quinn. "The main reason we're doing this is because we have good programs and good titles that get communicated to distributors, but sometimes getting them communicated to retailers is difficult."

The program kicks in with titles arriving in stores in August. Quinn and Warner executive VP of North America Jim Cardwell will also participate in an online chat on Monday (6) to answer retailer questions about the plan. The chat will take place at 5 p.m. Eastern time and can be accessed at whvdirect.com.

All retailers who want to carry Warner product must sign up for the program and can opt to sign up for the company's internal revenue-sharing option.

During a title's solicitation period, retailers will receive two follow-up calls from Warner to ensure that they're up-to-date. Getting to retailers twice during solicitation is a key element of the program, Quinn says.

Although Warner is bucking the traditional two-tiered distribution system, it's not cutting out distributors altogether. It has hired Ingram Entertainment to conduct some telemarketing efforts, as well as shipping.

While Warner is the first to cut out most of distribution to sell and deliver rental product, it's likely other studios will follow.

"A lot of people will want to see how this works, and wholesalers provide a lot of services," says Quinn. "And this might not be the solution for everyone."

However, he says, there is little risk to the supplier. "There's no real risk to do this, and the upside is for retailers," Quinn says. "I can't see why retailers wouldn't want to do this."

Comings And Goings: It appears Stuart Snyder's re-entry into the video industry will be short-lived.

USA Home Entertainment confirmed that Snyder has left the company after just seven months. He had served as president of the division following a stint with Ice Capades. A spokeswoman for the company did not know if Snyder would be replaced.

USA, which has basically been reduced to a specialinterest sports supplier, is the former PolyGram Video.

Columbia TriStar Home Video also announced that former executive VP Paul Cullberg has left the company for VM Labs, where he has been named executive VP.

Cullberg also will be COO of the company's Non division; Non is a new set-top device that plays DVD-ROM enhanced discs and connects to the Internet.

The player will be introduced later this year under the Toshiba, Samsung, and Motorola brands.

An 11-year veteran of Columbia, Cullberg had pretty much stepped out of the home video division about a year ago and had been directing the division's online operations. He will retain his position as president of the DVD Entertainment Group.

Reel Relaunch: Reel.com has relaunched its Web site to offer services for users who want to rent, buy, or see a movie in theaters. The addition of a national movie theater database allows users to type in their ZIP code to locate theaters and schedules in their area. The new service also links to various reviews and information about the stars or directors of the films. Also new to the site is a video store locator that allows users to find the nearest Hollywood Video store as well as information and news about the latest releases. Hollywood Video is the parent company of Reel.com.

For consumers looking to buy DVDs, the online store now features a new DVD preview show that highlights the bonus material on various movies.

The latest in Hollywood news is also featured in another area that offers streamed video content and text stories. An online newsletter called NewsReel is available, as well as a print publication called Reel Magazine.
## Billboard Top Video Sales

**JUNE 10, 2000**

<table>
<thead>
<tr>
<th>WEEK ON CHART</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Top of Chart</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No. 1</td>
<td>STAR WARS EPISODE 1: THE PHANTOM MENACE</td>
<td>FoxVideo 2000992</td>
<td>Liam Neeson, Ewan McGregor</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>GALAXY QUEST</td>
<td>DreamWorks Home Entertainment 4560</td>
<td>Tim Allen, Sigourney Weaver</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>STUART LITTLE</td>
<td>Columbia TriStar Home Video 05215</td>
<td>Geena Davis, Michael J. Fox</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>LIFE IS BEAUTIFUL</td>
<td>Miramax Home Entertainment</td>
<td>Roberto Benigni</td>
<td>1998</td>
<td>99.98</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>THE WORLD IS NOT ENOUGH</td>
<td>MGM Home Entertainment Warner Home Video M208103</td>
<td>Pierce Brosnan, Sophie Marceau</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>PLAYBOY'S SEX COURT</td>
<td>Playboy Video Home Universal Music &amp; Video Dist. PBV8059</td>
<td>Julie Strain</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</td>
<td>DualStar Video Warner Home Video 36879</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>THE POKEMON MOVIE</td>
<td>Warner Home Video 18020</td>
<td>Veronica Taylor</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>THE MATRIX</td>
<td>Warner Home Video 17737</td>
<td>Keanu Reeves, Laurence Fishburne</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>11</td>
<td>32</td>
<td>BUENA VISTA SOCIAL CLUB</td>
<td>Buena Vista Home Entertainment 10171</td>
<td>Jason Biggs, Alyson Hannigan</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>12</td>
<td>NEW</td>
<td>AMERICAN PIE</td>
<td>Universal Studios Home Video 84436</td>
<td>Jason Biggs, Alyson Hannigan</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>OFFICE SPACE</td>
<td>FoxVideo</td>
<td>Ron Livingston, Jennifer Aniston</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>14</td>
<td>17</td>
<td>TARZAN</td>
<td>Walt Disney Home Video Buena Vista Home Entertainment 15799</td>
<td>Animated</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>15</td>
<td>20</td>
<td>NOTTING HILL</td>
<td>Universal Studios Home Video 20640</td>
<td>Julia Roberts, Hugh Grant</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>16</td>
<td>26</td>
<td>BRITTANY SPEARS: TIME OUT WITH BRITTANY SPEARS</td>
<td>Jive Video 41525-1</td>
<td>Britney Spears</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>18</td>
<td>NEW</td>
<td>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</td>
<td>PARAMOUNT HOME VIDEO SD10</td>
<td>Animated</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>19</td>
<td>11</td>
<td>JOSEPH &amp; THE AMAZING TECHNICOLOR COAT</td>
<td>Universal Studios Home Video 85303</td>
<td>Donny Osmond</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>20</td>
<td>28</td>
<td>ANALYZE THIS</td>
<td>Warner Home Video 16988</td>
<td>Robert De Niro, Billy Crystal</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>21</td>
<td>27</td>
<td>SLIPNOT: WELCOME TO OUR NEIGHBORHOOD</td>
<td>Rosanne Video 981</td>
<td>Slipnot</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>22</td>
<td>7</td>
<td>ENTRAPMENT</td>
<td>FoxVideo</td>
<td>Sean Connery, Catherine Zeta-Jones</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>23</td>
<td>NEW</td>
<td>THE GREATEST HITS</td>
<td>ARISE RECORDS INC. BMG Video 15746</td>
<td>Whitney Houston</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>27</td>
<td>33</td>
<td>AN EXTREMELY GOOFY MOVIE</td>
<td>Disney Video Buena Vista Home Entertainment 41567</td>
<td>Animated</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
<td>CINDY CRAWFORD: A NEW DIMENSION</td>
<td>GoodTimes Home Video 79908</td>
<td>Cindy Crawford</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>BIG DADDY</td>
<td>Columbia TriStar Home Video 03892</td>
<td>Adam Sandler</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>32</td>
<td>18</td>
<td>DEATH ROW UNCUT</td>
<td>Death Row Ventures Distribution 66200</td>
<td>2 Pac, Snoop Doggy Dogg</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>33</td>
<td>NEW</td>
<td>WALKING WITH DINOSAURS</td>
<td>BBC Video FoxVideo 2000090</td>
<td>Various Artists</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>34</td>
<td>7</td>
<td>NEVER BEEN KISSED</td>
<td>FoxVideo 1424930</td>
<td>Drew Barrymore, David Arquette</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>35</td>
<td>29</td>
<td>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</td>
<td>DualStar Video Warner Home Video 36878</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>1999</td>
<td>99.98</td>
</tr>
<tr>
<td>36</td>
<td>NEW</td>
<td>BURN THE FLOOR</td>
<td>Universal Studios Home Video 85714</td>
<td>Various Artists</td>
<td>2000</td>
<td>99.98</td>
</tr>
<tr>
<td>40</td>
<td>20</td>
<td>SHAKESPEARE IN LOVE</td>
<td>Miramax Home Entertainment Universal Video Home Entertainment 17492</td>
<td>Gwyneth Paltrow, Joseph Fiennes</td>
<td>1998</td>
<td>99.98</td>
</tr>
</tbody>
</table>

**Notes:**
- Billboard Gold certificate for sales of 500,000 units or $1 million in retail sales at suggested retail.
- Billboard platinum certificate for sales of 1,000,000 units or $2 million in retail 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 at least 25,000 units and $1 million at suggested retail for nontheatrical titles.
- Billboard platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least, 50,000 units and $7 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.
Many Warner Bros. divisions will participate in promoting ‘Tweety’s High Flying Adventure’

spree at a trip to Six Flags to Six Flags to Six Flags to Six Flags

...and Chasars with the following titles and prices...

...and Chasars with the following titles and prices...

...and Chasars with the following titles and prices...

...and Chasars with the following titles and prices...
RATES & INFORMATION
- SERVICE & RESOURCES: $160 per inch/week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED: $160 per inch/week
- BOX REPLY SERVICE: $20
- REAL ESTATE: $60/c/1 wk

All Major Credit Cards Accepted

CALL BILLBOARD CLASSIFIED TODAY!
David McLean 1-800-390-1489 or dmclean@billboard.com
FAX ALL ADS TO: 212-536-8864
DEADLINE: FRIDAY AT 3:30PM EASTERN
7 TO 9 MILLION PAGE HITS A MONTH!
www.billboard.com

DUPLICATION/REPLICATION

EVEN $500 OFF ENTERS WITH EVERY CD ORDER!
THIRD WAVE MEDIA
WORLD CLASS QUALITY CD & DVD REPLICATION
- FREE Web Page w/ sound sample
- FREE Third Copy on Discs
- FREE Clear Trays
- FREE UPC Barcode
- FREE Design Kit

QUALITY CD PACKAGES
500 CDs $995
1000 CDs $1295

NO HIDDEN CHARGES
We include everything you need to make your own great discs.

CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
www.thirdwavemedia.com

CD, CD-ROM, & cassette manufacturing
CD replication & mastering
art design & printing
mastering & editing

30 years of printing and manufacturing experience
Write or visit our website for details!
1-800-880-0073
www.crystalsound.com

www.digitalforce.com
DIGITAL FORCE
TOTAL CD, CDR, CD-R, DVD, & CASS License Production 212-257-9300 in NYC
1-877-DISC-USA
the POWER of Excellence

COMPACT DISCS - $.65 EACH
IT'S A BETTER DEAL!
"ADD IT UP"
1,000 CDs
650.00
1,000 Jewel/Wrap
250.00
1,000 2-Pg Book/Tray
240.00
$1,140.00
from your CD Ready Master & Pre-Press Ready File

1000 Bulk CD's $690.00
500 Bulk CD's $425.00
3 Color Disc Design
From your Master & Film
CD SONIC
1-800-CD SONIC (237-4432)
e-mail: cdsonic@sonic.com

All-Star Replication
New Artist Special
1000 cd's, all titles, 2 color print on CD, 4pt insert & traycard, jewel cases & more.
Mention this ad & get FREE barcode.
714-777-1743

COMPACT DISCS .98 EACH
ASSEMBLED & SHRINKWRAPPED
YOU SUPPLY: PRINT, LABEL FILM, MASTER.
ALLSHIRE (800) 423-2936 • FAX (818) 569-7318 • sales@allshire.com

BROWSER® DISPLAY SYSTEMS

320 VIDEO TITLES in just 2 SQ. FT! complete line of counter, wall, and floor displays.
Call or write today for FREE sample Pak

BROWSER DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
431 West Superior • Chicago, IL 60610
Phone: 312-852-0852 • Toll-free: 1-888-444-7396

CALL 1-800-874-4174

SPECIALTY STORE SERVICES
- CD-DVD Browsers
- Modular Storage Cabinets
- Video Merchandisers
- P.O.P Displays
- Custom & Stock Signs
- CD Repair Systems
- Security & Surveillance Systems
- Free Store Planning

Call For 1998 Page Idea Packed Catalog & Ask for #722
1-800-999-0786

For Billboard Classified Advertising email David McLean at dmclean@billboard.com or Fax 212-536-8864

www.billboard.com
www.americanradiohistory.com
LEADERSHIP PROGRAM
Person-to-person mentoring service focuses specifically on achieving success for those in the music industry. Private consultations from an industry veteran of 25 years are designed & guaranteed to enrich clients spiritually & financially by following simple guidance from sessions that will inspire & uncover the greatest potential for every person. Benefit from practical knowledge - trying to figure it out on your own doesn’t always work. Not motivational! Surf talks but valuable counsel guaranteed to improve every aspect of a person’s life. To receive more information (call 24-hour voice mail): (212) 578-0766 or email: davidverb@juno.com
Confidentiality assured.

INVESTORS WANTED
Privately held successful music business of 12 years is now a dot com, introducing new projects & initiatives focused on future of music industry. Limited offer during launch of new phase enables selected parties to participate in substantial return.
Call (787) 289-1000 or www.mcgillismusic.com

WE BUY! CD's, VHS, Cassette, Video, DVD
Send your list or call: Phone: 1-800-486-6782
Fax: 803-548-0125
email: ed.pennick@uavo.com

WE TURNED backstreetboys.com INTO A CASH MACHINE superscripts.com software for websites

WE BUY! CDs and VIDEOS
ANY QUANTITY...NEW OR USED
Send your list or call: Phone: 1-800-486-6782
Fax: 803-548-0125
email: ed.pennick@uavo.com

RECORD TRAK
Inventory Management For Record Stores
800-942-3308
Fax 201-226-1995

WE TURNED backstreetboys.com INTO A CASH MACHINE superscripts.com software for websites

WE TURNED backstreetboys.com INTO A CASH MACHINE superscripts.com software for websites

For Classified Advertising Rates
Call DAVID MCELAN - 212-536-5058 or 1-800-390-1489
CUBAN SON GENRE
(Continued from page 57)

and complex new styles that they play for themselves. He adds that a key difference between traditional son and young son is that the new generation of artists have all studied at music conservatories, whereas the “Compay Segundo generation” did not study formally.

“Don’t get me wrong,” he stresses. “The old guys are wonderful too, but even today in the Cuban countryside, son musicians use three or four basic chords. That is traditional son. The new bands we are discovering, when they aren’t playing for tourists, produce a tremendous variety of sound and fancy guitar techniques layered on a son base. The compositions are far richer, with more technique.”

Monzón, who has his own Caribbean band in Spain called El Combo Belga and has worked with Cuban music for 10 years, says he enjoys “a new musical current in Cuba that most Cubans are not aware of—I didn’t invent the music, but I sort of invented the concept.”

Because of the curious nomenclature of the Cuban music industry, he feels that it is EMI Spain-Caribe’s task to persuade younger Cuban musicians that they have a solid son base on which to build.

“The elderly songwriters—Compay Segundo, Ibrahim Ferrer, and many others—are in fashion right now singing the wonderful music of their epoch. Traditional son is the Cuban music now being heard in the world,” says Monzón. “But I want to say to the Cuban music industry, ‘Seniores, you have a new music called young son; it’s your music—take advantage of it.’

To that end, Monzón went to the May 24-25 Cubadisco trade fair in Havana with 400 CDs to give to Cuban radio and industry agents. “But we decided not to make it a big launch at Cubadisco,” he says. “This is just beginning, and it could take two or three years to take off. It will grow bit by bit and slowly seduce young Cubans as well as Cuban music lovers everywhere.”

Monzón was asked about searching for offices in Havana “to establish a platform to work with Cuban music as part of EMI Spain’s future strategy.” This strategy involves promoting a “vibrant young look” for Cuba, removed from the tourist images or the “poor streets of Cuba” image used so often to accompany Cuban music, says Monzón.

Two years ago, EMI Spain-Caribe drew up a similar project to sell the frenetic and complex form of Cuban salsa called “tomba, or “popular danceable music,” outside Cuba. It signed the best Cuban “tumba” acts, including Los Van Van and NG La Banda, but Monzón says “people outside Cuba, even elsewhere in the Caribbean, just didn’t understand it; just as Cubadisco things about Cuba are incomprehensible. It’s much easier for most people to enjoy ‘Buena Vista Social Club.’

There is a precedent in Spain for Monzón’s “new concept.” Twenty years ago, few young Spaniards were interested in flamenco, which was for them the music of “old people” as well as being associated with the fascist regime of Franco. By 1980, a new post-Franco generation of young Spanish Gypsies who had listened to, for example, Jimi Hendrix began playing flamenco using electric guitars. It was dubbed “New Flamenco,” and its major exponents were, and still are, acts such as Ketama and Raimundo Amador.

Mario Pacheo, founder of pionneering indie Nuevos Medios, released a series of New Flamenco albums under the generic title “Jovenes Flamencos” (Young Flamenco Artists). These albums can be found in most discerning record stores in Europe and the U.S. Monzón hopes that young son will follow in the footsteps of son, guaracha, danzón, cha cha, mambo, rumba, and salsa/limba in leaving its Cuban print on Western music.

For sale

LUDWIG-Drumsset
Excellent condition, all wood drums: 22” base, 18”, 16”; 14” toms + hand hammered bronze snare. Cymbals: Paiste Signature, 22”, 18”, 14” with Sildjain 16#5. Please contact David at (302) 963-1944.

HELP WANTED

MUSIC ADMINISTRATOR
Nashville, fresh Los Vegas Record Company is seeking experienced individual for Management position to launch new label. General knowledge and experience in the music business, Marketing, Promotion, Distribution. Please fax resume along with salary requirements to: Tammy Wolfe (702) 897-3510 or email: tammy@nashmusic.com.

RECEPTIONIST WANTED
TVT Records - Los Angeles
TVT Records has an immediate opening in the L.A. office for a full-time receptionist. Office administrator Responsibilities include: ordering of office supplies, email management, executive support, intern coordination, general office management. We seek an individual with some prior record label experience, excellent phone and computer skills, and a “can-do” attitude. Interested candidates may email resume to work@trvrecords.com

212.979.0432
Attn: HR

IVOR NOVELLO AWARD TO MCCARTNEY
(Continued from page 57)

ence of his peers. “I remember coming here [to the Ivors] the very first time with my mates John, George, and Ringo and sitting back there—just little kids we were, younger than my kids are now. It was just fantastic to be part of this whole songwriting thing, and the Ivors are the greatest awards, the greatest thing to get for songwriters—and it still is, many years later.”

McCartney received his fellowship from RAC/ASCAP president Sir Tim Rice; Sir Elton John was another musical knight on parade for the ceremony. He and Rice were honored in the international achievement in musical theater category for their songs in “The Lion King.”

All the awards are decided either statistically or as a gift of the academy. The award for best-selling single in the U.K. was not presented, since the qualifying release is subject to a dispute over authorship. The record was not named at the ceremony, but it is believed to be Sir Cliff Richard’s “The Millennium Prayer.”

Christina Aguilera, the songwriting team of Travis, won two Ivors; one for best contemporary song for “Why Does It Always Rain On Me?” and one for songwriter of the year. Madnes received the outstanding song collection award, lyricist Geoff Stephens won the Jimmy Kennedy Award for his long career, and Neil Tennent and Chris Lowe of Pet Shop Boys won the Performing Right Society (PRS) outstanding contribution to British music award.

All this was also an occasion for veteran songsmiths Jerry Leiber and Mike Stoller as they were presented with the special international award by Sir George Martin.

A list of other winners follows.

Best song musically and lyrically: “Strong,” recorded by Robbie Williams and written by Williams with Chris Heath.

PRR most performed work: “Beautiful Stranger,” recorded by Madonna and written by Madonna with William Orbit.

International hit of the year: “Help,” recorded by Christina Aguilera and written by Pam Shayne, David Frank, and Steve Kipner.


Best original film score: “The World Is Not Enough,” composed by David Arnold.


‘The Ivors are the greatest awards, the greatest thing to get for songwriters’

— SIR PAUL McCARTNEY —

Over 3,000 listings from 19 countries: record company executives, music publishers, wholesalers and distributors, Latin music radio stations in the U.S., clubs, artists, managers, agents, songwriters and much more!

TO ORDER YOUR COPY CALL TOLL-FREE 800-344-7119.

(international call 732-363-4156). Or send check for $85 plus $6 shipping & handling ($14 for international orders) with this ad to: Billboard Directions, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, IA, IL, PA, OH & VA & DC. Orders payable in U.S. funds only. All sales are final.

Now available on diskette or mailing labels, for rates call at 212-536-5017.

www.billboard.com

BILLODBD009

BILLBOARD’S 2000 INTERNATIONAL LATIN MUSIC BUYER’S GUIDE
Your One Stop Guide to the Latin Music Market

BILLBOARD 2000 INTERNATIONAL LATIN MUSIC BUYER’S GUIDE
Your One Stop Guide to the Latin Music Market

BILLODBD009
PARALL El IMPORT BAN STANDS

(Continued from page 1)

a change is difficult to predict."

In the document, Bolekstein said, "We who have been seeking alternative exportation policy [lifting the block on parallel imports], EU companies might face a competitive disadvantage. Parallel traditional companies face difficulties in trading conditions in different countries, such as the administrative burdens of registration and labor costs. A few countries have laws that make it more difficult for EU firms to sell at a lower price outside the community. The change of regime may amount to an increase in administrative costs or even make trademark holders withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market.

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.

Both Bolekstein concludes, "Trademark holders who continue to provide brand- ed goods may choose to reduce the qual- ity of their products or even make parallel imports withdraw products from the market."

Under community exhaustion, a record company that releases an album in the EU market is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records into EU member states. Parallel imports become legal via international exhaustion, that is, when a release of a record anywhere in the world means all rights globally are exhausted.
News/Talk Down As Others Rebound
Winter Arbs Also Show Drop At Album, Modern Rock Formats

For 11 years, Airplay Monitor and billboard have teamed with Arbitron to crunch the numbers for the rating service's 92 markets that are measured year-round. In the fall, NT stations—traditionally the most-listened to format anyway—showed a huge increase. The format, which had controlled as much as 16.8% of national listening in the past, shot up 15.5-20.7, with some help from the sports/talk format, which, broken out separately, was up 1.9-3.5, perhaps as a result of football season and the World Series.

This time, in the winter book, NT was off 20.7-16.3 12-plus, back to its normal share range but still ahead of its 16.1 from a year ago. It was followed by AC (13.1-13.8), R&B (12.1-12.5), top 40 (9.0-9.8), country (8.2-8.9), Spanish (7.1-7.3), album rock (6.6-6.1), oldies (5.3-5.4), classic rock (4.5-4.9), modern rock (4.1-3.8), adult standards (another strong rebound, going 3.0-2.4-3.4 over the past three books), religious (2.1-2.7), jazz (2.6-2.7), and classical (flat at 1.7).

So what happened to NT in the fall? And why is it back to normal levels now? At the time, we thought NT's rise might have something to do with the addition of about 30 new stations, including one in New York that contributes a lot to national listening levels because of its size.

It also looked like some major-market NT FMs and the uptick in "Howard Stern Show" listening that followed the announcement of his marital separation might have figured into it.

Three months later, all those new stations (including WNEW New York) are still in the mix, but numbers are down. So while that theory may not hold, the big numbers for Stern and FMs talkers like WJFK-FM Washington, D.C., which topped off in winter, probably did figure into the fall boom/winter bust, especially when you consider that rock formats, which also are heavily affected by Stern, were also down in the winter book. And sports stations were off, coming in with a 2.2 share.

That said, it's possible that any gains made by any other format are just a function of the normalizing of these heavy NT shares. Yet, the fact that some music formats are still above normal their shares from last winter suggests that there are larger trends taking place here.

(Continued on next page)

Rise Of 'Self-Serve Audio' Predicted

NEW YORK—According to a new study by Forrester Research, 188 million consumers will embrace personalized digital audio content by 2005, while the convergence of music, news, and information will challenge the current state of radio.

"The bottom line is that consumer demand for anytime/anywhere access to personalized audio will slowly but surely displace broadcast radio," theorizes Jeremy Schwartz, senior analyst at Forrester.

Although the company's research finds that traditional radio listening still outweighs Internet listening, Schwartz believes the explosion of easy-to-use Internet technology, including devices such as Khrungos as well as wireless Internet, will make "self-serve audio" more prevalent.

Schwartz sees the threat to broadcasting as coming in three phases. The first is the current "PC era," when consumer confusion will force software and hardware makers to combine CDs, Internet radio, and MP3 listening into one interface.

The second phase, which he estimates is about two years away, is the "device era." This is marked by lower-cost devices and the availability of in-car Net radio receivers. The final burst, the "anytime/anywhere era," will occur in four to five years and will be highlighted by the availability of portable devices and a significant drop in prices, which will lead to wholesale consumer acceptance.

Yet broadcast radio Webcasters may still have a niche to serve, says Schwartz, who believes they can create targeted, performance-based advertising venues. "Subscriptions will work for business, finance, and ad-free audio," he says, "while we believe commerce will make up 40% of revenues for music sites."

The Cambridge, Mass.-based company surveyed 3,000 online users on how Internet developments will affect their off- and online listening habits.

FRANK SAXE

FCC MAY LOOSEN CROSS-OWNERSHIP RULES. The Federal Communications Commission (FCC) is considering allowing radio and TV companies to own newspapers in some of the country's largest markets. The proposal, circulating among FCC staff members, would ease regulations hampering cross-ownership that date back 20 years. Insiders say the FCC would allow cross-ownership in the biggest markets, where there are a number of competing media vehicles. The cities that are being considered are not known at this time.

FCC'S LPFM MOVES FORWARD. With no court order or bill signed into law blocking low-power FM’s (LPFM’s) rollout, the FCC is pushing the issue through the ranks. It has now set up a system to allow the huge number of LPFM applicants to apply for construction permits on the Internet. If Congress does not pass a bill or the National Assn. of Broadcasters does not get a judge to halt LPFM, FCC Chairman Bill Kennard says his office would like to see the first LPFM station on the air by the end of the year.

KARMAZIN INTEGRATES CBS/PARAMOUNT TV. Viacom president/COO Mel Karmazin is taking what he learned in radio to TV. Less than three weeks after Viacom took over CBS, it has consolidated its TV operation, merging CBS’ TV group and Viacom’s Paramount Stations Group. Karmazin says the move will allow Viacom to “create operational and sales efficiencies.” CBS Cable has already consolidated its operations into MTV Networks. Viacom has also announced a $1 billion stock buyback to drive up its stock price. Viacom is currently trading at $86 a share.

HISPANIC BROADCASTING ROSE MORE THAN $3 A SHARE MAY 25, as the company’s stock shifted from Nasdaq to the New York Stock Exchange (NYSE). The move is aimed at boosting the company’s liquidity and reducing trading volatility in the stock. The company also hopes to improve its visibility, both here and in international markets. One analyst expects Hispanic Broadcasting to do well on the NYSE, since it has been the fastest-growing radio group over the past several years. Hispanic marked its 52-week high in March when its price per share hit $135. After its second day of trading on the NYSE, it announced a two-for-one stock split.

SATELLITE BROADCASTERS ANNOUNCE NEW ALLIANCES. Sirius Satellite Radio and XM Satellite Radio are in negotiations with American Honda Motor Co. which sells both the Honda and Acura car lines, to install satellite radio receivers in its cars. Under an agreement between XM and Sirius reached in February, any new contracts signed with carmakers will specify that only radios capable of receiving both services will be installed. Meanwhile, XM has inked a deal with the Best Buy and Tweeter electronic store chains to market, sell, and install its radios.
**Adult Contemporary**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BLONDE &amp; PEE WEE'S BIG ALBUM CUT 1</td>
<td>BLONDE &amp; PEE WEE STARRING waking (TENN.)</td>
</tr>
<tr>
<td>2</td>
<td>BREATHE (I'M LIVING ON A PRAYER)</td>
<td>FAITH HILL, RASCAL FLATесс</td>
</tr>
<tr>
<td>3</td>
<td>SHOW ME THE MEANING OF BEING LONELY</td>
<td>BACKSTREET BOYS</td>
</tr>
<tr>
<td>4</td>
<td>I KNOW YOU LOVE ME</td>
<td>SAVAGE GARDEN</td>
</tr>
<tr>
<td>5</td>
<td>AMAZED</td>
<td>LONESTAR</td>
</tr>
<tr>
<td>6</td>
<td>SINGING TO YOU</td>
<td>COLUMBIA/THREE</td>
</tr>
<tr>
<td>7</td>
<td>WALTZING OUT OF THE BLUE</td>
<td>ELTON JOHN</td>
</tr>
<tr>
<td>8</td>
<td>I'M SORRY</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>9</td>
<td>I NEED YOU</td>
<td>LEANNE RIMES</td>
</tr>
<tr>
<td>10</td>
<td>TAKING YOU HOME</td>
<td>DON HENLEY</td>
</tr>
</tbody>
</table>

**Radio Programming**

**NEWS/TALK DOWN AS OTHERS REBOUND**

(Continued from preceding page)

AC GETS YOUNGER, AND IT WORKS

AC (which includes the adult 20 format) usually does well in the winter, but in this year's Top 20, it's in the fall, although that number was its lowest ever. Despite its rebound, it's still short of the 14.5 it had in winter '94. Broken out separately, adult top 40 was slightly up (6.0-5.9; 13.2-12.0), meaning that it was mainstream AC outlets like WLTW New York that fared the best.

AC was off slightly in the teen demo (obviously not its target demo but one where its 7.1-6.7 showing still represents a considerable amount of listening). Adult contemporary 14-44 was 18.4-17.6 in 25-34, and 15.6-16.5 in 18-44.

The fact that AC got a nice bulge in 25-34 suggests that the ongoing con-

**GOOBYE EARL! HELLO TIM!**

MAINSTREAM R&B accounted for the bulk of the 54 gain, up 12.9-12.6 by itself. In 35-44, those gains were split between adult R&B (5.4-3.9) and mainstream (3.0-3.3). And in 18-34, mainstream was up three-tenths of a share (1.7-1.7), driving almost all of those losses for ol

All of which suggests that adults...comfort level with mainstream in-

**FAA precedent**

AC is starting to pick up some traditional hard AC listeners, as the latter format veers ever closer to top 40.

**R&B ROCKIN' TOO HARD**

Even before we'd crunched the numbers nationally, there were enough disappointment points on music that we'd polled PIDs on what they thought happened during the winter.

Now it's official. Album rock is off 7.5-6.1 since last winter, while classic rock is up 4.2-3.5 in the same time frame. Modern rock had been re-

**FAA precedent**

building during 1999, creeping back to a 4.2 share. It's back at its winter '98 level of 4.3-4.2 by itself. Rock PIDs attributed the decline to the increased strength of top 40, Arbitron's sampling problems with 18-34 males, and, somehow, the increasingly narrow focus of modern and active rock. While we've seen mainstream and classic rock hold the same half share back-to-back over the past few years, it's particularly curious that classic rock's gains in many demos were roughly equivalent to mainstream rock's losses at a time when mainstream was rockin
g rather than it has in years.

At the same time, being extra-crunchy didn't necessarily help mod-

**FAA precedent**

ern or album rock's younger demo. Album rock was off in teens (5.8-5.1) and 18-34 (11.0-10.3), just as modern was off in teens (10.8-8.9) and 18-34 (8.0-7.0).

**R&B RECLAIMS ADULTS**

R&B radio was off drastically last year, but the improvement of a 0.8 share by PIDs points to a 12.1, partially because the R&B-olds format, which had been helping swell the overall numbers, was starting to taper off. Two also showed a slight increase in adult R&B stations into the larg-

**FAA precedent**

er number). R&B olds, broken out separately, was off 2.7-2.6, but adult R&B radio was up 1.0-0.9 (13.7-12.8).

In the fall, the R&B drop had raised the question of whether mainstream R&B's hip-hop flavor was alienating its upper end. Broken out by demo, this winter R&B overall was off in teens (25.5-23.4) and 18-34 (16.6-16.5) and up in 25-34 (12.1-12.0) and 35-44 (10.0-10.7).

Mainstream R&B accounted for the bulk of the 54 gain, up 12.9-12.6 by itself. In 35-44, those gains were split between adult R&B (5.4-3.9) and mainstream (3.0-3.3). And in 18-34, mainstream was up three-tenths of a share (1.7-1.7), driving all of those losses for old.

All of which suggests that adults...comfort level with mainstream in-

**FAA precedent**

crease in the winter that adult R&B is reclaiming the listeners it lost to Jammin' Oldies outlets.

For as pop oldies stations, they've just one-tenth of a share off from the 5.5-12 plus share they had in fall '98, just as the Jammin' Oldies boom was kicking in. In demo, it's another story. While many expected R&B olds to gut the pop oldies format's younger demos, leaving it with only those less desirable 35-plus numbers, conventional oldies outlets have lost only two-tenths of a share in 25-34, com-

pared with half a share 35-44.

**TOP 40 REGAINS ITS MOMENTUM**

Top 40's momentum screwed to a halt last fall when the format dropped 79-9.0, falling from its best number since 1993. This time, top 40 reclaimed most of those losses with nice boosts in teens (3.7-3.67), 18-34 (13-17.4-19.5), 25-34 (7.3-7.8), and 35-44 (7.4-7.5).

The format is undoubtedly getting some help from all its other categories - 175 top 40 stations showed up in a winter book somewhere, as opposed to 143 a year ago—although the evidence is that they're growing the format's piece of individual markets by less than a share, as opposed to some of the new country outlets of the early 90's that created several shares of new listening.

Top 40 also appears to have gotten a boost from the earlier stages of 'N Sync mania. It'll be interesting to see if that continues into the spring.

A Jacksonville, Fla., woman doesn't have a million dollars, but she does have a lawyer.

With him, she has sued top 40 WFSJ Jacksonville, Fla., for allegedly breaking its on-air guaran-

tee to pay a million dollars to whoever caught the station playing a commercial.

When the station launched, it was to play 100,000 songs in a row without any spots. However, when it aired a commercial mentioning a pro-

motion, she asked for her prize, "It was partially, but it was an investigation conducted by the Netzero, that led to a second prize, 'A day with Tina Smith, filed her suit, filed for an investigation."

When she showed up in court, the station refused to pay the prize, saying any spot less than a million dollars was "unfair.""

But the jury ruled that the station had breached its contract with the woman, and awarded her $1 million.

Finally, a format that doesn't usually get much notice also had a strong winter. Religious radio, which usually kicks around in the low 2-share range, was up 2.1-2.7, powered by nice rises for gospel at WPGC-AM Washington, D.C.; WOR Mobile, Ala.; WEL Greenboro, N.C.; WAZ Jacksonville, Fla.; and WNNL-CD Raleigh, N.C., and Christian AC outlets WZTO Nash-

ville, KUYT Dallas, and KXOM-FM Tulsa, Okla.

A station sues over contest

"It is believed by the plaintiff that the station never intended to play a commercial before airing 29,000 songs and never intended to give away the $1 million prize," says the complaint, which was amended May 30 to include charges that Channel Clear Channel violated Florida laws dealing with misleading advertising.

Smith's attorney, Eric Block, says Smith "is not a person with whom you would want to fall into the contest to her offer for her money. Those rules say any spot less than 60 seconds does not count as a commercial. It was a bad, bad, bad day."

"It was a bad, bad, bad day," says Block. Clear Channel's attorney did not return calls seeking comment at press time.

An attorney for the station settled an investigation conducted by Florida's attorney general regarding its national contests. It agreed to pay an $80,000 fine and make it more obvious to listeners when a contest was being run in more than one market.

FRANK Saxe
Coby Dick uses an unaparent culinary analogy to explain how a Papa Roach song is produced. The lead singer says, "You don’t want to know how hot dogs get made. It’s bloody and gross, but you get a tasty dog at the end."]

Papa Roach members similarly stir together a messy pot of punk rock, hard core, and straight rock ingredients to create their debut Drumtrack disc, "Infest." Powerful lyrics supplied by Dick added the finishing touches to a savory product.

Dick writes about such tough subjects as divorce, suicide, and alcoholism on a "way to vent and open up. Men in general don’t have a good way of expressing their emotions. I’m not going to write about getting high, that’s what Papa Roach lyrically is my counseling."

The group’s first single, "Last Resort," No. 18 on this issue’s Modern Rock Tracks chart, deals with Dick’s connection with a troubled roommate. "He attempted suicide, and I was trying to be there for him. It’s about feeling alone and going through something devastating. Instead of giving in to these feelings, it’s about overcoming them. A lot of others have said thanks for writing it, because they see they’re not the only ones feeling this way," he says.

Dick hopes that the song’s message distinguishes Papa Roach from other bands in the rap/rock genre. "We’re bringing something different to the table. The singing is pretty melodic, and we’re not super metal. Our music is generated by the fusion of rap, metal, and punk rock.

He pictures Papa Roach hooking audiences for years to come, factored into the choosing of a band name. Dick says, "The cockroach can survive anything. It represents longevity and being a young band and can only become better."

HARMER

(Continued from page 57)

etched acoustic album "Songs For Clem." While the recording was intended as a Christmas gift for her father, it was independently released in 1998 by Cold-Snap. According to Harmer, the album, which cost $1,800 Canadian ($1,196) to record, has sold 7,000 copies.

Recorded in two days on her back porch in the summer of 1998, "Songs For Clem" was a heartfelt collaboration by Harmer and her family. She recorded the album with her father, mother, and sister, along with friends and family members who helped out.

With the exception of "Don’t Get Your Bum-Upped," which was recorded in the past 12 months while Harmer was performing with the Toronto band Saddletramps, the album was recorded in the past 12 months. Recording began at Prisenski’s West Toronto studio in September 1999 and ran intermittently to January 2000. "It was con- spicuously easy, but it was still tiring," says Harmer.

While Harmer ultimately had the final say in the studio with Weeping Tile, their recordings, she says, were mostly collaborative process. With her own album, there was input from accompanying the musicians, but Harmer had a fixed idea about the final result.

"Recording was a merger of what Peter and I are into," she says. "We have a lot of common ground. He’s a drummer/jungle music lover. He really loves the low end."

"When we started, I didn’t think she wanted any drums, and I don’t do records like that," says Prisenski, who has produced Canadian acts Big Sugar, Ashley MacIsaac, and Chris Brown & Kate Fenner. "Everything I do has drum. She has since become a drum fanatic.

In the past three months, Harmer has been continually touring with her own band—Gavin Brown (drums) and Kevin Fox (cello and bass)—including 15 U.S. dates opening for Great Big Sea, eight U.S. dates opening for Mercy Fierce, and 19 Canadian dates on her own. She’s set to open for Indigo Girls June 16 at Toronto’s Molson Amphitheatre.

"I love touring, playing for people and being able to sing every day," she says. "There are still some fans sceaming out for Weep- ing Tile songs. I haven’t taught my band much of any, but during the mid-section of our set, when I play acoustic guitar, I usually play them."
**Radio Programming**

**Epic/550 Revises Mandy Moore’s Debut To Showcase Teen Artist’s Growth Spurt**

The best-laid plans of Epic/550 Music will be the first to admit that there’s more to **Mandy Moore** than meets the ear. With her marketing plan well in place and her first single “Candy” and debut album “So Real” already on the streets, the 16-year-old Orlando, Fla., native was securely set up at the end of 1999 to become the latest in the teen-queen scene to break out with a musical of lightweight, bubble-gum-flavored fare.

But then the unexpected happened. Moore returned to the studio and popped out a handful of new songs that were so much more **Jewel** than Britney Spears that the label realized there was no way it could wait for her sophomore project—perhaps far into the future—to introduce them.

In a completely unorthodox turn of events, the record company whipped out a “special edition” of Moore’s debut album, retitled “I Wanna Be With You,” complete with five new songs, the says, “Sometimes it’s good to remixes of ‘Candy’; ‘I Wanna Be With You,’ and ‘So Real,’” music videos, and cover art that projects more of a young woman than the girl seen on “So Real.”

The original version of the album was certified platinum in just three months, while the revised set entered the Billboard 200 at No. 21 at the end of May. The single “I Wanna Be With You” debuted on Top 40 Tracks in the last issue at No. 39. This issue, it moves up to No. 36.

“There’s a big difference between a couple of years when you’re a teenager,” explains, says David McKay, VP of promotion for Epic/550/Work. “Everything Mandy had recorded for ‘So Real’ was for an audience of people old of years when we were making the decision about which track to release for the second single. ‘I Wanna Be With You’ was a song and a performance that could be denied. The more mature, it’s fuller, the production is better, and we all thought it had something about it. We wanted to get it out right away.”

Says Moore, “We had recorded a couple of these new tracks, thinking they would be for the next album, without even telling the label. My manager went in and played them for the record company. They were like, Who is this? You can see there’s a fair gray between ‘Candy’ and ‘I Wanna Be With You,’ and where there’s more that come from. I think it’s a great transition.”

It also builds upon what was already a textbook example of how an effective marketing campaign can fuel an album’s sales. Thanks to massive airplay by Radio Disney, “Candy” launched Moore out of the gate like a thoroughbred.

The single quickly raced through gold and propelled her to a nearly ubiquitous presence on MTV, guest-hosting “Total Request Live,” co-hosting Charleston, S.C., “I remember playing it in my meeting, and I didn’t tell anybody who it was, because we were right on the heels of ‘Candy,’ which was this poppy, girly, bubble gum song. This whole road of chicks who like rock music were all digging it, and then they felt ashamed that they liked a song by Mandy Moore. What more can you add to that?”

Moore sees her second hit as a universal anthem of affection: “The theme is just really relatable in a lot of situations, whether you’re talking about a boyfriend, your mother, or your dog. It’s simple, but it has a lot of connotations,” she says. “And I like that I’m singing about something that I can identify with, that I feel like I have to prove that I’m different, because I get compared to a lot of other singers.

“But there are things I have to be conscious of now that I never would have imagined, like if I want to cut my hair, I can’t wear it a certain way because people might think I’m trying to look like someone else. It annoys me when people judge me before they meet me and get a feel for what I’m like. So far, so good, according to radio.”

With “MTV helping her out, Mandy really has had the chance to let her personality shine through. Hitman Hands was the music director for KHTS San Diego. ‘Because she’s an MTV baby, it’s allowed us to play her music in a way that feels good, and it feels real to me.’”

Moore was also chosen as one of the “Hottest Stars Under 25” by Teen People for a special feature in the magazine, and her requisite Web site, mandoore.com, receives up to 100,000 hits a day. “I Wanna Be With You” also appears on the Sony Pictures soundtrack to the movie “Center Stage”—certainly an applicable description for how the young singer now resides.

“She really took us by surprise, and I think she’s already bigger than most of us realize,” says Dave McKay, PD of WPST Trenton, N.J. “We played ‘Candy’ and it constantly got feedback from the kids, but this new single is so right on the money. She has a bright future.”

With the number of potential hits on “I Wanna Be With You,” she may have just the time to become an adult artist at the time radio is done with this first project—which would suit Moore just fine.

“There are long days and hard weeks when it’s been quite a journey for me. I’m just trying to cope with it all as the days go by,” she says. “It’s so weird, though. It hasn’t all registered, and at times it just feels surreal. I almost don’t want it to sink in, but I don’t ever want to take it for granted.”

---

**Top 40 Tracks**

| No. | Track Title | Artist | No. 1

---

**Everything I Want** | Britney Spears | No. 2

**Oop! I Did It Again** | Britney Spears | No. 3

**I Try** | Macy Gray | No. 4

**Thong Song** | Sisqo | No. 5

**Be With You** | Enrique Iglesias | No. 6

**It’s Gonna Be Me** | N’ SYNC | No. 7

**There You Go** | Pink | No. 8

**Higher** | Creed | No. 9

**Maria Maria** | Santana Featuring the Product Q & B Park | No. 10

**Try Again** | Aaliyah | No. 1

**I Turn to You** | Christina Aguilera | No. 12

**Feeling So Good** | Farmer & Company/Republic | No. 20

**Bye Bye Bye** | N’ SYNC | No. 21

**The Real Slim Shady** | Eminem | No. 24

**Breathe** | Matchbox Twenty | No. 25

**Say My Name** | Destinys Child | No. 31

**I Wanna Know** | Joe | No. 11

**Better Off Alone** | Alice Deejay | No. 15

**Broadway** | Goo Goo Dolls | No. 20

**Crash and Burn** | Sable Garden | No. 21

**Graduation (Friends Forever)** | Vitamin C | No. 26

**Absolute (Story of a Girl)** | Good Music/Warner Bros. | No. 30

**The One** | Backstreet Boys | No. 28

**Never Let You Go** | Third Eye Blind | No. 29

**You Sang to Me** | Marc Anthony | No. 34

**Otherside** | Red Hot Chili Peppers | No. 36

**Only God Knows Why** | Kid Rock | No. 37

**Amazed** | Lonestar | No. 38

**Jumpin’, Jumpin’** | Destinys Child | No. 40

**Spin the Bottle** | Hanson | No. 41

**I Was Man Enough** | Toni Braxton | No. 42

**I Think God Can Explain** | Splender | No. 43

**Party Up (In Here)** | DMX | No. 44

**Desert Rose** | Sting Featuring Cheb Mami | No. 45

**I Wanna Be With You** | Mandy Moore | No. 46

**All The Small Things** | Blink-182 | No. 47

**Big Pimpin’** | Jay-Z & UGK | No. 48

**Show Me the Meaning of Being Lonely** | backstreet Boys | No. 49

**Swear It Again** | Westlife | No. 50

---

Compiled from a sample of 40 stations in the Top 40, Rhythm Top 40, and Adult Top 40 stations supplied by Broadcast Data Systems. Radio Trax files. 249 Top 40 stations and electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions, Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard®/Communications.
The Box Contest To Feature Busta Rhymes, Vitamin C

FAITH: The Box Music Network has brought back its "Summer Music Experience" promotion this year, with a three-month campaign kicking off on June 24. The campaign will include contests that feature acts like Busta Rhymes, matchbox twenty, Lil' Kim, and Vitamin C. Prizes will include autographed CDs and merchandise as well as a grand prize of meeting Busta Rhymes and Vitamin C.

For the promotion, the Box has partnered with retailer Sam Goody, which will give away approximately $25,000 worth of electronic equipment and music to customers.

"Partnersing with Sam Goody and our other sponsors is another opportunity to raise awareness for the Box brand among consumers," says Box director of national promotion Michael Gannon.

"It also provides our affiliates with local tie-in opportunities in their markets," he says.

MVT APPOINTMENT: MTV Latin America has named Charles Singer VP of programming and production. He was previously a consultant to Latin America and an executive producer at MTV Australia.

Based in Miami, Singer reports to Antoinette Zel, MTV Latin America executive VP/managing director.

LOCAL SHOW SPOTTLIGHT: This issue’s spotlight is on the Austin, Texas-based pop group "Raw Time."


E-mail address: dave@rawtime.com.

Following are five of the videos from the series that aired May 13:

1. The Wilkinson, “Jimmy’s Got A Girlfriend” (Giant Peach/Manhattan)
2. 5'8 Stoppers, “Satisfied” (2Pac/Epic)
3. A'Teens, “Dancing Queen” (MCA)
4. Fioni Apple, “Limpy” (Clean Slate/Epic)
5. Bloodhound Gang, “The Bad Touch” (Republic/Geffen/Interscope)

PRODUCTION NOTES

NEW YORK

Whitney Houston and George Michael filmed “If I Told You That” with director Kevin Bray.

The Producers of Bowdrow Rahz’s “Never” and F.A.T.E.’s “Just Because.”

The Kinleys video “She Ain’t The Girl For You” was directed by Adolfo Doring.

The Warren Brothers filming Sara Evans filmed “That’s the Beat Of A Heart” with director Shaun Silva in Franklin, Tenn.

Three of Ms. Featuring UGK’s “Sippin’ On Syrup” is directed by Jeff Byrd in Miami.

General 

MUSIC VIDEO PROGRAMMING

The Box Music Network has brought back its “Summer Music Experience” promotion this year, with a three-month campaign kicking off on June 24. The campaign will include contests that feature acts like Busta Rhymes, matchbox twenty, Lil’ Kim, and Vitamin C. Prizes will include autographed CDs and merchandise as well as a grand prize of meeting Busta Rhymes and Vitamin C.

For the promotion, the Box has partnered with retailer Sam Goody, which will give away approximately $25,000 worth of electronic equipment and music to customers.

“Partnersing with Sam Goody and our other sponsors is another opportunity to raise awareness for the Box brand among consumers,” says Box director of national promotion Michael Gannon.

“It also provides our affiliates with local tie-in opportunities in their markets,” he says.

MVT APPOINTMENT: MTV Latin America has named Charles Singer VP of programming and production. He was previously a consultant to Latin America and an executive producer at MTV Australia.

Based in Miami, Singer reports to Antoinette Zel, MTV Latin America executive VP/managing director.

LOCAL SHOW SPOTTLIGHT: This issue’s spotlight is on the Austin, Texas-based pop group “Raw Time.”


E-mail address: dave@rawtime.com.

Following are five of the videos from the series that aired May 13:

1. The Wilkinson, “Jimmy’s Got A Girlfriend” (Giant Peach/Manhattan)
2. 5’8 Stoppers, “Satisfied” (2Pac/Epic)
3. A’Teens, “Dancing Queen” (MCA)
4. Fioni Apple, “Limpy” (Clean Slate/Epic)
5. Bloodhound Gang, “The Bad Touch” (Republic/Geffen/Interscope)

PRODUCTION NOTES

NEW YORK

Whitney Houston and George Michael filmed “If I Told You That” with director Kevin Bray.

The Producers of Bowdrow Rahz’s “Never” and F.A.T.E.’s “Just Because.”

The Kinleys video “She Ain’t The Girl For You” was directed by Adolfo Doring.

The Warren Brothers filming Sara Evans filmed “That’s the Beat Of A Heart” with director Shaun Silva in Franklin, Tenn.

Three of Ms. Featuring UGK’s “Sippin’ On Syrup” is directed by Jeff Byrd in Miami.

General

MUSIC VIDEO PROGRAMMING

The Box Music Network has brought back its “Summer Music Experience” promotion this year, with a three-month campaign kicking off on June 24. The campaign will include contests that feature acts like Busta Rhymes, matchbox twenty, Lil’ Kim, and Vitamin C. Prizes will include autographed CDs and merchandise as well as a grand prize of meeting Busta Rhymes and Vitamin C.

For the promotion, the Box has partnered with retailer Sam Goody, which will give away approximately $25,000 worth of electronic equipment and music to customers.

“Partnersing with Sam Goody and our other sponsors is another opportunity to raise awareness for the Box brand among consumers,” says Box director of national promotion Michael Gannon.

“It also provides our affiliates with local tie-in opportunities in their markets,” he says.

MVT APPOINTMENT: MTV Latin America has named Charles Singer VP of programming and production. He was previously a consultant to Latin America and an executive producer at MTV Australia.

Based in Miami, Singer reports to Antoinette Zel, MTV Latin America executive VP/managing director.

LOCAL SHOW SPOTTLIGHT: This issue’s spotlight is on the Austin, Texas-based pop group “Raw Time.”


E-mail address: dave@rawtime.com.

Following are five of the videos from the series that aired May 13:

1. The Wilkinson, “Jimmy’s Got A Girlfriend” (Giant Peach/Manhattan)
2. 5’8 Stoppers, “Satisfied” (2Pac/Epic)
3. A’Teens, “Dancing Queen” (MCA)
4. Fioni Apple, “Limpy” (Clean Slate/Epic)
5. Bloodhound Gang, “The Bad Touch” (Republic/Geffen/Interscope)
“there was no bill, no hearings, and no discussion,” says he “was not informed nor consulted about the provision. I was totally unaware of this. A staff member, perhaps inadvertently inserted the provision without consultation of the members of the conference.” He adds that “the staff member may not have known what he was doing, but he was wrong.”

“I am sympathetic to featured recording artists signing contracts with the work-for-hire language in them,” Boucher continued. But he says everyone knows that work-for-hire language in the contracts of authors is not incorporated into the labels. But that “work made for hire” language [in contracts] alone does not mean they are not fit for the wrong, it’s absolutely a contract. It’s all commissioned works such as collective works.”

Boucher added that in his view, "there is a very good chance of restoring the right through legislation or amendment. It was not proper to take it away and make it a mistake, I will make sure it is restored.”

Boucher’s new comments reflect the views of other law makers on the subcommittee, including Mary Boro, R-Col, who says she would consider introducing repeal legislation among their options to gain redress.

However, subcommittee chairman Howard Coble, R-N.C., and other law makers are not sure last week’s House passage of such legislation in the remaining weeks of this election-year session. He believes conservative representatives say they are pleased that the artists’ side testimony was so strong, considering the disparate opinion among them and concern that if in the weeks leading up to the hearing, there was serious talk of postponement to a later date to better coordinate opposition to the law.

Most cited the following reasons for feeling optimistic: First, in addition to the surprisingly sympathetic response of subcommittee members—which underscores the effective use of advanced work done by artists’ lobbyists, they say—the hearing was the first time that featured recording artists and their advocates have been able to organize themselves to present their views on Capitol Hill. This is a major achievement, they say, after decades when they were often dismissed or ignored.

Second, artist involvement was a paramount concern, and that has also expanded. Crow and coalition co-founder Hilary Greene was successful in thus far formally recruiting 49 prominent recording artists and managers to sign on to their coalition (see sidebar).

Bruce Springsteen, Columbia Records recording artist: “I would like to add my voice to that of Sheryl Crow and my fellow artists in order urge that you reconsider the new work-for-hire rules. I believe that every creator should have the opportunity to one day be the holder of the copyright on the work that they invented. It’s time to reinvent the laws of the work-for-hire rules that have limited the ability of the work-for-hire rules to hold the copyright the company paying the talent. I and the thousands of songwriters and artists have been affected by the changes—namely, the rights to write, record, and sell our music.

Bruce Springsteen, Columbia Records recording artist: “I wish to express to the members of this committee my thanks for their continued interest in the issues facing the music industry. I believe that the new work-for-hire rules are a step in the right direction towards ensuring that artists are able to retain control of their work. I urge you to consider the new work-for-hire rules and to support the interests of artists in the music industry.”

Jimmy Buffett, Mailboat Records recording artist: “The amendment was a major change in the law. I know of no artist who thinks the amendment was beneficial to the artists. The RIAA [Recording Industry Assn. of America] says the amendment was necessary because record albums are like films. This is nonsense. A proper opinion is necessary to grant any company the rights to make and sell recordings with the copyright. I believe that the new work-for-hire rules will eventually lead to a situation where artists are forced to work for hire, which would be detrimental to the music industry.”

Steve Earle, E-Squared Records recording artist: “I made my living in the music business for 28 years. For 13 of those, I was a struggling staff writer in Nashville living on a dream against future royalties ranging from $500 to $5000 a week. I raised my oldest son on food stamps for the first three years of his life, and I was truly grateful for the assistance. Currently I make more than a good living as a songwriter, producer, and recording artist.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965

R.E.M., Warner Bros. Records recording artist: “We live in a time of rapid technological change that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative change in the ‘American-made’ provision of the Copyright Act as it pertains to sound recordings, we support the deeming Featured Artist as the Author for purposes of copyright law.”

Artists’ Coalition

Beauteous Boys
Clyp Black
Black Crowes
Mary Chapin Carpenter
Terri Clark
Shawn Colvin
David Crosby
Sheryl Crow
Dixie Chicks
Adam Duritz
Steve Earle
Mississippi John Hurt
Ronnie Prophet
Linda Collins
Buddy Miller
Nick St. Louis
Bonnie Raitt
R.E.M.
Kenny Rogers
Kendall Rogers
Raphael Saadiq
Earl Scruggs
Carly Simon
Paul Simon
Ronnie Spector
Ron Stone
Suzanne Vega
Dar Williams
Tribe Tymark

Contact: Kathy Penner at 310-580-4965
Excerpted Written Statements From Work-For-Hire Hearings

Overight Hearing of the "United States Copyright Office and Sound Recording As Work For Hire"

Chairman Honorable Howard Coble, R-N.C.

Commitment Panel

Hon. Mary Beth Tinker, former register of copyrights, Copyright Office of the United States, Library of Congress.

WITNESS PANEL

Hilary Rosen, president/CEO, Recording Industry Assn. of America (RIAA).

Professor Paul Goldstein, Lillick professor of law, Stanford University Law School.

Michael Greene, president/CEO, the American Federation of Recording Arts and Sciences.


Marc Hamilton, Thomas H. Lewis professor of intellectual property law, Cardozo School of Law, Yeshiva University.

Excerpt of written statement of the register of copyrights:

“Peters: ‘Late last year an amendment incorporating it into the Satellite Home Viewer Improvement Act of 1999 added sound recordings to the list of commissioned works that may be considered works made for hire. Performers are concerned about this change in status. Under the current law, rights of the owner of a commissioned work may be terminated by an author at a time specified in the Copyright Act unless the owner’s contributions are considered a work made for hire.’

‘Before the date of termination, the author or performer can renege on the agreement, and the work will revert to the employer of the person or persons who actually worked to create a work to be the ‘author’ of the work. The consequence of this work-made-for-hire doctrine is that the employer will not have the right to exploit the work in question. The employer would need to negotiate with the author(s) for further use of the work. The term “work” in the new law is defined to include any performance made for hire. If the work was not determined to be a work made for hire, the term would be extended to the second calendar year after the end of the calendar year in which the work was created. If the work was determined to be a work made for hire, the term would be reduced to the calendar year of creation plus any extended terms based on the agreement by the employer of the person or persons who actually worked to create a work to be the ‘author’ of the work. The employer would not have the right to exploit the work in question. The employer would need to negotiate with the author(s) for further use of the work.’”

Excerpts of written testimony by witnesses on non-governmental panel:

Rosen: “For the record, Mr. Chairman, neither I nor anyone at the RIAA has ever claimed, in the 15 years that I have been at this

assumption, that we represent the artists’ interests. I think you will find my statements to this subcommittee and other committees of the Congress over the years to be quite clear on that point. I have always done and will continue to do is find common interest with artists on many important issues.

‘Record companies have operated under the work-made-for-hire doctrine since before its codification under the 1976 Copyright Act and have operated under its existence in the statute since it took effect in 1978. When sitting down to negoti-
The change to Section 101 is repealed. An article published in the 1994 edition of "Entertainment, Publishing And The Arts Handbook" warned that "record companies must define this term 'work for hire'—that is, the ability of artists to act on their rights—before it's too late" by lobbying for a work-for-hire sound recording amendment to the Copyright Act. This further supports the premise that this is not a technical definition. This is the most common sense interpretation that I am the author and creator of my work.

"Because I am a recording artist and a music producer, I would hope that the record company to provide a specified work (as in the case of the 18th-century composer Handel and his wondrous Messiah), which was instructed to be written by the high courts, I am basically left to my own devices when it comes to creating a work that best represents what is it I am trying to express in my work and life. I figure out what songs I want to record. In almost all instances, I write or co-write all the music and lyrics. However, I have been known to record the odd Bob Dylan tune.

"Next there is pre-production: As I mentioned earlier, the songs that will appear on the recording, I try to define how I want the album to sound. The third stage is the recording itself, the period where I translate my vision for the music into a quality recording. To accomplish this, I communicate with and direct the various people engaged in the recording process. In the case of an artist who does not produce himself, he will have hired a producer to facilitate the process of capturing his vision as the music is being recorded.

"The fourth stage of the recording process is post-production. Once the songs are recorded and mixed, I then decide on the cover art for the album and what the album will be titled. I then deliver the masters, completed, fully edited, and paid for.

"It has been argued that the work-for-hire amendment was necessary to clarify who is the author of the song. However, I would argue that this amendment clarifies the role of the record industry as to who creates the sound recording. A sound recording is the final result of the contractual arrangement between the record company, the musician, and the artist. The record company's relationship with the artist changes over time, but it is safe to say that the record company will always be the employer of the artist. The record company will always be the party responsible for paying the artist for their work. The artist will always be the party responsible for protecting their work. The artist will always be the party responsible for determining the scope of their rights.

"As a recording artist, I have a contractual agreement with the record company that defines the scope of my rights. The record company will always be the party responsible for paying me for my work. The artist will always be the party responsible for protecting their work. The artist will always be the party responsible for determining the scope of their rights. The artist will always be the party responsible for paying the artist for their work. The artist will always be the party responsible for protecting their work. The artist will always be the party responsible for determining the scope of their rights.

"As a recording artist, I have a contractual agreement with the record company that defines the scope of my rights. The record company will always be the party responsible for paying me for my work. The artist will always be the party responsible for protecting their work. The artist will always be the party responsible for determining the scope of their rights. The artist will always be the party responsible for paying the artist for their work. The artist will always be the party responsible for protecting their work. The artist will always be the party responsible for determining the scope of their rights.
ARTISTS CLAIM PROGRESS WITH HEARING

(Continued from page 96)

artists tell us that they feel particularly bruised by the passage of the new law,” Greene said.

Greene said in testimony that “one artist who feared retaliation by her label if she appeared today to tell us in confidence that after picturing for a record company, delivering many albums under a large, ominous recording contract weighted heavily in the favor of the label, she felt there was some light at the end of the tunnel. She would be able to get her records approved under the Copyright Act, so we would revert her in the future.” But those hopes have been dashed by this amendment that requires the records of the property of the record company to remain confidential.

Greene later told Billboard in an interview that “the product of what happened Wednesday [at the hearing] had everything to do with what happened this week. It was actually sitting down with these congressmen and helping them really get a grasp on what the personal issues were.”

Greene said that he believes the subcommittee is doing the right thing but added, “a lot of where we were with the subcommittee before the hearing was because they’d been given a lot of bad information.”

Greene also related to the calls by individual artists and managers for a full-time group that would represent artists in Washington and did not deny reports that NARAS may decide to create a separate wing of that organization to serve “as a D.C. office.” The group, if forming on some base for featured artists and musicians.

All of the efforts are strong indications that the recording artists community may soon have a seat at the table in D.C., this comes at a time when digital-era copyright law changes, trade treaty provisions, and corporate enter-
tainment integration efforts bring about changes that could affect artists’ constitutional rights — and the financial legacies of their families and heirs.

A bill currently before the artists’ larger coalition, the extensive efforts of the American Federation of Television and Radio Artists (APTRA), was put on hold because the artists had reached a consensus of recording artists and that first found the provision and championed it, as they were late in getting to the table, and that the recording companies were fully given the opportunity to negotiate the ramifications of the new law on artists’ rights.

Meanwhile, artist and organization advocates future with their members, that the provision, and the registration, was not actually guaranteed. The point differential between “Maria” and “Be With You” in the ASCAP was actually decided on by ASCAP and BMI, and the Screen Actors Guild.

Surprisingly, the well-known Barbary was told, Bobbi Rogers of the Songwriters Forum, the National Songwriters Association, ASCAP, BMI, and the Screen Actors Guild.

That discussion on compromise at this stage is code-speak for defeat and is not in the interest of artists.

What compromise language means advocates of repeal fear is that should the matter go to litigation, any rule change would be put on hold. The stamp of congressional approval and intent that sound recordings are definitely not works made for hire under the old law, thus robbing artists of their main legal point. Artists’ Coalition co-founder Robert Sherrill, saying Capitol is a building “built for giants, inhabited by piggies.”

Henley now says he wants to end the war of words with Cole. He says that, prior to the hearing, he had never “publicly disparaged Cole or any member of his subcommittee nor taken him to task in any of my songs or anywhere else.”

Henley says now it is clear that “third parties have thrown gasoline on the flames of this emotional issue in order to draw the congressman and me into a heated exchange,” and he con-

cludes, “I ordered an olive branch as a citizen in the hope the chairman will respond as a statesman.”

Still sensitive Cole says he now too wants to calm the waters and joked, “I accept Mr. Henley’s olive branch, as long as he doesn’t show it in my ear.”

In a more serious vein, he says that the ramifications of the new law addressed by artists were “certainly below the radar for me until fairly recently — except for copyright lawyers and professors, perhaps.”

Cole adds, “If I was in power, when I was near, early in that early session, and I said early on that the artists who were experiencing anxiety were even, they were anxious about the hearing, I would have to say, ‘Listen, I was wrong, they weren’t overreacting — let’s get back to the drawing board and look at it again.’”

But Cole adds that the defense that a sound recording is not a work made for hire merely because of registration is “not on the wall.”

TOO TIGHT TO MENTION: Santana has his second consecutive double-digit stay at No. 1, as “Maria Maria” (Arista) barely hangs onto the pole position of The Billboard Hot 100, with 26,500,000. Only 31 points separate Monica’s “The First Night” (Arista) at No. 1 and Barenaked Ladies “One Week” (Reprise) at No. 2. In fact, the top five is the closest it has been in years. The point differential (500) between “Maria” and “Be With You” by Enrique Iglesias (Interscope), at No. 5, is the smallest since 10,000 points separated the No. 1 from the No. 10. Let’s The Sun Go Down On Me by George Michael & Elton John (Columbia) and the No. 5 “Can’t Let Go” by Mariah Carey (Columbia) in the Feb. 15, 1995, issue.

CHART CRASH: For the fourth consecutive week the point total for the No. 1 song on the Hot 100 is the lowest it has been since we revamped the chart in November 1988. In fact, we’ve never dipped below 10,000 points. Indeed, 24 songs this chart year topped that point total solely by audience (100 million listeners equals 10,000 points) and did not make it to No. 1 but would have been No. 1 if other timing were right. Brian McKnight’s “Back At One” (Motown), “To Me,” by Tionne “T-Boz” by T-Boz, Dru Hill’s “Attention” by 119, Zyche “Eye Bye” from “S-Nice (Jive),” “Breathless” was the one of these four to have been released to radio with CD and cassette configurations; otherwise we could have seen our first all-airplay No. 1 song on the Hot 100.

DEBUT TALK: Three acts make their initial foray into the Hot 100 this issue, led by East Coast-based quartet Spenderes, which has the Hot Shot Debut at No. 71 with “I Think God Can Explain” (C2). “God” has appeared on the Adult Top-40 chart for three months now, peaking at No. 18 last issue. Spenderes consists of lead vocalist and guitarist Wayne Boone and bassist James Cruz, who both hail from New York. Mark Skoloski from Long Island, N.Y., and guitarist Jonathan Setliss from Savannah, Ga. “God” appears on the band’s debut album, “Halfway Down The Sky,” produced by Todd Rundgren … Multi-ethnic singer-songwriter Lara Fabin makes her first dent on the U.S. charts at No. 91 with “I Will Love Again” (Columbia). “Love” is from Fabin’s self-titled English-language debut album. Fabian, who was born in Belgium and raised in that country and Italy, has made a name for herself in France and in Quebec with her French-language recordings, selling up to 6 million albums in those territories. “Love” rose to No. 1 last month on the Hot Dance Music/Club Play chart. Fabian’s debut album, “Dream Works Nashville,” at No. 98, Weyler’s debut album, “Hard Rain Don’t Last,” on which he co-wrote 10 trucks, hit retail July 18.

peoplesound.com

Hear the top 20 at www.peoplesound.com/top20chart
<table>
<thead>
<tr>
<th>WEEK</th>
<th>NEW</th>
<th>ARTIST</th>
<th>RELEASE</th>
<th>WEEKS</th>
<th>PEAK</th>
<th>POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>54</td>
<td>49</td>
<td>SAVAGE GARDEN</td>
<td>637 / 415</td>
<td>10</td>
<td>97</td>
<td>1856</td>
</tr>
<tr>
<td>55</td>
<td>48</td>
<td>MOBY</td>
<td>2V 3240</td>
<td>10</td>
<td>98</td>
<td>1656</td>
</tr>
<tr>
<td>56</td>
<td>52</td>
<td>VERTICAL HORIZON</td>
<td>628 / 96</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>57</td>
<td>48</td>
<td>BLINK 182</td>
<td>119 / 38</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>58</td>
<td>47</td>
<td>MYA</td>
<td>400 / 49</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>59</td>
<td>46</td>
<td>BIG PUNISHER</td>
<td>639 / 34</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>60</td>
<td>55</td>
<td>EIFFEL 66</td>
<td>571 / 34</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>61</td>
<td>58</td>
<td>GODSMACK</td>
<td>351 / 10</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>62</td>
<td>59</td>
<td>SHANIA TWAIN</td>
<td>7 / 10</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>63</td>
<td>51</td>
<td>GEORGE STRAIT</td>
<td>176 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>64</td>
<td>53</td>
<td>BRITNEY SPEARS</td>
<td>555 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>65</td>
<td>50</td>
<td>POOKIE</td>
<td>467 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>66</td>
<td>66</td>
<td>LONESTAR</td>
<td>677 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>67</td>
<td>65</td>
<td>MARY MARY</td>
<td>573 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>68</td>
<td>63</td>
<td>ICE CUBE</td>
<td>503 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>69</td>
<td>83</td>
<td>SAMMIE</td>
<td>197 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>70</td>
<td>77</td>
<td>LUCY PEARL</td>
<td>477 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>71</td>
<td>78</td>
<td>DR. DRE</td>
<td>801 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>72</td>
<td>59</td>
<td>THE TEMPTATIONS</td>
<td>921 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>73</td>
<td>73</td>
<td>LENOY RICHIE</td>
<td>373 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>74</td>
<td>71</td>
<td>FLY</td>
<td>560 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>75</td>
<td>72</td>
<td>TIM McGRAW</td>
<td>379 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>76</td>
<td>76</td>
<td>BLACK ROB</td>
<td>705 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>77</td>
<td>11</td>
<td>DYNASTY</td>
<td>697 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>78</td>
<td>87</td>
<td>DIXIE CHICKS</td>
<td>687 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>79</td>
<td>89</td>
<td>SEVERAL ARTISTS</td>
<td>532 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>80</td>
<td>88</td>
<td>RED HOT CHILI PEPPERS</td>
<td>576 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>81</td>
<td>86</td>
<td>MARK ANTHONY</td>
<td>502 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>82</td>
<td>84</td>
<td>FAITH HILL</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>83</td>
<td>82</td>
<td>RICK OWENS</td>
<td>698 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>84</td>
<td>71</td>
<td>LINDA RAMONE</td>
<td>675 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>85</td>
<td>70</td>
<td>STEELY DAN</td>
<td>688 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>86</td>
<td>69</td>
<td>VARIOUS ARTISTS</td>
<td>677 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>87</td>
<td>66</td>
<td>ALICE DEEJAY</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>88</td>
<td>68</td>
<td>BILLY JACOBS</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>89</td>
<td>67</td>
<td>SNOOP DOGG &amp; THA EASTSIDERS</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>90</td>
<td>65</td>
<td>CARLY SIMON</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>91</td>
<td>63</td>
<td>MIRACLE</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
<tr>
<td>92</td>
<td>62</td>
<td>GERALD LEVERT</td>
<td>669 / 50</td>
<td>10</td>
<td>98</td>
<td>1756</td>
</tr>
</tbody>
</table>

**NEW**

1. BRITNEY SPEARS - "Oops!... I Did It Again"
2. MATCHBOX TWENTY - "Uninhibited"
3. A PERFECT CIRCLE - "Mer de Noms"
4. "N Sync - "Unbroken"
5. DON HENLEY - "Inside Job"
6. CREED - "Have a Little Faith in Me"
7. WHITNEY HOUSTON - "All the Man That I Need"
8. SISQO - "Thong Song"
9. PEARL JAM - "Evanescence"
10. JOE - "That Was a Gift"
11. MACY GRAY - "A Hundred Miles"
12. DR. DRE - "Still D.R.E.
13. LEE ANN WOMACK - "I Hope You Dance"
14. TONY BRAXTON - "Un-Break My Heart"
15. KID ROCK - "Picture"
16. LUCY PEARL - "Ricky"
17. DIXIE CHICKS - "Not Much of My Own"
18. CHRISTINA AGUILERA - "Try"
19. EMMET - "Whatever"
20. LUPE Fiasco - "F""Ighter"
21. Snoop Dogg & Tha Eastsidaz - "Snoop Dogg Presents Tha Eastsidaz"
22. ALMA CARIBENA - "Caribbean Soul"
23. DONELLE JONES - "Unconditional"
24. PHISH - "Elephant"
25. AVANT - "My Thoughts"

**NEW**

1. EMILEY WEATHERSFIELD - "The Marshall Mathers LP"
2. INSIDE JOB - "This Week"
3. "Uninhibited" - "This Week"
4. "Mer de Noms" - "This Week"
5. "Unbroken" - "This Week"
6. "Inside Job" - "This Week"
7. "Have a Little Faith in Me" - "This Week"
8. "Thong Song" - "This Week"
9. "Evanescence" - "This Week"
10. "That Was a Gift" - "This Week"
11. "A Hundred Miles" - "This Week"
12. "Still D.R.E." - "This Week"
13. "I Hope You Dance" - "This Week"
14. "Un-Break My Heart" - "This Week"
15. "Picture" - "This Week"
16. "Not Much of My Own" - "This Week"
17. "Try" - "This Week"
18. "Whatever" - "This Week"
19. "F""Ighter" - "This Week"
20. "Snoop Dogg Presents Tha Eastsidaz" - "This Week"
21. "Caribbean Soul" - "This Week"
22. "Unconditional" - "This Week"
23. "Elephant" - "This Week"
24. "My Thoughts" - "This Week"
<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>93</td>
<td>95</td>
<td>92</td>
<td>Bloodhound</td>
<td>Avant</td>
</tr>
<tr>
<td>108</td>
<td>101</td>
<td>27</td>
<td>TOP</td>
<td>J. Blackhawk</td>
<td>186</td>
</tr>
<tr>
<td>109</td>
<td>96</td>
<td>48</td>
<td>31</td>
<td>Mary J. Blige</td>
<td>MCA</td>
</tr>
<tr>
<td>110</td>
<td>117</td>
<td>44</td>
<td>STAND</td>
<td>*Yuppie Killer</td>
<td>592577</td>
</tr>
<tr>
<td>111</td>
<td>56</td>
<td>2</td>
<td>MXN</td>
<td>20th Century &amp; VARIOUS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>112</td>
<td>97</td>
<td>81</td>
<td>52</td>
<td>Soundtrack</td>
<td>*Walt Disney</td>
</tr>
<tr>
<td>113</td>
<td>46</td>
<td>8</td>
<td>73</td>
<td>Sugarland</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>114</td>
<td>72</td>
<td>19</td>
<td>3</td>
<td>Hanson</td>
<td>MCA</td>
</tr>
<tr>
<td>115</td>
<td>103</td>
<td>8</td>
<td>113</td>
<td>Rah Digga</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>116</td>
<td>107</td>
<td>52</td>
<td>2</td>
<td>A*Teens</td>
<td>SONY</td>
</tr>
<tr>
<td>117</td>
<td>113</td>
<td>52</td>
<td>1</td>
<td>Sade</td>
<td>SONY</td>
</tr>
<tr>
<td>118</td>
<td>118</td>
<td>63</td>
<td>8</td>
<td>Lil &amp; Kasey</td>
<td>BIG BEAT</td>
</tr>
<tr>
<td>119</td>
<td>109</td>
<td>124</td>
<td>5</td>
<td>Various Artists</td>
<td>*Universal</td>
</tr>
<tr>
<td>120</td>
<td>94</td>
<td>100</td>
<td>10</td>
<td>Trina</td>
<td>Music Makers</td>
</tr>
<tr>
<td>121</td>
<td>116</td>
<td>65</td>
<td>4</td>
<td>Kenny Chesney</td>
<td>RCA</td>
</tr>
<tr>
<td>122</td>
<td>117</td>
<td>97</td>
<td>31</td>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>123</td>
<td>74</td>
<td>91</td>
<td>16</td>
<td>Various Artists</td>
<td>*Atlantic</td>
</tr>
<tr>
<td>124</td>
<td>101</td>
<td>92</td>
<td>15</td>
<td>Tracy Chapman</td>
<td>Epic</td>
</tr>
<tr>
<td>125</td>
<td>106</td>
<td>105</td>
<td>7</td>
<td>Sonic Force</td>
<td>CAPRICORN</td>
</tr>
<tr>
<td>126</td>
<td>122</td>
<td>19</td>
<td>5</td>
<td>Various Artists</td>
<td>*Universal</td>
</tr>
<tr>
<td>127</td>
<td>98</td>
<td>83</td>
<td>6</td>
<td>P!nk Floyd</td>
<td>RCA</td>
</tr>
<tr>
<td>128</td>
<td>123</td>
<td>84</td>
<td>23</td>
<td>Reba McEntire</td>
<td>RCA</td>
</tr>
<tr>
<td>129</td>
<td>133</td>
<td>29</td>
<td>5</td>
<td>Various Artists</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>130</td>
<td>124</td>
<td>13</td>
<td>13</td>
<td>AC/DC</td>
<td>EMI</td>
</tr>
<tr>
<td>131</td>
<td>105</td>
<td>86</td>
<td>5</td>
<td>Tony Touch</td>
<td>JIVE</td>
</tr>
<tr>
<td>132</td>
<td>136</td>
<td>120</td>
<td>3</td>
<td>Lou Bega</td>
<td>RCA</td>
</tr>
<tr>
<td>133</td>
<td>117</td>
<td>76</td>
<td>9</td>
<td>Trisha Yearwood</td>
<td>RCA</td>
</tr>
<tr>
<td>134</td>
<td>114</td>
<td>121</td>
<td>50</td>
<td>Sarah McLachlan</td>
<td>Arista</td>
</tr>
<tr>
<td>135</td>
<td>128</td>
<td>131</td>
<td>16</td>
<td>Ghostface Killah</td>
<td>RAP ARTISTS</td>
</tr>
<tr>
<td>136</td>
<td>146</td>
<td>145</td>
<td>5</td>
<td>Yolanda Adams</td>
<td>RCA</td>
</tr>
<tr>
<td>137</td>
<td>141</td>
<td>65</td>
<td>5</td>
<td>Disturbed</td>
<td>SONY</td>
</tr>
<tr>
<td>138</td>
<td>112</td>
<td>47</td>
<td>47</td>
<td>Eric Benet</td>
<td>Warn Bros</td>
</tr>
<tr>
<td>139</td>
<td>148</td>
<td>103</td>
<td>3</td>
<td>Point of Grace</td>
<td>Word</td>
</tr>
<tr>
<td>140</td>
<td>129</td>
<td>127</td>
<td>10</td>
<td>Rage Against the Machine</td>
<td>SONY</td>
</tr>
<tr>
<td>141</td>
<td>136</td>
<td>86</td>
<td>63</td>
<td>Charlotte Church</td>
<td>SONY</td>
</tr>
<tr>
<td>142</td>
<td>150</td>
<td>40</td>
<td>40</td>
<td>LFO</td>
<td>ARIA</td>
</tr>
<tr>
<td>143</td>
<td>111</td>
<td>8</td>
<td>18</td>
<td>M2M</td>
<td>Atlantic</td>
</tr>
<tr>
<td>144</td>
<td>238</td>
<td>134</td>
<td>9</td>
<td>Common</td>
<td>Universal</td>
</tr>
<tr>
<td>145</td>
<td>139</td>
<td>110</td>
<td>10</td>
<td>Pantela</td>
<td>MCA</td>
</tr>
<tr>
<td>146</td>
<td>139</td>
<td>130</td>
<td>10</td>
<td>Jodi Mitchell</td>
<td>RCA</td>
</tr>
<tr>
<td>147</td>
<td>138</td>
<td>134</td>
<td>36</td>
<td>Brijan Mcknight</td>
<td>MOTOWN</td>
</tr>
<tr>
<td>148</td>
<td>141</td>
<td>23</td>
<td>55</td>
<td>Ricky Martin</td>
<td>Jive</td>
</tr>
<tr>
<td>149</td>
<td>115</td>
<td>170</td>
<td>14</td>
<td>Various Artists</td>
<td>*Virgin</td>
</tr>
<tr>
<td>150</td>
<td>138</td>
<td>136</td>
<td>13</td>
<td>Beanie Sigel</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Top 100 Songs**

- **1**. Bad Man (13) 
- **2**. Beautiful Day (10) 
- **3**. Cara Mia (9) 
- **4**. The King (8) 
- **5**. Let It Go (7) 
- **6**. The Truth (6) 
- **7**. The Real Thing (5) 
- **8**. Turn the Page (4) 
- **9**. Under the Bridge (3) 
- **10**. Where the Water Goes (2)
newsline

LATIN MUSIC ICON Tito Puente died the night of May 31 on the operating table of a New York hospital, as a result of complications following 12 hours of open-heart surgery. He was 77. Puente, whose real name was Ernesto Anthony Puente Jr., was the son of Puerto Rican immigrants who raised in New York’s El Barrio in East Harlem. Early in his career, Puente, who prided himself on his ability to dance, became known for playing the timbales standing up; the flashy style made the Mambo King. But in the 1940s and 1950s, he was recording on, and differentiating the production masters from the mixed records. We total every piece of tape we could find.

Capitol has previously released a three-CD boxed set on the Band, which features only the hit “The Last Waltz” and other Band CD’s are now out of print. “For me, being a fan, [the previous sets] didn’t satisfy the question of ‘These guys were so great, what else did they do?’” says Palewski.

That question is answered with, in addition to the numerous out-takes, several new unreleased songs, wind songs that have not previously been released. Among them are “Katie’s Been Gone,” “Orange Juice,” and “The Night.” The Bob Dylan and Neil Young sessions, which will be part of the new four-reels, will take on more responsibility in the realliance.

ED CHRISTMAN

AS PART OF A PLEA AGREEMENT with federal prosecutors, Private 1 Records owner and former independent promotion power Joseph Isgo pleaded guilty June 1 to two counts of conspiracy to use, and use of, extortionate means to collect an extension fee. Assistant U.S. Attorney Terri Law said Isgo would be sentenced within 10 weeks. He faces a statutory maximum of 20 years in prison and a $1 million fine on each count, plus five years of supervised release. Isgo was the subject of a high-profile 1990 federal case in which he was charged with payola and racketeering violations; the charges were dismissed on grounds of “outwardly aggressive government misconduct” and thrown out in 1996.

CHRIS MORRIS

R&B AND BLUES star Johnnie Taylor, 62, died May 31 after suffering a massive heart attack at his home in Dallas. Taylor, who began his career with the gospel group the Highway QCs in the ‘50s, first recorded solo for Sam Cooke’s label SAR in 1951. His string of hits for Stax Records in the mid-’60s included “Bus Stop,” “Let’s Go Home” and “Help Me.” He also recorded for ABC-Paramount, and “Cheaper To Keep Her,” Taylor’s biggest hit was the No. 1 pop and R&B smash “Disco Lady,” which he cut for Columbia in 1970. From the mid-’80s on, Taylor recorded in a soul-blues vein for the Jackon, Misa, based on his Highway QCs records. His most recent release, “Gotta Get The Groove Back,” has been on Billboard’s Top Blues Albums chart for more than six months.

CHRIS MORRIS

STEVE WILKSON has been promoted to president of Nashville-based indie Eminence Records. The former Koch Records and Compass Records executive, who joined Eminent in October as VP/GM, replaces label co-founder Monty Hitchcock, who exited to pursue other interests.

CHRIS MORRIS

UNIVERSAL MUSIC GROUP, Toshiba, Samsung, and RIO manufacturer S3 are among the investors who have pumped $50 million into Boulder, Colo.-based start-up DataPlay, which unveiled plans for a new music/books/games storage format, the DataPlay disc, in April (BILLBOARD/June 5). The masterable/recordable 500 megabyte optical discs—roughly the size of a quarter—can hold four hours’ worth of prerecorded or downloadable CD-quality music, according to the company; blank discs are expected to sell for $5-$10. The discs are not compatible with existing hardware, but DataPlay expects to introduce CD-RW technology into their products. Initial DataPlay hardware and software is expected in the first half of 2001.

MARILYN A. GILLEN

SOURCES CONFIRMED June 1 that Yahoo! is in talks to acquire online “music locker” company Myplay. Whether or not this deal is consummated, the portal is expected to make a strong push into digital music and media with a number of other pacts, according to analysts. “There is going to be a very heavy emphasis as a company on entertainment over the next 12 months or so,” says Derek Brown, an analyst with the investment bank W.R. Hambrecht + Co. who follows Yahoo! Myplay and Yahoo!’s declined comment.

BRIAN GARRITY, MARILYN A. GILLEN

THE BAND (Continued from page 6)

Bearsville studios and Capitol vaults, says Palewski. “There had been longstanding rumors that there was some unreleased stuff from the Band, and I just didn’t believe that, for some reason. And Andrew [Sandoval] is very, very excited about the Band. As they were recording on, and differentiating the production masters from the mixed records. We total every piece of tape we could find.”

Capitol has previously released a three-CD boxed set on the Band, which features only the hit “The Last Waltz” and other Band CD’s are now out of print. “For me, being a fan, [the previous sets] didn’t satisfy the question of ‘These guys were so great, what else did they do?’” says Palewski.

That question is answered with, in addition to the numerous out-takes, several new unreleased songs, wind songs that have not previously been released. Among them are “Katie’s Been Gone,” “Orange Juice,” and “The Night.” The Bob Dylan and Neil Young sessions, which will be part of the new four-reels, will take on more responsibility in the realliance.

ED CHRISTMAN

AS PART OF A PLEA AGREEMENT with federal prosecutors, Private 1 Records owner and former independent promotion power Joseph Isgo pleaded guilty June 1 to two counts of conspiracy to use, and use of, extortionate means to collect an extension fee. Assistant U.S. Attorney Terri Law said Isgo would be sentenced within 10 weeks. He faces a statutory maximum of 20 years in prison and a $1 million fine on each count, plus five years of supervised release. Isgo was the subject of a high-profile 1990 federal case in which he was charged with payola and racketeering violations; the charges were dismissed on grounds of “outwardly aggressive government misconduct” and thrown out in 1996.

CHRIS MORRIS

R&B AND BLUES star Johnnie Taylor, 62, died May 31 after suffering a massive heart attack at his home in Dallas. Taylor, who began his career with the gospel group the Highway QCs in the ‘50s, first recorded solo for Sam Cooke’s label SAR in 1951. His string of hits for Stax Records in the mid-’60s included “Bus Stop,” “Let’s Go Home” and “Help Me.” He also recorded for ABC-Paramount, and “Cheaper To Keep Her,” Taylor’s biggest hit was the No. 1 pop and R&B smash “Disco Lady,” which he cut for Columbia in 1970. From the mid-’80s on, Taylor recorded in a soul-blues vein for the Jackon, Misa, based on his Highway QCs records. His most recent release, “Gotta Get The Groove Back,” has been on Billboard’s Top Blues Albums chart for more than six months.

CHRIS MORRIS

STEVE WILKSON has been promoted to president of Nashville-based indie Eminence Records. The former Koch Records and Compass Records executive, who joined Eminent in October as VP/GM, replaces label co-founder Monty Hitchcock, who exited to pursue other interests.

CHRIS MORRIS

UNIVERSAL MUSIC GROUP, Toshiba, Samsung, and RIO manufacturer S3 are among the investors who have pumped $50 million into Boulder, Colo.-based start-up DataPlay, which unveiled plans for a new music/books/games storage format, the DataPlay disc, in April (BILLBOARD/June 5). The masterable/recordable 500 megabyte optical discs—roughly the size of a quarter—can hold four hours’ worth of prerecorded or downloadable CD-quality music, according to the company; blank discs are expected to sell for $5-$10. The discs are not compatible with existing hardware, but DataPlay expects to introduce CD-RW technology into their products. Initial DataPlay hardware and software is expected in the first half of 2001.

MARILYN A. GILLEN

SOURCES CONFIRMED June 1 that Yahoo! is in talks to acquire online “music locker” company Myplay. Whether or not this deal is consummated, the portal is expected to make a strong push into digital music and media with a number of other pacts, according to analysts. “There is going to be a very heavy emphasis as a company on entertainment over the next 12 months or so,” says Derek Brown, an analyst with the investment bank W.R. Hambrecht + Co. who follows Yahoo! Myplay and Yahoo!’s declined comment.

BRIAN GARRITY, MARILYN A. GILLEN
ble album. As founding members of three of the most enduring and cherished pop/rock bands of the last 30 years—America, Chicago, and The Beach Boys, respectively—the trio had kicked around in shared professional circles for years and discovered a magical vocal synthesis while working together on a solo project of Lammas’s from 1990.

For the next eight years, while still tirelessly active in their groups, the artists of the New York and Los Angeles in between, they worked on a project that would eventually yield the first album of the band. With the help of Los Angeles and Chicago-based musicians and producers, they crafted a set of songs that, while rooted in the past, looked to the future. The result is a remarkable album that will appeal to fans of all three artists and anyone who loves good music.

The Beach Boys, Los Angeles-based bands, says Chuck Mitchell, co-founder of Beach Boys. "There are enough of the kind of harmonies and vocal styles that fans of these artists will be in comfortable territory. But what’s been expressed lyrically are themes about growing up and the things that happen as you grow older in a pop-driven world. There’s some really heartfelt emotional content that anybody of a certain age will connect with very strongly.

"Our lyrics are fairly autobiographical and probably don’t fit the context of what our bands traditionally do."

ROBERT LAMM

The opportunity to hang out through the years. The whole point of doing this trio project was that in all three cases, our lyrics are fairly autobiographical and probably don’t fit the context of what our bands traditionally do."

In fact, what makes the project such an adventurous case for the listener is that each of the artists trades off on songwriting and lead vocals throughout the album. The common link is Grammy-nominated producer/co-writer Phil Giladston. The collection of adult-appealing tracks is replete with themes of spirituality, compassion, and evolution, including the universal anthem of affection “I Wish For You,” with lead vocal by Wilson, which will be worked to AC radio; the title track, a poignant song about their time together; the L.A.-based Beach Boys was strengthened. A few years later, Lamm and Beckley became friends in Los Angeles, via the women they were married to in the ‘70s. “We would see each other socially, and then hung out and hung up singing Beatles songs one night in a hotel room,” Lamm says. Even so, in all the time that both bands have been around, Chicago and America have yet to tour together. In 1990 Lamm was working on his second solo album with Phil Ramone and suggested he record Beckley’s “Watching The Time” and invite Beckley and Wilson to accompany Lamm on background vocals.

“Who can say no to that?” Lamm asks. “As we proceeded to stand around the mike and do the vocals and the keyboard I didn’t have on the tape wasn’t rolling, it was such a kick. By the time we were finished, the song had nothing to do with my solo album anymore. It sort of took on a life of its own.”

Adams Beckley. “That was the birth of this album.”

“…” was then on the point of getting together to write songs and rehearse and see if this thing could actually fly,” Lamm remembers. “Six months might go by and we didn’t see each other, but when we did, we got a lot of work done. And we were always talking on the phone.”

“…” was a testament to our devotion,” Beckley says. “It’s hard to redirect your energy when you’ve just done a four-month, 90-date tour, but that’s what we did. He really was on a beach, but we just couldn’t deny how good it sounded when we all came to the table.”

On Beckley’s recording “Like A Brother” stretched from 1992-97, and, with a round of demos, the trio began shopping the record—but for different reasons. Says Lamm, “We got an enthusiastic response from most labels.”

“The track record of the three guys was a plus for any record company they’ve got. What have you done for me lately? Chicago, America, and The Beach Boys have an incredible catalog of great American rock music, and we’ve all struggled to get on the radio. At that point, we were kind of waiting for some A&R guy to call us and say ‘Hey, this is great,’ he adds. ‘But in the meantime, Carl got sick with cancer.”

Wilson’s death in 1998 proved a devastating turn of events for the two remaining singers. “When he died, we put the whole thing on hold with the best of intentions, but with little success,” he says. “We took a whole year off in a process that continues to this day, to mourn the loss and celebrate his life.”

Beckley says.

By this time, the Beckley/Lamm/Wilson project had piqued the interest of Passiek at Transparent, who held Galdon as a client and had previously worked with him in the heyday of his label. Beckley says, “I have always been a huge fan of all three groups. Carl’s vocal’s reminds me of a song he sang on his ‘81 album on Caribou called ‘Heaven’.”

For Beckley and Lamm, the album’s release brings a sense of rebirth to an inspired quest that carried the pair, with Wilson, through the entire last decade.

“One on hand, each of us brought a unique set of circumstances to this project,” Beckley says. “But once we were sharing time and the ink, we realized how many similarities there were in our professional stories. As we started to share this time together, we realized what the proper title of this album is.”

“One can spend a long time on this rock’n’roll trail,” Lamm says. “If your heart and your heart’s desire is to you can come to learn about love, life, and friendship. Putting on the headphones in the studio and hearing familiar voices left me in awe. It’s an experience I will never forget.”

“…” and the Catalina Agency, to manage and promote print and on-line advertising, and give you the chance to win full-color catalog and warehouse sales items.

랐고, 2009년의 800-468-9353

Understanding and appreciating the melodic and harmonic structures of the songs, the band members sought to capture the essence of the original recordings while infusing their own creativity and individual styles.

“…” by Wilson, to the Chicago/Los Angeles bands, says Chuck Mitchell, co-founder of Transparent. “There are enough of the kind of harmonies and vocal styles that fans of these artists will be in comfortable territory. But what’s been expressed lyrically are themes about growing up and the things that happen as you grow older in a pop-driven world. There’s some really heartfelt emotional content that anybody of a certain age will connect with very strongly.

“…” and probably don’t fit the context of what our bands traditionally do."

In fact, what makes the project such an adventurous case for the listener is that each of the artists trades off on songwriting and lead vocals throughout the album. The common link is Grammy-nominated producer/co-writer Phil Giladston. The collection of adult-appealing tracks is replete with themes of spirituality, compassion, and evolution, including the universal anthem of affection “I Wish For You,” with lead vocal by Wilson, which will be worked to AC radio; the title track, a poignant song about their time together; the L.A.-based Beach Boys was strengthened. A few years later, Lamm and Beckley became friends in Los Angeles, via the women they were married to in the ‘70s. “We would see each other socially, and then hung out and hung up singing Beatles songs one night in a hotel room,” Lamm says. Even so, in all the time that both bands have been around, Chicago and America have yet to tour together. In 1990 Lamm was working on his second solo album with Phil Ramone and suggested he record Beckley’s “Watching The Time” and invite Beckley and Wilson to accompany Lamm on background vocals.

“…” asks. “As we proceeded to stand around the mike and do the vocals and the keyboard I didn’t have on the tape wasn’t rolling, it was such a kick. By the time we were finished, the song had nothing to do with my solo album anymore. It sort of took on a life of its own.”

Adams Beckley. “That was the birth of this album.”

“…” was then on the point of getting together to write songs and rehearse and see if this thing could actually fly,” Lamm remembers. “Six months might go by and we didn’t see each other, but when we did, we got a lot of work done. And we were always talking on the phone.”

“…” was a testament to our devotion,” Beckley says. “It’s hard to redirect your energy when you’ve just done a four-month, 90-date tour, but that’s what we did. He really was on a beach, but we just couldn’t deny how good it sounded when we all came to the table.”

On Beckley’s recording “Like A Brother” stretched from 1992-97, and, with a round of demos, the trio began shopping the record—but for different reasons. Says Lamm, “We got an enthusiastic response from most labels.”

“The track record of the three guys was a plus for any record company they’ve got. What have you done for me lately? Chicago, America, and The Beach Boys have an incredible catalog of great American rock music, and we’ve all struggled to get on the radio. At that point, we were kind of waiting for some A&R guy to call us and say ‘Hey, this is great,’ he adds. ‘But in the meantime, Carl got sick with cancer.”

Wilson’s death in 1998 proved a devastating turn of events for the two remaining singers. “When he died, we put the whole thing on hold with the best of intentions, but with little success,” he says. “We took a whole year off in a process that continues to this day, to mourn the loss and celebrate his life.”

Beckley says.

By this time, the Beckley/Lamm/Wilson project had piqued the interest of Passiek at Transparent, who held Galdon as a client and had previously worked with him in the heyday of his label. Beckley says, “I have always been a huge fan of all three groups. Carl’s vocal’s reminds me of a song he sang on his ‘81 album on Caribou called ‘Heaven’.”

For Beckley and Lamm, the album’s release brings a sense of rebirth to an inspired quest that carried the pair, with Wilson, through the entire last decade.

“One on hand, each of us brought a unique set of circumstances to this project,” Beckley says. “But once we were sharing time and the ink, we realized how many similarities there were in our professional stories. As we started to share this time together, we realized what the proper title of this album is.”

“One can spend a long time on this rock’n’roll trail,” Lamm says. “If your heart and your heart’s desire is to you can come to learn about love, life, and friendship. Putting on the headphones in the studio and hearing familiar voices left me in awe. It’s an experience I will never forget.”

“…” and the Catalina Agency, to manage and promote print and on-line advertising, and give you the chance to win full-color catalog and warehouse sales items.

랐고, 2009년의 800-468-9353

Understanding and appreciating the melodic and harmonic structures of the songs, the band members sought to capture the essence of the original recordings while infusing their own creativity and individual styles.

“…” by Wilson, to the Chicago/Los Angeles bands, says Chuck Mitchell, co-founder of Transparent. “There are enough of the kind of harmonies and vocal styles that fans of these artists will be in comfortable territory. But what’s been expressed lyrically are themes about growing up and the things that happen as you grow older in a pop-driven world. There’s some really heartfelt emotional content that anybody of a certain age will connect with very strongly.
Billboard’s Dance Summit Struts Into The Apple

Billboard is gearing up for its seventh annual Dance Music Summit. The three-day event, which takes place at the Waldorf Astoria Hotel in New York from July 12-14, will feature panels in the afternoon and artist/DJ showcases in the evening.

The panels will cover numerous topics, including radio (“The Power of Radio”), the Internet (“Marketing, Distribution & Promotion on the Internet”), dance music’s history (“The Pioneers & Innovators of Dance Music”), licensing (“Compilation & Licensing”), and the law (“Lawyers and Dance Music”), among others. Two popular panels from previous years—”DJs, Producing & Remixing” and “Artists”—will also figure into the mix.

The nightly showcases will spotlight the various musical styles that permeate the club scene. Strictly Rhythm/Republic/Universal’s Wamu Dance Project and Xtravaganz/C2 Records’ Chicane will perform live acts with bands at the opening- and closing-night parties, respectively. Other confirmed artists include Strictly Rhythm’s Barbara Tucker, Rampage Music’s Michelle Weeks, West End Records’ Trina Gardner, and Jellybean Recordings’ Sandy B., among others.

In addition to the artist performances, the summit will showcase some globally recognized DJs as Grammy award winners Frankie Knuckles, David Morales, and Peter Rauhofer; Todd Patterson; Satoshi Tomiie; Susan Morales; Paulette Con_nullable; Paola Pojeto; Joe T’Vannelli; Jamie Lewis; Eric Morillo; Dave Ralph; DJ Skribble; and Richie Santana, among others.

For more information about the Dance Music Summit, contact Michele Jacangelo at 212-536-5002 or Michael Pialetta at 212-536-5005, or visit our website at www.billboard.com/events/dance.

For hotel reservations, contact the Waldorf Astoria at 212-356-5000.

TWO ACTS THAT HAVE been charting for at least three years all reap their highest-charting albums on The Billboard 200 this issue. The most experienced of the three is Don Henley, whose solo career dates back to the debut of “Building The Perfect Beast” in 1985. That album peaked at No. 13, and the follow-up, “The End Of The Innocence,” has been Henley’s highest-charting set until now. That album peaked at No. 8 in September 1989.

Henley’s third solo release, a greatest-hits collection, went to No. 48 in December 1995. That makes “Inside Job” (Warner Bros.) Henley’s most successful album to date, as it enters the chart at No. 7. Henley’s previous highest debut was the No. 47 opening of “Perfect Beast.”

The album by matchbox twenty (which was known as matchbox 20) was “Yourself Or Someone Like You,” which peaked at No. 5 in September 1997. In its first quarter, “Mad Season” (Lava/Atlantic) has hosted that position, debuting at No. 3.

The third artist to achieve a new personal best is Lee Ann Womack, whose “I Hope You Dance” (MCA Nashville) opens strongly at No. 17. That far exceeds the peak positions of Womack’s first two albums. Her self-titled debut set was as high as No. 100 in June 1995, while the follow-up, “Same Things I Know,” stopped at No. 130 in October 1998.

TURH HER LOOSE. Belgium-born Lara Fabian makes her U.S. debut at last, as her first English-language single, “I Will Love Again” (Columbia), enters The Billboard Hot 100 at No. 91. It may be a wild coincidence, but she has something strange in common with that other French-speaking chanteuse who has conquered American charts, Celine Dion. That, of course, is the fact that both share their last names with two single-tuned male pop stars of the late 50s/early 60s.

DOUBLE DIGITS: Only two acts in the rock era have had more than one single remain No. 1 on the Hot 100 for 10 weeks or more. The first was Boyz II Men, with three. “One Sweet Day,” a collaboration with Mariah Carey, was on top for 16 weeks. “I’ll Make Love To You” had a 14-week run, and “End Of The Road” reigned for 13 weeks.

This issue, Santana becomes the second act to accomplish this feat. “Smooth,” the single with Rob Thomas, had a 12-week run at No. 1, and as of this issue, “Maria Maria” (Arista), the collaboration with the Product G&B, hits its 10th week.

“Maria Maria” is only the 15th single of the rock era to remain No. 1 for 10 weeks or more. Should its stay in pole position come to an end next issue, it will become only the third title of the rock era to have a 10-week run, following “You Light Up My Life” by Debby Boone and “Physical” by Olivia Newton-John.

IT’S IMPOSSIBLE: Metallica collects its fifth No. 1 on Mainstream Rock Tracks, as its contribution to the “Mission: Impossible” soundtrack takes over pole position. “I Disappear” (Hollywood) marks the first time the group has had two consecutive No. 1 tracks; “No Leaf Clover” had a seven-week run at the top that began in January. “Turn The Page,” No. 1 at the end of 1998, is Metallicas longest-running mainstream chart-topper, with a run of 11 weeks.
NEW YORK CITY | JULY 24-25
PLUG.IN

THE FUTURE OF MUSIC
5TH ANNUAL JUPITER ONLINE MUSIC FORUM

The continuing momentum of MP3 and digital distribution technologies has spurred the entire music industry into a relentless transformation. Where is the future of music headed? Plug.In, Jupiter's 5th annual online music forum, focuses on the critical issues that are redefining the music industry.

SPEAKERS INCLUDE:
Rob Glaser Chairman & CEO, Real Networks
Danny Goldberg President, Sheridan Square Entertainment
Mark Cuban Co-founder, Broadcast.com, Radical Investments, & Owner, Dallas Mavericks
Kevin Conroy Chief Marketing Officer & President, New Technology, BMG Entertainment
Gene Hoffman President & CEO, Emusic.com
Eric Weisman President & CEO, Alliance Entertainment
Michael Dorf Chairman & CEO, KnitMedia
Marc Geiger Chairman & CEO, ArtistDirect
Andrew Nibley President & CEO, GetMusic
Jason Olim Chairman & CEO, CDNOW
Robert Goldman Chairman & Founder, GetMedia
Andrew Rasiej President, Digital Club Network
Doug Camplejohn Founder, President & CEO, MyPlay.com
Gary Sherman EVP & General Counsel, RIAA
Charles Jennings Founder & CEO, Supertracks
David Goldberg Founder & CEO, Supertracks
Will Poole Founder & CEO, Supertracks
Peter Beverley VP, Digital Media Division, Microsoft
Cary Sherman EVP, Digital Media Division, Microsoft

To register and for more information visit jup.com/events/plugin
Call 800-214-5952 x6424 or 917-534-6424 or e-mail customerservice@jup.com.

For information on exhibiting or custom sponsorships, Please call Rich Regan, at 917-534-6138 or e-mail rich@jup.com.

Hotel Reservations: The Sheraton New York Hotel & Towers; please call 212-581-1000.

JUPITER SPEAKERS INCLUDE:
David Card
Director & Senior Analyst
Mark Mooradian
VP & Senior Analyst
Aram Sinnreich
Analyst

TOPICS INCLUDE:
• Defining The New Music Economy
• Artist/Management/Label Relationships: The Next Generation
• Retail And Distribution: Driving Sales In A Digital Market
• The Big Event: Leveraging The Power Of Webcasts
• Beyond Downloads: New Models For Music Distribution
• Back To Square One: Networked Music Sharing And MP3
• Programming, Media And Radio: What Do Users Really Want?
• Out Of The Box: Online Music Off The PC

To register and for more information visit jup.com/events/plugin
Call 800-214-5952 x6424 or 917-534-6424 or e-mail customerservice@jup.com.

For information on exhibiting or custom sponsorships, Please call Rich Regan, at 917-534-6138 or e-mail rich@jup.com.

Hotel Reservations: The Sheraton New York Hotel & Towers; please call 212-581-1000.

IN ASSOCIATION WITH:
FORUM SPONSORS:
MEDIA SPONSOR:

www.americanradiohistory.com
In stores June 13th

RIDING WITH THE KING

B.B. KING \* ERIC CLAPTON

www.americanradiohistory.com