WSM Grand Ole Opry Celebrates 75 Years
Lend your voice to the song

Live music, radio comedy, televised variety, orchestrated chaos. The Opry. It's many things to many people.

And nothing without them.

Thank you, America, for tuning in, dropping by and making the show for 75 years. We invite you to visit us during our anniversary celebration

and lend your voice to the song.

For more information about the many grand 75th anniversary events, visit us at www.opry.com or call (615) 889-3060.

As the Opry's proud parent, we're naturally its biggest fan.
"My father and I listened to the Grand Ole Opry when I was growing up in Massachusetts. Now I live in Nashville and go to the show whenever I can. It gives me a wonderful sense of well-being."

Dr. Robert Ossoff
Vanderbilt Voice Center
"The Opry is an art form. It's filled with vibrant color and intriguing contrasts. And like the best art, it inspires me. It's one of those places I never go without my camera."
Analysts Grapple With Napster
Wall Street Weighs Piracy’s Impact On Music Companies

BY BRIAN GARRITY
NEW YORK—The rise of Napster and its clones, which allow for networks of Internet users to swap unencrypted music files without paying for them, has sparked a debate among music analysts on Wall Street over just how to account for piracy in future financial projections of the media companies that own the copyrights.

Thus far, popular sentiment in investment circles is to leave the piracy question alone until more concrete evidence emerges. But one leading music analyst, Michael Nathanson of Sanford C. Bernstein & Co., is now figuring revenue losses from consumer use of services like Napster into his models for industry-wide performance, as well as for the company

Asian Confab Eyes Digital Future

BY STEVE McCCLURE and ADAM WHITE
HONG KONG—The technological, commercial, and ethical issues swirling around music’s future on the Internet dominated the third annual MTV/Billboard Asian Music Conference (AMC) June 2 in Hong Kong, but a mid-event assembly of four of Asia’s most popular artists cut through the complexities in clear, compelling terms — and struck a hugely popular chord with the audience of 300-plus industry professionals.

In answer to a delegate’s question about how the Internet provides new ways for artists to access music fans worldwide, Asian pop superstar Jacky Cheung declared, “It’s not

Young Black Blues Artists On The Fringes
Traditional-Style Performers Find That Trends Are Against Them

BY CHRIS MORRIS
LOS ANGELES—Prevailing trends among contemporary blues record buyers—from teen fans of guitar-driven blues/rock to graying African-American consumers who favor soul/blues sounds — have apparently conspired to commercially marginalize a younger generation of black blues performers.

Billboard’s 15-position Top Blues Albums chart this issue reflects a persistent picture of the genre. Most of the slots are filled by established icons like B.B. King (represented by three titles), the late Stevie Ray Vaughan (who also occupies three positions), Eric Clapton, and Etta James — or by young, white blues/rock phenomena such as Kenny Wayne Shepherd, Jonny Lang, and 14-year-old Shannon Curfman.

The late soul/blues star Johnnie Taylor, who died May 31, takes No. 1 with his last album, “Gotta Get The Groove Back.” Another popular soul/blues act, Walter’s Mel Willets, stands at No. 9 with “Material Things.”

Not a single slot on the chart this issue is occupied by an African-American traditional blues performer under the age of 45. That case has held true for every Top Blues Albums chart published so far this year.

Stefan Koch, blues buyer at 300-store Borders Books & Music in Ann Arbor, Mich., says, “These younger, serious blues artists — like a Corey

Puente’s Life, Artistry Praised By Admirers

BY RAMIRO BURR
SAN ANTONIO—Tito Puente was undoubtedly one of the towering figures in the evolution of salsa and Afro-Cuban jazz music. But beyond his contributions, Puente is also being remembered by friends and admirers within the music industry as a sincere, dynamic individual who affected all those around him.

“It’s Puente, through his immortal music, his charming charisma, and service to others not only became a pioneer but was an inspiration for artists and music lovers alike,” says producer/manager Emilio Estefan. “If anyone knew how to live life, it was Tito. What more wonderful way to live life than doing what you love.”

New Devices Aim To ID Songs On Radio

BY MARYLIL A. GILLEN
NEW YORK—A major consumer-electronics company and a venture-capital-funded San Mateo, Calif., start-up both plan to bring to the U.S. market in July Palm-size devices designed to allow holders to “book-mark” songs heard on the radio.

Users later upload the data into their computers, where they are presented with the song and album title, artist, and audio sample — as well the opportunity to purchase the song or album from participating online retailers.

Both Sony Electronics’ eMarker and Xenote’s iTag are aimed at bridging the offline and online worlds, their creators say, as well as solving a longstanding problem for music fans and music labels alike.

The Ultimate Business-to-Business R&B and Hip-Hop Gathering to Date...

www.billboard.com/events/rb

Contact: Michele Jagancznigo 212.536.5002 • bdevents@billboard.com
IT'S ALL ABOUT IT

CALIFORNICATION
redhotchilipeppers
www.redhotchilipeppers.com

Produced by Rick Rubin. Engineered and mixed by Jim Scott. Management: Q Prime Inc.
HE FIRST WEEK...

OF THE SECOND YEAR!

CALIFORNICATION HAS SOLD NEARLY 4 MILLION COPIES IN THE US! OVER 8 MILLION WORLDWIDE!

CALIFORNICATION IS THE RED HOT CHILI PEPPERS' BIGGEST SELLING ALBUM INTERNATIONALLY! IT IS GOLD AND PLATINUM IN 33 COUNTRIES! DON'T BELIEVE IT? CHECK THIS OUT:

- 6 X PLATINUM: New Zealand  5 X PLATINUM: Australia  4 X PLATINUM: Canada, Italy
- 3 X PLATINUM: Indonesia, Ireland, United States  2 X PLATINUM: Denmark, Portugal, Sweden  PLATINUM: Argentina, Austria, Brazil, Chile, Finland, Holland, Japan, Norway, Philippines, Spain, Switzerland, United Kingdom, Uruguay
- DOUBLE GOLD: France  GOLD: Belgium, Czech Republic, Germany, Greece, Israel, Mexico, Poland, Singapore, Thailand

Californication's two singles, "Scar Tissue" and "Otherside," have combined for a record-breaking 29 weeks at #1 on Modern Rock Radio! That's more than half a year! "Scar Tissue" holds the all-time record with 16 weeks at #1! "Scar Tissue" also set the record for most weeks combined at #1 on the Modern Rock and Mainstream Rock monitor charts with 7 weeks. "Scar Tissue" went Top 10 on the Billboard Hot 100 Singles Chart, and "Otherside" went top 15.

The Chili Peppers took home a Grammy® for Best Rock Song for "Scar Tissue" and won an American Music Award for Favorite Artist in the alternative music category!

The Chili Peppers' tour has been sensational! They headlined Big Day Out in Australia and New Zealand, and the Reading and Leeds Festivals in Great Britain. They sold out their arena tour in South America, played in front of 200,000 people in Red Square and sold out their entire Japanese tour including three nights at the Budokan! The Chili Peppers will remain on tour in the US through 9/22!

The Chili Peppers were just on the cover of Rolling Stone (April 27th issue).


Keep an eye out for the ground-breaking new video for "Californication" all over MTV and VH-1!
MTV GETS YOUR ROCKS OFF

THE RETURN OF THE ROCK TOUR

STAND P.O.D.
dope

SCHEDULE AND PRESENTING RADIO PARTNERS:

<table>
<thead>
<tr>
<th>DATE</th>
<th>CITY</th>
<th>VENUE</th>
<th>PRESENTING RADIO PARTNER</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/14</td>
<td>Kansas City, MO</td>
<td>Beaumont</td>
<td>KQRC</td>
</tr>
<tr>
<td>6/15</td>
<td>St. Louis, MO</td>
<td>Pop's</td>
<td>KPNT</td>
</tr>
<tr>
<td>6/17</td>
<td>Chicago, IL</td>
<td>House of Blues</td>
<td>WKQX</td>
</tr>
<tr>
<td>6/18</td>
<td>Minneapolis, MN</td>
<td>The Quest</td>
<td>KXXR</td>
</tr>
<tr>
<td>6/20</td>
<td>Indianapolis, IN</td>
<td>Egyptian Room</td>
<td>WRXZ</td>
</tr>
<tr>
<td>6/21</td>
<td>Cincinnati, OH</td>
<td>Bogart's</td>
<td>WEBN</td>
</tr>
<tr>
<td>6/22</td>
<td>Columbus, OH</td>
<td>Newport Music Hall</td>
<td>WAZU</td>
</tr>
<tr>
<td>6/23</td>
<td>Detroit, MI</td>
<td>St. Andrew's Hall</td>
<td>WRIF</td>
</tr>
<tr>
<td>6/25</td>
<td>Worcester, MA</td>
<td>Palladium</td>
<td>WBCN</td>
</tr>
<tr>
<td>6/27</td>
<td>New York City</td>
<td>Irving Plaza</td>
<td>WXRK</td>
</tr>
<tr>
<td>6/28</td>
<td>Washington, DC</td>
<td>9:30 Club</td>
<td>WHFS</td>
</tr>
<tr>
<td>6/29</td>
<td>Philadelphia, PA</td>
<td>Electric Factory</td>
<td>WYSP</td>
</tr>
</tbody>
</table>

SPECIAL THANKS TO THE FOLLOWING PARTNERS:

© 2000 MTV Networks. All Rights Reserved.
Time Traveling With Robert Johnson & Son

Sometimes the history of the blues seems like the scattered remnants of a poker game after the players have made a exit. In this instance, the chief wagerer was bluesman Robert Johnson, and what Johnson played was ‘‘Traveling Riverside Blues,’’ a song that was at an early age; I was just a kid. He was a clean-cut guy; that’s about all I can remember about him, but I didn’t get the chance to be with him, because he and my mom wasn’t married.

It was by the late 1920s Atlanta native Gene Smith Cain, and Cladu, a former truck driver who now resides in Crystal Springs, Miss., was legally recognized by Leflore County Chancery Court Judge Jon Barnwell in October 1988 as the bluesman’s sole heir. “Over the years, I don’t know how many versions,” Johnson’s sons said. “And he just went out of my life, and the next thing I heard he had gotten killed [Robert Johnson was poisoned in 1938]. And that’s about it, but I’ve always listened to his music.”

And much like Cladu himself, surviving aspects of Johnson’s complex legacy continue to surface.

The latest artifacts in question are a half-dozen one-sided, untrimmed 10-inch 78-rpm discs made of laminated shellac. Dating from the mid-1940s, they have faded white labels inscribed with black ink and are all said to be Cladu’s. The inked writing on the plain, black printed words read “Test Pressing of Columbia Recording Corporation.” Below that text are handscratched song titles: “Ramblin’ On My Mind,” “Don’t Think Twice It’s All Right,” “Texas Campfire Blues,” “Milk Cow’s Calf Blues,” and “Travelin’ Riverside Blues.” Each of these aged lacquer documents weighs exactly 13 ounces, or roughly the height of a deck of cards with all cards, jacks, and kings removed.

Most intriguing of all, however, is the last of these worn discs, which in the upper left is missing a chunk that is about the size of guitarist Johnson’s own distinguished slender thumb. Fortunately, the damage to the 78-long player fails a hair’s breadth short of the lead-in grooves at the start of the recording itself. Thus no harm has been done to the music the rare disc preserves; a previously lost first take by Johnson to be obtained for millions of dollars.

You can squeeze my lemon “I’ll do the juice myself” (process that prevented its release at the time) means that “Robert Johnson: The Complete Recordings,” the boxed set of 41 known tracks issued in 1990 as part of Columbia’s expanded edition, was released at the price Johnson would have set had he marketed the songs himself.

Instead, the bonus was a bonus on the remastered “King Of The Delta Blues Singers” (Columbia/ Legacy) issued in the winter of 1998, and a Columbia spokesman anticipates an update at some point of the boxed set itself. But how the tracks managed to endure at all requires explanation.

“Music by Timothy White”

With record-breaking sales and tremendous amounts of on-sale potential available for obtaining major retail dollars from majors to help sell their titles, to get any new major-artist-promo for in-store ‘sell’-up, there was any problem for Michael Greene, president/CEO National Academy of Recording Arts and Sciences Santa Monica, Calif. COYOTE TO WAYNE'S WEB

Letters appearing on this page serve as a forum for the expression of views and opinions. The opinions expressed here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor, Billboard, 1610 Broadway, New York, N.Y. 10019.
U.K.'s AIM Reaches Out To MP3.com, Napster

BY GORDON MASSON

LONDON—The Assn. of Independent Music (AIM) has written to MP3.com and Napster in an effort to ensure that the interests of the nearly 400 independent U.K. record companies are heard. The “without prejudice” letters were written to Hank Barry, interim CEO of Napster, and Michael Robertson, CEO of MP3.com, and are signed by AIM legal counsel Helen Smith on behalf of CEO Alison Wenham.

Wenham politely requests information about any activities involving AIM members’ artists, but she also expresses an interest in talking about the possibilities of using Napster and MP3.com for certain Internet-based interviewing systems in future licensing deals. The letters name such indies as Beggars Banquet, Warp, V2, XL, Snapper, Gult, Mute, Ministry of Sound, and Telstar and states that AIM members are concerned that Napster and MP3.com may be infringing on the rights of the indies.

In the communiqués, AIM stresses that rights infringement is not just an issue that affects the major record companies but one that harms any rights owner, regardless of that label’s size or nationality.

A list of AIM members also has been provided to Napster and MP3.com. Both Barry and Robertson have been asked to provide details of all tracks and acts that may have been distributed on their Internet-distributed services, to immediately remove any infringing material, to refrain from using any material without permission in the future, and to propose an offer of compensation for any AIM member’s material that has already been used without authorization.

However, AIM suggests that the U.K. indies are ready to discuss the possibilities of using Napster and MP3.com for certain Internet-based interviewing arrangements—without prejudice to those indies’ rights in respect to any past, present, or future infringements.

At press time neither Robertson nor Barry had responded to inquiries on their views of the AIM missives.
Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with DigiBox® containers.

INTERTRUST®
THE METATRUST UTILITY®
Leading Digital Rights Management
www.intertrust.com/partners
1 800 393 2272
EMI Holders Likely To OK Warner Deal
Sticking Point Could Lie With European Competition Authorities

EMI

This story was prepared by Adam White and Gordon Muskat in London and Ken R. Loftus in Oslo.

This month’s vote by EMI Group shareholders on the company’s proposed merger with Warner Music will almost certainly go in favor of it, given the high proportion of institutional investors clamoring for the deal, according to analysts.

However, uncertainty remains over the European Commission’s view of the merger, as the deadline for the final review of EMI Music investments looms large.

The commission’s merger authority concludes its ongoing phase one review of the EMI-Warner merger on June 14. That deadline will signify the end of a one-month probe into the transaction but most likely will trigger the start of a phase two review, which could take up to an additional four months.

Lorna Tilbian, media analyst for London-based WestLB Panmure, believes that the EMI shareholders will give their conditional approval to the merger without any further conditions. “I think EMI has sold the idea of the special dividend, and beyond that there is a $500-million-pound ($380.4 million) cash payment at the end,” she says. “I think the vote will go through from an institutional point of view.”

Michael Nathanson, research analyst with New York-based Sanford C. Bernstein & Co. Inc., agrees. “As of last year, 113 [shareholders] owned 70% of the company. Those owners mostly are large corporations, and there is a very low amount of small shareholder interest.”

EMI sharehold- ers will have to approve the Warner EMI Music merger June 26 at a general meeting in London’s Hertford Hotel (Billboard/Bulletin, June 6). Investors received a 260-page document, in which EMI Group chairman Nicholas Lower states his conviction of Warner EMI Music’s “is the best strategic route for the British company and contends that it creates more value for shareholders than “any other available options.”

He also says it gives them an investment opportunity “as we enter potentially the most exciting and dynamic phase in the history of the music industry.”

Nicolai also notes the “short- and long-term value that the merger creates” in the face of the special cash payment of $1 (15.52) per ordinary share following closing of the deal; 30% of the value derived from the $250-million pounds ($380.4 million) of expected annual synergies;

(Continued on page 109)

Bertelsmann Launches Group To Focus On Global E-Commerce

BY WOLFGANG SPAHR

BERLINGSHEIM, HAMBURG—
Bertelsmann is rolling its E-commerce activities and increasing its electronic trading efforts in a bid to become the global leader in this market. The new Bertelsmann E-commerce Group will be headed by president Andreas Schmidt, previously managing director of AOL Europe.

The new group, which will be headquartered in Hamburg and New York, is divided into five segments. These three are E-commerce (mobile commerce), and B-commerce (broadband commerce)—which collectively are Barnes-and- noble.com, Online Book Group (BOL) and the Bertelsmann Broadband Group.

In addition, the E-commerce Group will invest in the development and expansion of new technologies and brands via its own venture-capital fund (BeCG Ventures). Finally, the group is working toward a closer relationship between Bertelsmann and America Online (AOL) and TerraLycos will be bundled and further developed by the Strategic Alliance Group.

Thomas Middelhoff, Bertelsmann chairman/CEO, tells Billboard, “Today, Bertelsmann is one of the largest content providers of the digital media world. [We also have] one of the leading content providers in the digital media world, Bertelsmann is digitizing its content and offering it to customers through all available platforms all over the world. Our vision is to have Bertelsmann’s content everywhere.”

According to Bertelsmann’s projections, four years from now 13% of all purchases of books, videos, and CDs in German households will be made through the Internet. By 2012, this number will have risen to almost one-third of all media purchases. In the U.S., approximately 20% of all media purchases will be made through the Internet as early as 2004. Ten years from now, this number will increase to 42%, Middelhoff says.

E-commerce via the Internet, and in the future via mobile telephones and broadband technologies (e.g., TV cable networks), forms Bertelsmann’s strategic thrust. Middelhoff also says there is no plans to float the new Bertelsmann E-Commerce Group on the stock market.

Labels, MP3.com May Soon Settle, Then Collaborate

BY EILEEN FITZPATRICK

LOS ANGELES—With the major labels and MP3.com apparently on the brink of settling their dispute, the lawsuit filed by the Recording Industry Assn. of America (RIAA) on the labels’ behalf—and MP3.com close to finalizing major licensing deals—the Web site is clearing some significant hurdles on the way to legitimacy.

Investors apparently thought so; MP3.com’s stock closed at $18.86 on June 7, the day news of the pending settlements broke, up more than 45% from the previous day’s close.

Sources indicate that MP3.com will pay approximately $100 million to settle the copyright-infringement charges, a figure originally rejected by the company last month. The damages will be distributed among the plaintiffs.

The figure would make a dent in MP3.com’s $38.5 million in cash, which the company has said totals more than $365 million.

“That will be an amazingly good deal,” says Forrester Research music analyst Eric Scheier of the reports of a settlement. “And it sets the stage for

(Continued on page 106)

IFPI, MPA Join Forces To Fight Global Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—Jay Ber-
man, chairman/CEO of the Interna-
tional Federation of the Phonograph-
IC Industry (IFPI), and Jack Valenti, chairman/CEO of the Mo-
tion Picture Assn. (MPA), signed a landmark agreement June 6 to share resources to fight against optical disc piracy.

In an exclusive interview June 5, Berman and Valenti told Billboard that it was just common sense to pool their anti-piracy programs.

“We’ve found that at any one time, pirates could be producing movies or commercials, or whatever it was,” says Berman. “We’re fighting exactly the same group of increasingly sophisticated people, and they’re producing products for all these different purposes. So it makes sense to work more closely together.”

“One example of this,” he adds, “was the Jimmy Page & The Black Crowes double-album is first released last February by the company Musicmaker.com and E-Tail affiliates, most music specialty mer-
chants were furious and said they wouldn’t carry two the al-
bum when it was re-
leased to stores.

Now, with TVT Rec-
ords planning to releasings, says
(Continued on page 103)

Retail Awaits Page/Crowes

BY ED CHRISTIAN

NEW YORK—When the Jimmy Page & The Black Crowes live dou-
ble-album was first released last February by the company Musicmaker.com and E-Tail affiliates, most music specialty mer-
chands were furious and said they wouldn’t carry two the al-
bum when it was re-
leased to stores.

Now, with TVT Rec-
ords planning to releasings, says
(Continued on page 104)

tracks (Music to My Ears, Billboard, Oct. 30, 1999), will have all-new art-
work and one additional song, a cover of Willie Dixon’s “Mellow Down Easy.”

Moreover, it will be an enhanced CD with footage of the boys playing at the Greek Theater in Los Ange-
les last August ending rehearsal and backstage slips. It will also have an exclusive photo gallery. The album in which will still carry the main title of “Live At The Greek” but will lose the “Excess All Areas” sub-
title—will have a $24.99 list price and a wholesale boxlot price of $16.10. The label is offering merchandisers a 5% buy-in discount until street date.

Musicmaker.com, which released its version of the album Feb. 29, charges $17.99 plus $4.95 for shipping.

The online company has con-
sistently declined to reveal how many it has sold, but sources put the total in the 30,000- to 50,000-unit range.

Initially, Musicmaker was going to make the album exclusively through its site, but in a deal with Page, the reported $1 million advance sought by the Crowes and Page, the respective managers of the band and the guitarist apparently had to rethink

(Continued on page 109)
LIQUID AUDIO'S INTERNET MUSIC SOLUTIONS:

**Digital Asset Management**
encoding in leading formats - catalog synchronization with music databases - hosting

**Digital Rights Management**
copy control - territory management - multiple DRMs - watermarking - timeouts

**Internet Distribution**
retailer sites - radio sites - lifestyle sites - portals - instore kiosks

**Retail Site Integration**
commercial and promotional downloads - song previews - customer support systems

**Commerce Capabilities**
customized online store - shopping cart - clearinghouse - daily reports

**Consumer Product Support**
personal computers - digital music players - CD recorders

Liquid Audio's systems for delivering digital music are currently being used by more than 1,400 labels and 800 retailers worldwide. For more information visit www.liquidaudio.com or email sales@liquidaudio.com
**Euro C’right Directive Accord Good News for WIPO Treaties**

BY KAI R. LOFTUSH

OSLO—Long-awaited enhancements to European and international copyright legislation around the United States-European Union (EU) agreement on the substance of a directive on copyright, (Billboard.com, June 8).

At a June 7 meeting of the EU’s permanent representatives committee, the 15 member states established common ground on the Directive on Copyright and Related Rights in the Information Society that significant accord, which protects intellectual property rights in the digital arena, now opens the door to a speedy passage by Europe’s Council of Ministers, who, because of the common position, can now simply adopt the legislation without debate.

If the political timetable holds within the EU statute, also referred to as the Copyright Directive, may become reality by year’s end. Moreover, and no less important, it paves the way for the ratification of the two Internet treaties of the United Nations’ World Intellectual Property Organization (WIPO), scheduled for implementation before the end of 2001.

The exact structure of the legal provisions in the Directive was still being finalized at press time. The exact structure of the legal provisions in the Copyright Directive was still being finalized at press time.

Such agreements currently arise from the Phonographic Industry (IFPI) declined comment, since no details could be retrieved from the EU. The IFPI and the Phonographic Industry (IFPI) declined comment, since no details could be retrieved from the EU.

An EU spokesman describes the directive as “an agreement of substance” and adds that “It is based on a high level of protection, where rights holders by means of technological measures are entitled to prohibit” (Continued on page 108).

**Simmons Gears Up for Launch Of 360hiphop.com**

BY GAIL MITCHELL

LOS ANGELES—With the lofty goal of becoming the ultimate “destination point on the Internet for all things hip-hop,” entrepreneur Raswell Simmons’ 360.hiphop.com officially launches June 20. Simmons is chairman of the new venture; overseeing the site’s creative direction is chief creative officer Selwyn Seyfu Hinds and senior VP of creative technology Mark Hines.

During the last several months, a lifestyle-oriented site has logged on to attract their share of the lucrative hip-hop audience, chief creative officer Selwyn Seyfu Hinds and senior VP of creative technology Mark Hines—acknowledging the synergy his multifaceted Rush Communications empire brings to the table—has no plans to become the intimidatingly expanding Web-scale or 360hiphop.com’s potential.

“The first thing is access,” says Simmons when asked about the site’s competitive advantage. “I have firsthand experience and relationships in every area where hip-hop has had a real effect: music, fashion, television, vision, film, and advertising.

We’re in all the businesses that hip-hop affects in a serious way, which gives us a 360.hiphop.com a greater opportunity.”

“Add to that the fact that I’ve surrounded myself with people I feel are the brain trust in hip-hop. Among them are Selwyn Hinds and Mark Hines, who are two of the premier creative people in this industry, from the standpoint of content and technology. When you move through our site, it will be the most intimate and real fun, something you’ll be able to feel and experience. 360.hiphop.com has a lot of the best talent, technology, and the most access. And that’s how we’re going to win.”

The idea for the site was formed this August by Simmons and an investor group that includes industry notables (Will Smith, Tyra Banks) and businesses. In the weeks leading up to its official launch, 360.hiphop.com has announced two major alliances.

360.hiphop.com will be the exclusive provider of personal home pages for the site’s audience. And 360.hiphop.com and Brilliant Digital Entertainment—a Los Angeles firm that specializes in 3D animation software and interactive broadcasting—are financing the establishment of a joint-venture studio that will deliver hip-hop content for the Internet. Based in Los Angeles, the venture will be headed by 360.hiphop.com investor Stan Lathan. The produced content will be available on the site and also syndicated to affiliate Web sites.

In another Web site tie-in, Simmons recently announced the opening of a flagship retail outlet, also called 360, in Harlem’s empowerment zone. The 14,000 square foot store will carry Simmons’ Phantom Farm line, as well as Versace and other top designers. It will also double as a venue for various events.

Specifically, UBO Music has signed 1434.com, 360.hiphop.com is being billed as a virtual hip-hop nation catering to all people interested in the hip-hop cultural experience. That experience will be divided into four primary categories: music, news and politics, lifestyle, and culture. “We like to think of 360.hiphop.com as a hipper, interactive CNN for (Continued on page 109).

**Cook Re-Enters Industry Via Startle Ex-PolyGram CEO Joins Board Of Digital Music Distributor**

BY GORDON MASSON

LONDON—Jan Cook, former CEO of PolyGram Worldwide, has lured back into the music industry by Startle, a U.K.-based distributor of CDs and digital music. He will serve as Startle’s nonexecutive chairman.

Cook, whose career in the international music business spans 36 years, was one of the driving forces behind the integration of PolyGram into Seagram’s Universal Operations in 1998.

Previously with Philips Electronics and CFO at PolyGram, he was responsible for steering several major labels and companies towards film and record industry, including Working Title (film production), Motown Records, and Island Records. He also played a key role in floating PolyGram on the New York and Amsterdam stock exchanges.

“Since I retired a year ago, I’ve had a number of requests to join dot-com companies as a nonexec,” Cook tells Billboard. “At that time I was not really missing [the music industry] and the offers were not so appealing, but the Startle offer was a bit like [the future] and suit the brick-and-mortar business—a good strategy —so that excited me.”

**‘The benefit that Jan gives us is that he has actually run a major global record company’**

—BARRY WATTS

Meeting with Startle CEO Barry Watts and fellow board members Jeff Heath and Tony Prior, Cook says he was impressed that people from the music industry, and in particular music publishing, were involved with the company.

Watts explains that Startle’s main business at the moment involves digital music and storing it in a library system for easy retrieval. The company’s clients include all major labels—EMI, Universal, and BMG, as well as Amazon.com, Jungle.com, nme.com, super-marketchain Tesco, mobile telephone giant Vodafone, and the BBC.

Record companies are now dealing with brand-new retailers—people like Internet retailers, [wireless application protocol] telephones, Internet radio, etc. There are now many different ways of selling music to a consumer other than just traditional brick-and-mortar retailers.”

“Then you also have the digital delivery of music, where record companies are going to need to outsource an element of the production side—digitizing and creating the archive—to allow them to actually deliver that music securely,” he adds. “Startle is building a management team that will work with the record companies and work with the content owners to help them develop the right systems to deliver music to the Internet.

Startle plc was formed in December 1999 following a management buyout from Telstar with 30 million pounds ($45 million) in venture capital from Si and Botta & Co. Startle already claims a turnover of 65 million pounds ($89.2 million). Other Startle products and services include a digital jukebox, a digital radio, and online delivery of library music to the broadcast and media industry. The company plans to open an office in New York this year and also, with Cook’s help, has ambitions to expand globally.

“On the physical delivery side,” Watts says, “we see the major record companies are going to have to think about how they are delivering to Internet retailers. That’s a very complex business in itself because they are dealing with individual orders of single lines in very low quantities—so we are talking with the major record companies at the moment about how Startle may become an (Continued on page 98).

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Rodolfo Lopez Negrete is promoted to senior VP of Latin for BMG Entertainment in Miami. He was managing director of BMG Mexico.

Jeb Hart is promoted to senior VP of worldwide marketing for Sony Classical in New York. He was vp of marketing.

Sharon S. Tunstall is named senior VP of human resources, North America, for the Universal Music Group in Los Angeles. She was VP of human resources for the Times Mirror Co.

Harris Sterling is promoted to senior VP of entertainment at Entertainment Group in Springfield, NJ. He was VP of sales and marketing.

Fred Croshald is promoted to GM of Maverick Recording Co. in Los Angeles. He was head of sales and marketing.

Mitchell Imber is named VP of special sales for The Label/Def Jam Music Group in New York. He was VP of sales at Universal Special Markets/Polymedia.

The Blackwood Edmonds is named VP of special projects for SFX Alpha-Bet City/Madacy Entertainment in New York. He was A&R for special projects and soundtracks for Tommy Boy Music.

Robert Gurich is named director of national sales for Madyce Christian Music Group in Nashville. He was VP of sales for Integrity Music.

Wendy Quock is promoted to managing director of Woodworks/Motown Records Group in New York. She was assistant to the chairman.

Lexi Ben-Meir is promoted to manager of artist development for MCA Records in Santa Monica, Cal.

If she was an assistant in the public relations department at Rondor Music.
"Nobody but a few geeks will download music from the web."

— ONE-TIME MUSIC EXECUTIVE
Coinciding with the VSDA conference, our annual spotlight features a market overview of home-video and DVD business; including a recap of the past year and the emerging trends. Also included, a look at the upcoming DVD products and plans for this year’s VSDA convention. Bonus Distribution at VSDA July 8-10, Las Vegas.

Contact:
Aki Kaneko 323.525.2299
akaneko@billboard.com

ISSUE DATE: JULY 15
AD CLOSE: JUNE 16

Now in its 4th year, Billboard’s Native American Music continues to support this constantly growing market and zeros in on the exciting activity of the genre as it gets bigger and better than ever. Plus a special look at upcoming tours and festivals. Don’t miss your opportunity to connect with the power of the Native American Music marketplace.

ISSUE DATE: JULY 15
AD CLOSE: JUNE 16
Michelle Wright 323.525.2302
mwright@billboard.com

DANCE
Billboard’s most ambitious dance special ever examines the genre’s current status in the U.S. and International markets. Our worldwide correspondents provide an overview of the issues and acts that are shaping the European dance scene. Bonus Distribution at Billboard’s Dance Music Summit July 12-14, NY.

ISSUE DATE: JULY 22
AD CLOSE: JUNE 22
Andy Anderson 212.536.5008
Christine Chinetti 44.207.822.8300

TEMPTATIONS 40TH ANNIVERSARY
In our Temptations spotlight we celebrate the 40th anniversary of this legendary Motown sensation. Editorial includes an overview of the group’s history, from their doowop origins through their peak at the top of Motown’s classic-soul pack to their recent rebirth. Don’t miss this tempting offer!

ISSUE DATE: JULY 22
AD CLOSE: JUNE 22
Andy Anderson 212.536.5008
aanderson@billboard.com

LATIN MUSIC BUYER’S GUIDE - Issue Date: Aug 9 • Ad Close: June 21
SITES & SOUNDS III - Issue Date: July 29 • Ad Close: June 30
MUSIC PUBLISHING - Issue Date: Aug 5 • Ad Close: July 11
GOSPEL - Issue Date: Aug 5 • Ad Close: July 11
WORLD CELTIC - Issue Date: Aug 12 • Ad Close: July 18
COUNTRY - Issue Date: Aug 12 • Ad Close: July 18

New York
212.536.5004
Los Angeles
323.525.2307
Nashville
615.321.4297
London
44.207.822.8300
Minogue Travels ‘Light Years’ On EMI
Globe-Trotting Artist Returns To Dance/Pop Sound

BY LARRY FLICK

NEW YORK—With the June 19 release of her hotly touted new EMI/Parlophone U.K. single, “Spinning Around,” Kylie Minogue ends a brief modern-rock flirtation and revisits the infectious dance-pop sound of her ’80s heyday.

Produced by up-and-coming Viennese production team 7th District, the disco-injected jam was written by fellow late-’80s/early-’90s pop star Paula Abdul with tunesmiths Osborne Bingham, Kara DioGuardi, and Iru Shickman (Steree Wonder, Chaka Khan). It precedes Minogue’s full-length debut, “Light Years,” which is due in September in the U.K. and continental Europe.

“I’m happy to work with the people from the label to discuss what this album should be, we all agreed that I should do what I do best—a pop record,” Minogue says. “It’s the kind of music that people want from me, and I’ve learned over time that it’s music that makes me happy.”

This project marks the Australian-born singer’s first recorded effort since her 1998 Deconstruction set, “Impossible Princess,” which was marked by rock-edged collaborations with Manic Street Preachers and the Grid. Although it spawned the modest hit “Breathe,” which peaked at No. 14 in the U.K., the album broke Minogue’s singles hot streak—which included 13 consecutive top 10 hits.

The artist admits to being “a little disappointed” by the response to “Impossible Princess.” “The press had a bit of a field day with it, calling me ‘Indie-Kylie’ and I think that scared people off,” she says.

In many ways, she views that project as “a bit of a purgatory,” following her split with Svengali-like production team Stock Aitken Waterman and their label, PWL, several years earlier. While with PWL, Minogue was famed for such sugary dance ditties as “The Loco-Motion,” “I Should Be So Lucky,” and “Better The Devil You Know.”

“My writing was all from the gut, very stream-of-consciousness,” she adds of “Impossible Princess.” “I think I’ve gotten stronger and more focused since that album.”

Although the label is still confirming the track listing for “Light Years,” the 14-cut set is expected to feature Minogue collaborations with labelmate Robbie Williams, famed songwriter Guy Chambers, and Johnny Douglas (George Michael, All Saints). Spice Girls and Five collaborators Biff Stannard and Julian Gallagher also surface as co-writers on the title track, while the team of Brian Rateong and Mark Taylor (Cher, Ricky Martin) contribute the energetic “On A Night Like This.”

String arranger Will Malone, famous for his work with Massive Attack and the Verve, is also featured on the album.

“Everything about this record was light and fun,” Minogue says. “It was like being on summer holiday.”

With the recording complete, the singer says she’s ready to “work like mad” to promote the project. She’ll spend much of June and July doing television appearances in the U.K. and throughout continental Europe in support of “Spinning Around,” which is already receiving active airplay on BBC Radio 1 and Radio 2 since promos of the track were shipped May 14.

The commercial pressing of the single will feature the non-album cuts “Cover Me With Kisses” and “Paper Dolls.” “It’s a single that fans are truly clamoring for,” says Rob Glenister, EMI’s U.K. A&R director.

Although the label is an independent distributor in the U.K., it released an import single earlier this year in London. “The song shows Kylie back in perfect form,”

That precisely the intention of EMI/Parlophone, which has the project for the world—excluding Australia, where Minogue is signed to Mushroom Records.

Parlophone managing director Keith Waewenroft says neither “Spinning Around” nor “Light Years” is intended to be a disco record, a club record, or a return to the glory years with PWL. “We weren’t looking for anything light and sugary or a throwaway pop record.” Instead, he says that the intention was to create “quality pop” with contributions and collaborations “with great songwriters.”

With the ball rolling in nearly every corner of the world, the only territory Minogue has yet to reconquer is the U.S. In fact, she hasn’t released a record here in nearly 10 years. “And it doesn’t really bother me,” she says. Although there is a possibility that an EMI-affiliated label might issue “Light Years,” she remains ambivalent. “If something happens there, great. But I’m pretty sure I’ve been quite successful here, and I’m hardly not sure that I have the energy or desire to start from scratch there.”

As for her future elsewhere, the singer says that she found herself putting her life and career into perspective shortly after she completed recording “Light Years.” “I used to think of myself as a mirror, shook hands with myself, and say, ‘You’re OK. You embarrass me sometimes, but you’re cool. That was a big moment for me—one that’s allowed me to move forward and feel really good about my past.”

Love Leaps From Major Label To Rounder’s Zoé For ‘14 Days’

BY JIM BESSMAN

NEW YORK—Where other artists might regret losing a major-label deal, Seattle singer-songwriter Laura Love, who was signed to Mercury Records after winning a loyal fan base with her self-described “min-Celtic” self-released album, is more than happy to have hooked up with Universal-distributed Rounder.

“It’s great. They gave us hardly any money at all,” says Love, whose Rounder debut, “Fourteen Days,” comes out June 27 on the label’s pop-oriented Zoé imprint.

She proudly goes on to explain that the production budget for her Zoe album was less than a third of that of her last Mercury album.

“They gave me $50,000 — and I could have done it on $5, because I could get fabulous musicians with their home studios,” she says. “And I feel less obligated with a smaller amount of money. It’s great to sell a million-bazillion albums — and more power to the people who are doing it — but I don’t feel I’ve failed if I don’t.”

The eclectic, folk-style artist, whose music shows a novel mix of African and Celtic flavors, fully realizes that her brief major-label stay was curious, at best.

“I don’t know why in hell they even did the second record [1998’s ‘Shum Ticly’],” after the first they said they were having a hard time categorizing and getting radio placement—a not so subtle way of saying I wasn’t selling as many records as Hanson,” she says.

“So I said, ‘Maybe I’m not a hitmaker and don’t write for the masses,’ ” she continues. “But they went ahead and put it out, even while heads were rolling around [during and following the record’s release], and three months later they let us go. I think they felt like they were giving us a soft landing — when I don’t give a shit.”

Love notes that she did just fine putting out her own three albums prior to Mercury. “I don’t have a high overhead. I live with other artist. An 87 Astrowagen carries us to the airport and back — no huge pay-roll to meet with travel by bus with an umbrella,” she says.

“If the goal is to get on the radio and sell a million, go ahead and follow your bliss, and maybe we meet in the middle,” she adds. “But with Rounder, there’s a smaller budget and less hysteria and I’m doing over what the single is, what’s radio-friendly, what appeals to the biggest group of people, which I have no idea about.”

Produced by Love and Joe Chicarelli, “Fourteen Days” employed Love’s local Seattle musical friends, along with Los Lobos sax player Steve Berlin, who lends “Way Off The Hook,” “a crudely egomaniacal, ‘I’m Too Sexy For My Cat’ song,” says Love, referring to the Right Said Fred hit. Other songs, however, reflect the Painted Desert Publishing (ASCAP) writer’s long-term sociopolitical commitments.

Love says she was approached and signed by last November’s riotous World Trade Organization gathering in Seattle, and she points specifically to the tracks “In Seattle” and “Hey Bigelow.” “Seattle got shut down,” (Continued on page 16)
AND THE SOUL OF TOMORROW.

“What Y’all Want?”
Writer: Darrin Dean, Evin, Swizz Beatz
Publishers: Blondie Rockwell, Ruff Ryders Entertainment Inc., Swizz Beatz

“Where My Girls At?”
Writer: Sway “Mademleone” Elliott, Eric Seats, RapSquak Stewart

“You”
Writer: Carl Roland, Jr.
Publisher: EMI Music Publishing, Ya Digga Music

“Body”
Writer: Oscar Gaetan
Publisher: Murk Publishing

“I Will Go With You (Con Te Partiro)”
Writer: Lucio Quarrantotto (sia)
Francesco Baroni (sia)
Publisher: Double Major Editions Musical srl, Intemire Editions Musical Srl srl, Sugar Melodies Inc.

“I’m Beautiful Dammit”
Writer: Drewe Bradley Evans
Publisher: Class Clown Music

“My Love Is Your Love”
Writer: Wyclef Jean

“You Don’t Know Me”
Writer: Kossi Gardner, Duane Haden
Publishers: Rocedu Publishing, Sony/ATV Times LLC

RAP
“Ghetto Cowboy”
Writer: Ray “Romero” Antonio, Krayzie Bone

“Hard Knock Life (Ghetto Anthem)”
Writer: Martin Chaminn, Mark “45 King” James, Charles Strouse
Publisher: Charles Strouse Publishers, Edwin H. Morris & Company, Instantly Published, LLC, Warner-Chappell Music Inc.

“Holla Holla”
Writer: Tawain Green
Publisher: Mr. Fingaz Music

“I Want It All”

“Jamboree”
Writer: Vinnie “Vinny” Brown, Anthony “Treach” Criss, Kie “Kay Gee” Gist
Publisher: Naughty Music, Warner-Chappell Music Inc.

“No Pigeons”
Writer: Kandi Burress, Tamika Cottle

“Pushin’ Weight”
Writer: Lionel “Mr. Short Khop” Hunt, Jr., Ice Cube
Publisher: Always Thinking, Gangsta Boogie Music, Koolknoynd Music, Warner-Chappell Music Inc.

“Satisfy You”
Writer: Sean “Puffy” Combs, Kelly Price, Jeffery “50” Walker
Publisher: Big Beautiful One, Dax’s World Music Inc., EMI Music Publishing, Justin Combs Publishing, Sony/ATV Times LLC, Universal Music Publishing Group

“Watch For The Hook”
Writer: Andre “Dre” Benjamin, Eri “Witcudocter” Johnson, Antwan “Big Boi” Patton
Publisher: Chrysalis Music, DEZONLY 1, Snl Booty Music

“Nothing Really Matters”
Writer: Patrick Leonard, Madonna

“Red Alert”
Writer: Felix Buxton (sia), Simon Ratcliffe (sia)
Publisher: Universal Music Publishing Group

“Sexual (Li Da Di)”
Writer: Marie Claire Cherries (sia), Richard Newals, William Steenburg

“You Don’t Know Me”
Writer: Kossi Gardner, Duane Haden
Publishers: Rocedu Publishing, Sony/ATV Times LLC

AT THE RHYTHM AND SOUL MUSIC AWARDS.

DANCE

“What’s It Gonna Be?”
Writer: Darrell “Delite” Allison, Antoinette Roberson

“All Or Nothing”
Writer: Paul Barry (sia), Mark Taylor (sia)
Publisher: Right Bank Music

“You Don’t Know Me”
Writer: Kossi Gardner, Duane Haden
Publishers: Rocedu Publishing, Sony/ATV Times LLC

RHYTHM

“Nothing Really Matters”
Writer: Patrick Leonard, Madonna

“Red Alert”
Writer: Felix Buxton (sia), Simon Ratcliffe (sia)
Publisher: Universal Music Publishing Group

“Sexual (Li Da Di)”
Writer: Marie Claire Cherries (sia), Richard Newals, William Steenburg

“You Don’t Know Me”
Writer: Kossi Gardner, Duane Haden
Publishers: Rocedu Publishing, Sony/ATV Times LLC

ASCAP
WHERE MUSIC BEGINS™
Marilyn Bergman | President & Chairman of the Board
www.ascap.com

PUBLISHER OF THE YEAR
EMI Music Publishing
Artists & Music

John Doe Set Defines ‘Freedom’
X Bassist Cut SpinART Release With A Top Pop Producer

by Chris Morris

Los Angeles—On “Freedom Is...” his new solo album due July 18 from SpinART Records, X bassist John Doe takes on an unlikely collaborator who has worked with some high-profile pop acts. But X once shared the same management company, Shankman-Bessman/Melissa, as the Wallflowers’ producer/mixer Dave Wayne, and veteran punk rocker Doe wound up hitting it off with Way.

Doe says, “I got to be pairs with Dave, and he’s got a beautiful studio in his house. So any time I had some songs, we’d get together. If he had that, he’d have some. X and the思思 Shipping Space Girls and Christina Aguilera, and all these hit pop bands, he’d do the X John Doe thing.”

Though a couple of songs on the new album date back to band sessions for Doe’s 1985 “Kill Rock Stars” EP “For The Rest Of Us,” most of the material was remotely created by ex-Dundie and Way over a period of months in 1999.

“It’s really liberating and sort of iconoclastic,” Doe says, “in that you only have to deal with one person’s contribution, in addition to your own. I’m pushing the buttons, and he’s pushing the piano, and I’m playing guitar, and he’s pushing the buttons, and then, ‘Oh, well, we need more one thing, let’s call up [guitarist] Mike Ward.” It was, he says, “an incredibly liberating experience.”

The single “Freedom Is...” will be released May 15, with an accompanying video directed by singer-songwriter Michael Chapman. The album is scheduled to be released July 18.

Steve Greenberg, Edel Form S-Curve Records; Goo Goo Dolls Take A Breather From Touring

by Melinda Newman

New York—Frustrated with the lack of independent distribution for his new album, “Shoutin’ In Key,” released May 11, John Doe decided to strike out on his own and start his own record label, Doe Records.

Doe says that the album is “an incredibly liberating experience.”

“My father is a musician, and my mother is a singer, and my sister is a musician, and my brother is a musician, and my cousin is a musician, and my aunt is a musician, and my uncle is a musician,” Doe says. “I’ve always been surrounded by music.”

“I’ve been playing with the same people since I was a child,” Doe says. “I’ve been playing with my father, my mother, my sister, my cousin, my aunt, my uncle, and my cousin’s husband.”

Doe says that he has been playing with the same people since he was a child, and that he has been playing with his father, mother, sister, cousin, aunt, uncle, and cousin’s husband.

“Freedom Is...” will be released May 15, with an accompanying video directed by singer-songwriter Michael Chapman. The album is scheduled to be released July 18.

Steve Greenberg, Edel Form S-Curve Records; Goo Goo Dolls Take A Breather From Touring

by Melinda Newman

New York—Frustrated with the lack of independent distribution for his new album, “Shoutin’ In Key,” released May 11, John Doe decided to strike out on his own and start his own record label, Doe Records.

Doe says that the album is “an incredibly liberating experience.”

“My father is a musician, and my mother is a singer, and my sister is a musician, and my cousin is a musician, and my aunt is a musician, and my uncle is a musician, and my cousin’s husband.”

“I’ve been playing with the same people since I was a child,” Doe says. “I’ve been playing with my father, my mother, my sister, my cousin, my aunt, my uncle, and my cousin’s husband.”

“Freedom Is...” will be released May 15, with an accompanying video directed by singer-songwriter Michael Chapman. The album is scheduled to be released July 18.

Steve Greenberg, Edel Form S-Curve Records; Goo Goo Dolls Take A Breather From Touring

by Melinda Newman

New York—Frustrated with the lack of independent distribution for his new album, “Shoutin’ In Key,” released May 11, John Doe decided to strike out on his own and start his own record label, Doe Records.

Doe says that the album is “an incredibly liberating experience.”

“My father is a musician, and my mother is a singer, and my sister is a musician, and my cousin is a musician, and my aunt is a musician, and my uncle is a musician, and my cousin’s husband.”

“I’ve been playing with the same people since I was a child,” Doe says. “I’ve been playing with my father, my mother, my sister, my cousin, my aunt, my uncle, and my cousin’s husband.”

“Freedom Is...” will be released May 15, with an accompanying video directed by singer-songwriter Michael Chapman. The album is scheduled to be released July 18.

Steve Greenberg, Edel Form S-Curve Records; Goo Goo Dolls Take A Breather From Touring

by Melinda Newman

New York—Frustrated with the lack of independent distribution for his new album, “Shoutin’ In Key,” released May 11, John Doe decided to strike out on his own and start his own record label, Doe Records.

Doe says that the album is “an incredibly liberating experience.”

“My father is a musician, and my mother is a singer, and my sister is a musician, and my cousin is a musician, and my aunt is a musician, and my uncle is a musician, and my cousin’s husband.”

“I’ve been playing with the same people since I was a child,” Doe says. “I’ve been playing with my father, my mother, my sister, my cousin, my aunt, my uncle, and my cousin’s husband.”

“Freedom Is...” will be released May 15, with an accompanying video directed by singer-songwriter Michael Chapman. The album is scheduled to be released July 18.
Produced by Richie Zito and Jim Faraci

ON TOUR JUNE 13

6/3 Hershey, PA Hershey Park Star Pavilion
6/4 Saratoga, NY Saratoga Performing Arts Center
6/6 Hartford, CT Xerox Performing Arts Center
6/7 Holmdel, NJ PNC Bank Arts Center
6/8 Wantagh, NY Jones Beach Amphitheatre
6/10 Cincinnati, OH Riverbend Music Center
6/11 Columbus, OH Polaris Amphitheatre
6/12 Bonner Springs, KS Sandstone Amphitheatre
6/13 St. Louis, MO Riverport Amphitheatre
6/15 Indianapolis, IN Deer Creek Music Center
6/16 Rochester, NY Fasig-Tipton Music Fair
6/17 Toronto, ON Molson Amphitheatre
6/18 Columbus, OH Palace Amphitheatre
6/21 Philadelphia, PA Star Lake Amphitheatre
6/22 Pittsburgh, PA Star Lake Amphitheatre
6/27 Detroit, MI Pine Knob Amphitheatre
6/28 Oklahoma City, OK, All Sports Stadium
6/29 Dallas, TX Starplex Amphitheatre
6/30 Nashville, TN, Municipal Auditorium
7/1 Cincinnati, OH, Riverbend Music Center
7/2 Chicago, IL, Universal Amphitheatre
7/3 Kansas City, MO, Starry Night Pavillion
7/4 Nashville, TN, Municipal Auditorium
7/5 Minneapolis, MN, Target Center
7/6 Scranton, PA, Montage Mountain PA C
7/7 Gifford, NH, Meadowbrook
7/8 Boston, MA, Tweeter Center
7/9 Bristow, VA, Nissan Pavilion
7/10 Virginia Beach, VA, Virginia Beach Amphitheatre
7/11 Raleigh, NC, Wake County Amphitheatre
7/12 Charlotte, NC, Blockbuster Pavilion
7/13 West Palm Beach, FL, Mars Music Amphitheatre
7/14 Tampa, FL, Ice Palace
7/15 Atlanta, GA, Lakewood Amphitheatre
7/16 Nashville, TN, First American Music Center
7/17 Chicago, IL, New World Music Theatre
7/18 Milwaukee, WI, Marcus Amphitheatre
7/19 Cleveland, OH, Veterans Amphitheatre
7/20 Kansas City, MO, Starry Night Pavilion
7/21 Philadelphia, PA, Star Lake Amphitheatre
7/22 Minneapolis, MN, Target Center
7/23 Nashville, TN, Municipal Auditorium
7/24 Oklahoma City, OK, All Sports Stadium
7/26 Houston, TX, Cynthia Woods Mitchell Pavilion
7/27 San Antonio, TX, Stone Garden Amphitheatre
7/28 Minneapolis, MN, Target Center
7/29 Milwaukee, WI, BMO Harris Pavilion
7/30 Nashville, TN, Municipal Auditorium
8/1 Albuquerque, NM, Mesilla Plaza
8/2 Phoenix, AZ, Blockbuster Desert Air Pavilion
8/3 Los Angeles, CA, Universal Amphitheatre
8/4 San Bernardino, CA, Blockbuster Pavilion
8/5 San Diego, CA, Caesar's Amphitheatre
8/6 Las Vegas, NV, The Joint
8/7 Reno, NV, Reno Amphitheatre
8/8 Sacramento, CA, Sacramento Valley Amphitheatre
8/9 Mountain View, CA, Shoreline Amphitheatre
8/10 Seattle, WA, The Gorge
8/11 Boise, ID, Idaho Center Amphitheatre
8/12 Salt Lake City, UT, T Center
8/13 Denver, CO, Fiddler's Green Amphitheatre
8/14 Omaha, NE, Live Center Park
8/15 Minnetonka, MN, Mayfair Park
8/16 Warren, NJ, Augustana Center
8/17 Augsburg, MN, Augustana Center
8/18 Minneapolis, MN, Target Center
8/19 Milwaukee, WI, BMO Harris Pavilion
8/20 Minneapolis, MN, Target Center
 Artists & Music

Metal Blade's Fates Warning Issues 9th

BY CLAY MARSHALL

LOS ANGELES—Though it clocks in at roughly 50 minutes, Fates Warning's ninth studio album, "Disconnected," has only seven tracks. Still, that's six more than the veteran progressive-metal outfit included on its last record, 1997's "A Pleasant Shade Of Gray," which featured a single 50-minute song divided into 12 parts.

"To do something similar would have been an easy way out," says guitarist Jim Matheos of the set, to be released by Metal Blade Records. "The best thing for me to do, and the biggest inspiration, is to say, 'Let's do something different now and stretch ourselves in the other direction.'"

To that end, vocalist Ray Alder takes a more active role in the writing process for this album. Matheos, who writes the group's music, has served as Fates Warning's primary lyricist for years, but on "Disconnected," Alder pens the words to two songs, including the first single, "One." Another "Disconnected" track, "Pieces Of Me," is the first lyrical collaboration between Alder and Matheos.

Matheos says Alder's more active involvement helped to lessen creative pressure and strengthen the album's material. "I didn't want to fill up pages [with words] that really meant nothing to me," he says. "Another area in which he believes "Disconnected," which features two songs that top the 10-minute mark, stands out from the group's other releases is its engineering. "The way the guitars were recorded was completely different than anything we've ever done before," he says.

The album's five vocal tracks—an eerie, two-part instrumental bookends the set—which contain recurring images of separation and incompleteness reflective of the album's title. "A lot of the songs we did try to tie together, keeping that 'disconnected' theme," Matheos says.

Charlie Steelchord, metal director at WCP, Long Island, N.Y., ana
aviously awaits the album's shipment to radio in early July. "I can't wait to hear what the new one is like," he says, noting that the group's 1998 live double-album, "Still Life," was well-received at the station. "Our listeners really dig bands like Fates. I've seen lists of requests from over 10 years ago that list them as one of our most-requested hands.

"Disconnected," like "Pleasant Shade," sees Fates Warning collaborate with ex-Dream Theater keyboardist Kevin Moore, as well as Arm
ed Saint's Joey Vera, described by Matheos as Fates Warning's "permanent tenor bass player.

Matheos says the self-managed group is tentatively slated to tour in support of "Disconnected" for six to eight weeks in the U.S. and for six weeks in Europe. The band toured extensively in support of "Pleasant Shade," documented on "Still Life" and two live home videos. Matheos says there are "real solid plans for another Fates Warning home video this fall, with "studio footage, some footage from July shows," which features two songs, and a lot of old footage of different eras (of the band).

Before beginning work on "Disconnected," Matheos and Alder re leased solo albums on Metal Blade in the fall. Matheos' "Away With Words" gave the guitarist his second opportunity to make an acoustic in strumental record, while on Alder's "Engineer" project—on which Vera handled bass and production duties—the singer tackled a heavier sound.

J.J. Caliartt, owner/operator of Vannata's Scrapple Records, thinks the side projects, like the involve ment of Moore, help the band's audi ence grow. "It shows that they've hit varied and diverse," he says, add ing that "disconnected" is a priority release for the store.

Matheos, whose music is published through Mathews Music (BMI), believes "Disconnected" ben efited from the solo projects as well. "I don't know if it's just because of us both doing solo records, or if it's just a conscious effort on our part to do something different," he says, "I certainly think the record is a fresh sound for us."
NEW YORK CITY | JULY 24-25

PLUG-IN

THE FUTURE OF MUSIC

5TH ANNUAL JUPITER ONLINE MUSIC FORUM

SHERATON NEW YORK HOTEL AND TOWERS

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
Marc Geiger, Chairman & CEO, ArtistDirect
Andrew Nibley, President & CEO, Get Music
Jason Olim, Chairman & CEO, CDNOW
Robert Goldman, Chairman & Founder, GetMedia
Larry Miller, President, Reciprocal Music
Andrew Rasiej, President, Digital Club Network
Marc Scarpa, President & CEO, JumpCut
Doug Camplejohn, Founder, President & CEO, MyPlay.com
Michael Dorf, Chairman & CEO, KnitMedia
Gene Hoffman, President & CEO, Emusic.com
Eric Weisman, President & CEO, Alliance Entertainment
Gary Sherman, EVP & General Counsel, RIAA
Charles Jennings, Founder & CEO, Supertracks
David Goldberg, Chairman & CEO, Launch
Will Poole, VP, Digital Media Division, Microsoft
Peter Beverley, CEO, Magex
Gerry Kearby, President & CEO, Liquid Audio

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.

IN ASSOCIATION WITH:
FORUM SPONSORS:
MEDIA SPONSOR:

Billboard
digital club festival

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.

IN ASSOCIATION WITH:
FORUM SPONSORS:
MEDIA SPONSOR:

Billboard
digital club festival

www.americanradiohistory.com
which, 1997's "The Lonesome Crowded West," has sold 60,000 copies in the U.S., according to SoundScan.

Although the band's jump to Epic puzzled many of its hardcore fans, Modest Mouse front man Isaac Brock says hardly anything has changed for him and his bandmates, bassist Eric Judy and drummer Jeremiah Green, who remain largely self-managed and still drive themselves across the country on tour. "I don't think the new album is at all overpolished or anything," Brock says, allaying fears that a major-label contract would, by definition, rob Modest Mouse of its signature sound. "We spent more time getting crazy sounds than making things sound polished."

Indeed, the "Moon & Antarctica" EP is a driving, lively set of 10 tunes that will appeal to fans of "Moon & Antarctica" and "Garbage." The album strikes a balance between emotional extremes.

Although previous Modest Mouse recordings have possessed certain thematic similarities (driving, the western U.S.), Brock says explaining the connection in the astronomy-leaning concepts on the new set. "I don't actually care what the songs are about," he says. "For the most part, I just leave it up to everyone's imagination. I think it makes the record a lot more fun to listen to, and it gives it a lot longer life span. I find that I enjoy mod-est Mouse more, the less I know about what it means, because then it can keep changing."

Epic has no delusions about Modest Mouse's hit-making potential, according to Matt Marshall, the label's VP of A&R, who signed the band. Instead, the label will aggregate mar-velous market "The Moon & Antarctica" toward the band's fervent fan base, as well as work college and modern rock radio, where the album arrives June 27.

"I think it's an incredibly fun, amazing record," Marshall says. "It's really a full album. Depending on when you listen, a different track stands out. It gets better every time you listen to it."

"The Moon & Antarctica" has been licensed to Matador for Euro-pean distribution, and Epic has teamed with Up to release two-track 12-inch singles June 20. Each will have an alternate version of an album cut as well as three previously unreleased songs.

"It helps us really go at the sup-rme independent base they have," Epic marketing director Jack Elliott says of the partnerships. "It makes sense for us to have Up involved, and it's definite-ly a mutually beneficial arrangement."

Epic gave Modest Mouse added ex-pose in January when it issued the singles compilation "Building Nothing Over Something." The set has sold 100,000 copies, and it is currently at No. 13 on Billboard's Pop Independent Albums chart.

Coupled with the fact that nearly every show on the band's current U.S. tour—which wraps with a two-night stand in Seattle Friday and Saturday (16-17) —has sold out in advance, Epic is excited about Modest Mouse's potential. "I look at them as an act that's going to have a 10- or 15-record career if they want it. They are very special," Marshall says.

"I think they're definitely on the upswing," says Erik Carter of the Bay Area's Amoeba Records chain. "If they're anywhere as popular as they are on CD and vinyl at our stores, I think the new album will do really well for them, because it wasn't too long ago that they were just another band playing every month around here."

Modest Mouse has always been something of a press darling, despite the trio's aversion to stand-dard promotion tools such as in-store appearances and autograph signings. Features are set to appear in Spin, Paper, Pulse, Revolver, Guitar World, The Rock- et, and The Washington Post, and the band will remain in the public eye for touring through much of the summer. Modest Mouse is booked by Inland Empire Touring.

Epic hopes to capitalize on the band's internet following with the late-May launch of Modest Mouse Music. "There's a couple thousand people we go to see, and we have 1,000 people signed up on the E-mail list," Elliott says. The new site will feature Modest Mouse's photogra-phy in its design scheme and will offer sound samples from the new album.

"I look at them as an act that's going to have a 10- or 15-record career if they want it. They are very special."  

-MATT MARSHALL
**Garth Live Set Ties Springsteen Live Set In May Certifications**

**BY JILL PESSELNICK**

LOS ANGELES — The Capitol Nashville two-CD Garth Brooks set "Double Live" tied the three-CD Bruce Springsteen collection "Live 1975-1985" (Sony) as the highest certified live album in history, after being certified for sales of 13 million copies by the Recording Industry Assn. of America (RIAA) this May. The Brooks catalog has now been certified for a total of 93.5 million.

George Strait's MCA Nashville boxed set, "Strait Out Of The Box" (1995), reached the 7 million level, which matches Led Zeppelin's 1990 self-titled boxed set (Atlantic) as the highest-certified boxed set released in the 1990s.

The certification of Santana's "Supernatural" (Arista) at 12 million made the disc one of the four best-selling albums in Arista Records' 25-year history. The album joins the soundtrack to "The Bodyguard" at 17 million, Whitney Houston's self-titled debut album at 13 million, and Kenny G's "Breathless" at 15 million. Additionally, the top-selling 'N Sync album "No Strings Attached" (Jive) continued to rack up sales and was certified at 8 million.

This month multi-platinum certifications were awarded to five Rolling Stones albums from the '70s and '80s: "Some Girls" (6 million), "Tattoo You" (4 million), "Sticky Fingers" (3 million), "Goats Head Soup" (3 million), and "Emotional Rescue" (2 million). AC/DC received its 18th gold album for sales of 500,000 with the Elektra disc "Stiff Upper Lip."

Also this month, two Arista acts received their first multi-platinum certifications. Next's "Rated Next" and 112's "Room 112" each reached the 2 million mark. Several other acts were granted their first platinum or gold awards. Platinum awards were granted to Jagged Edge, Bloodhound Gang, Donell Jones, Fuel, 3 Doors Down, and Slipknot, and gold honors were awarded to NoFX, Oleander, the Corrs, Pink, the Wilkinsons, Monifah, Carl Thomas, Papa Roach, and Vitamin C.

A complete list of May RIAA certifications follows.

**MULTI-PLATINUM ALBUMS**

- Matchbox 20, " Yourself Or Someone Like You," Atlantic, 11 million.
- Patay Cilia, "Greatest Hits," MCA Nashville, 9 million.
- 'N Sync, "No Strings Attached," Jive, 8 million.
- George Strait, "Strait Out Of The Box," MCA Nashville, 7 million.
- Michael Jackson, "Dangerous," Epic, 7 million.
- Pearl Jam, "Vs.," Epic, 7 million.
- Limp Bizkit, "Significant Other," Interscope, 6 million.
- Usher, "My Way," LaFace/Arista, 6 million.

(Continued on page 69)

---

**PRESENTING AN EXTREMELY REALISTIC U2 CONCERT ON YOUR COMPUTER**

Thanks to Burstware technology, you'll enjoy a smooth, V-quality presentation of U2's Popmart concert instead of the usual jittery internet video. But just make sure your office is up to fire code.

**See U2's Popmart concert June 8-30 only on the Internet at u2.burst.com**

burst.com
JOHN DOE SET DEFINES ‘FREEDOM’  
(Continued from page 20)  
itivity, the moment of truth, as it were. I totally believe that you have to suffer in some way to get to the truth. That moment that you’ve truly contemplating ending your life, or when your life is about to end—that is a moment that leads to something incredible... I embrace that.”  
Doe cut “Freedom Is...” with a collection of top L.A. musicians, including Joey Waronker and Smokey Hormel (formerly with Beck’s band), Money Mark Nishita (of the Beastie Boys), Tony Marsico (formerly with the Plugz and Matthew Sweet), and two of his X colleagues, drummer D.J. Bonebrake (who is now in Doe’s touring band as well) and vocalist (and ex-wife) Exene Cervenka.  
X, which re-formed two years ago with original guitarist Billy Zoom back in the fold, continues to play reunion shows, performing its old material.  
Doe says of the possibilities for an album of new X songs, “You never know. Actually, Exene and I have been talking about writing some songs together, so we’ll see if they become X songs. You know, just writing is rewarding. Writing for something can be fulfilling. And sometimes, what’s expected of X is a bit much.”  
In addition to gigging with X and his own band (which also includes Drew Ross of Aimee Mann’s group on bass), Doe has continued to pursue a burgeoning acting career. His 1999 film credits included “Sugar Town,” “Forces Of Nature,” and “Brokedown Palace”; he also took a recurring role on the WB TV series “Roswell.”  
Jeff Price, president of spinART, describes the target demographic for Doe’s album as “the 30-plus person that’s got money, that’s heard of the band X, who’s into more intelligent songwriting, who’s not running after [Britney Spears] ‘Oops!... I Did It Again.’”  
Marketing Doe may take spinART’s campaign into an unusual territory, according to Price. “Perhaps (into) print advertising through non-traditional outlets—maybe we don’t go to Alternative Press, maybe we go to Harper’s, as an example. In addition, [we might do] direct mailings—we have a pretty extensive list of Pixies fans through our Frank Black affiliation, and John Doe and Frank Black have toured together.”  
The Internet will also be utilized extensively to promote “Freedom Is...”  
“We intend to do an incentivized ‘Buy the John Doe album for download’ program through EMusic,” Price says. “You purchase a John Doe album for paid download, and you get a free, limited-edition Frank Kozik poster mailed to you. That promotion, tied in with a RollingStone.com contest, gives us a lot of prime positioning on some seriously trafficked Web sites.”  
Noting that the Web has been a boon in the promotion of spinART’s current albums in Stereo series, Price adds, “It’s been a very effective tool for us and a very cheap tool to use. I view the Internet as very niche-marketed. People go to things that they’re interested in... Not everyone that picks up The Village Voice is interested in music, but everyone that goes to EMusic.com or to RollingStone.com is interested in music.”  
Doe—who is managed by Zeitgeist Artist Management and booked by Stormy Shepherd of Leave Home Booking—plans to tour this summer.  
Price says spinART will tie that roadwork into the “Freedom Is...” campaign. “We’re also going to be doing an acoustic in-store tour. We view places like Barnes & Noble and Borders as prime candidates for John Doe fans. Newbury Comics as well... We’d like to do the 30-plus clientele. Simultaneously we tie that in with a triple-A acoustic radio tour, so we’re getting double penetration at the retail and the radio level.”  

JUSt WHEN YOU THOUGHT... it was safe to go back to the record stores: The summer of 1975 is remembered for arguably being the first to launch the now-booming summer blockbuster film.  
What year was it that a Jaws phenomenon was born? Now, 25 years later, Universal Home Video and Decca Records is reissuing a special collector’s edition of both the movie and the soundtrack, with the latter boasting 20 minutes of previously unreleased music. The July 11 release of a 25-year-old record could present new marketing challenges to RonaldCompany.  
“We’re not marketing a 25-year-old record; this is a brand new record that builds upon the original but is set apart by the 20 minutes of unreleased music,” says Randy Dry, director of marketing and artist development, crossover music, for Universal Classics Group. “There’s an extensive collector’s edition package with bonus material, as well as music that never appeared in film.”  
The appeal of this collection is the near star power of composer John Williams. One of the most identifiable pieces of music, the “Jaws” soundtrack set the stage for blockbuster albums to accompany blockbuster films.  
“We’re marketing this right along side the movie, make no mistake,” says Dry. “But this time, we’ve got the Internet on our side. Microsoft and MSN feature a Jaws’ Media Player, which allows people to hear streaming audio from the soundtrack and watch film clips. There’s also handfuls of soundbites that can be downloaded and public radio, which are showing great enthusiasm for the project. Then there’s the thousands of Internet sites that specialize in the music of movies. The core base of fans, coupled with the new ones waiting in the video stores and on the Net, is really going to boost the marketing.”  

THE PERFECT SCORE: Grammy-, Golden Globe-, and Oscar-winning composer James Horner can’t seem to stay away from the water. After cleaning up with the “Titanic” score album, he has now helmed the June 20 release of “The Perfect Storm” soundtrack (Sony Classical). The film, re-teaming George Clooney and Mark Wahlberg of “Three Kings” fame, lends itself well to what Horner does best: blending lush orchestrations with electronic and even ethnic sounds. What makes the score album stand apart from other soundtracks is the inclusion of the theme song from the film, John Mellencamp’s “Your Friends.”  
Due to the nature of the film, Sony Classical is taking an adventurous path to marketing the soundtrack, including a heavy Internet presence and utilizing social networks to engage new fans. Horner himself has been digitally distributed.  

MUSIC FOR THE MASSES: For independent labels and artists, having a song placed in a feature film can often be the escalator to the top of the recording industry. Many unknown or cult artists have launched major recording careers off a successful soundtrack, transforming that success into the ever-elusive major-label deal.  
Former Rhino Movie Music GM Julie D’Angelo has taken a step to get those artists in front of audiences with soundtrack coordinators by launching Music for the Masses (MFTM) in Los Angeles. The company’s sole purpose will be to represent music from indie artists and labels that seek placement in movies, television, interactive media, and commercials.  
“I serve those artists who don’t have a direct conduit to get their music in visual media,” says D’Angelo.  
MFTM has already signed several artists and record labels in hopes of finding their work a home in visual media. The rollout includes Grammy nominee Caravava Cuban, Texas guitar slinger (and former new wave hero) Gary Myrick, 90’s rocker and electrecian musician Ian Whitcomb, mid-Atlantic rock legend Joe Grushecky, modern rock artist Jonny Poonsky, and British folk icon Roy Harper.  
MFTM has inked deals with Pinch Hit Records (Gifthorse, Shapeless, Munkafast, the Tearaways); Multitask Records and Management (weaklayzlar, Paul Melanie, Underwater); singer/songwriters Wendie Colter, Renee Stahl, and teal Thompson; and a handful of composers.
THANK YOU ED PAPARO, KEVIN HERSHEY, KEVIN MANGINI, TOM CALDERONE AND EVERYONE AT MTV, AS WELL AS ALL THE PARTICIPATING BANDS AND LABELS!

IN STORES JUNE 13th!
MAD DOG ON THE LOOSE: Cypress Hill member Sen Dog is aiming to step out of the shadow of his multi-platinum hip-hop group with his solo act, SX-10, whose debut album, "Mad Dog American," is due July 4 on Latin Thug/X-Ray Records.

The music on the album combines rock and rap, and guest artists include Everlast, DJ Muggs and Bobo of Cypress Hill, Kottonmouth Kings, and Mellow Man Ace.

"Mad Dog American" features the track "Goin' Crazy," which was on the soundtrack to the movie "Lethal Weapon 3"; SX-10 was also featured on the current Cypress Hill album, "Skull & Bones." SX-10's album is one of the first albums from Latin Thug Records, which was formed by the Los Angeles based Sen Dog. He says, "I started Latin Thug Records because I wanted to make a record which I felt was 100% real. Ilyrically and musically, ("Mad Dog American") is the best record I've ever done in my life."

Sen Dog will be touring with Cypress Hill this summer, but he plans to take SX-10 on the road later this year.

JAZZ HUNTER: Respected jazz musician Charlie Hunter has returned with his self-titled album on Blue Note Records—his first album to be credited solely to his name. Hunter has previously released albums as part of a duo or group, many of which were jazz hits. Previous albums of Hunter’s were on the Top 0.5 Albums chart. Group member Sid Sejoun says of the band’s satirical approach, "We were prepared to envision ourselves as being against the grain."

Country Comedy. Chuck Wagon & the Wheels bring their style of comedic country to the album "Of The Top Rope," due Tuesday (13) on Lyric Street Records. Group member Sid Sejoun says of the band's satirical approach, "We were prepared to envision ourselves as being against the grain."

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches the top 50, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "Asterisk indicates vinyl LP only. In addition, all albums carry the Heatseekers seal in the shape of a guitar.

The Heatseekers chart is home to artists from every genre, including rock, pop, country, hip-hop, R&B, jazz, and more. Many Heatseekers chart artists have gone on to achieve success on the Billboard 200 chart, making the Heatseekers chart a valuable gauge of an artist's potential for success.
Who Says You Can’t Make Money Putting Music on the Internet?

MP3.com pays MILLIONS to digital artists.
Just look at what MP3.com paid out to 10 top artists in May*

<table>
<thead>
<tr>
<th>MP3.com Band</th>
<th>May Program Earnings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 303infinity</td>
<td>$23,686.71</td>
</tr>
<tr>
<td>2. Ernesto Cortazar</td>
<td>$18,333.20</td>
</tr>
<tr>
<td>3. Raveing Lunatics</td>
<td>$17,289.15</td>
</tr>
<tr>
<td>4. The Cynic Project</td>
<td>$16,727.51</td>
</tr>
<tr>
<td>5. Bassic</td>
<td>$15,729.49</td>
</tr>
<tr>
<td>6. Killer Spam's Comedy Stuff</td>
<td>$12,203.38</td>
</tr>
<tr>
<td>7. Paul Cooper</td>
<td>$11,224.56</td>
</tr>
<tr>
<td>8. BENTFRAME</td>
<td>$ 7,529.17</td>
</tr>
<tr>
<td>9. trance[]control</td>
<td>$ 7,325.29</td>
</tr>
<tr>
<td>10. Daniel Cox</td>
<td>$ 6,276.43</td>
</tr>
</tbody>
</table>

MP3.com artists get paid as early as 10 days after the end of the month.**

Isn’t it time you tapped into the New Music Economy.

www.mp3.com/wepayback/

* Numbers from the May 2000 MP3.com Payback for Playback Program
** With a CompuBank.com account
SPOTLIGHT

Next
Welcome II Nasty
PRODUCERS: various
Anna 07922: 14643

R.L. and brothers Tweter and T-Low go all the way this time, further masquerading the fine line between sexual and sensual — the musically murderous zone they began rubbing on 1997’s double-platinum “Rated Next.” Working again with Naughty! By Nature’s KayGee and others. Next goes for more originality vs. samples and tackles subjects both provocative and real. The lead single “Wiley” — about finding the right woman — features Lil’ Mo. Things get rarer thanks to steamy tracks like “Cybersex” (“DOWNLOAD:”) and the controversial “Jerk” (with raper 50 Cents), which covers the subject of masturbation. From there, the socially conscious Lil’ Mo asks women why they settle for less. Those who like Na’Abi & B-Rap’s naughty — but still nice — won’t be disappointed by this sophomore effort.

KOKO TAYLOR
Royal Blue
PRODUCERS: Kate Taylor, Chris Joffren, Bruce Iglauer
Alligator Records ALC 4783
On the heels of her unreleased 2000 WC Handy Award (traditional blues female artist of the year, presented May 20), Koko Taylor has released her first studio album since 1998’s “Fire Of Nature.” For the most part, “Royal Blue” beds the reigning Queen of the Blues — the bossin’ Chicago sound that took her to the top of her genre, but as we hear on “The Man Next Door,” a Koko/Kevi’l Mo’s aching n’ tiggin’, Taylor can negotiate the road less traveled (in her case) with great feeling (she also wrote the song). Her singing is no longer as explosive as it once was, but comes like “Blues Hotel” with guest B.B. King. “But On The Other Hand,” “Eminent,” and “Save Your Breath” indicate that Taylor has impertinent resources that compensate for the inevitable loss of brute power. She is so deep in the blues that she could’ve talked the songs on this album and made us believe it.

So says Kennes Ivory Wayman’s character, Jack Spade, in the blaxploitation spoof “I’m Gonna Git You, Sucka.” The sentiment similarly applies to “Shaft.” The remake of the 1971 film offers a variety of hip-hop and R&B sounds. Part of the success of the original “Shaft” was attributed to its inspired theme song by Isaac Hayes, which won an Oscar and two Grammys. This time around, the soul man is back with a revamped “Theme From Shaft.” The new track stays true to its original form, right down to its trade招牌 guitar lick and blaring horns. R. Kelly offers two soulful hits: “Hand Me Man” and “Up And Outa Here.” Sisqo is classic key, as the former brings that gritty edge to soul music as only he can. For the hip-hop-haters, OutKast’s “Tough Guy” featuring UGK brings the hooves with a Southern hip-hop funk jam that keeps things bouncing. The soundtrack also offers some tracks from Aaliyah, Angie Stone, Donell Jones, and Tone Short.

SLUM VILLAGE
Fantastic, Vol. 2
PRODUCERS: Jay Dee, Plug Flyer, D’Angelo
Motown/RCA Atomic Pop 2025
“Fantastic, Vol. 2” the debut release from this Detroit-based trio, sounds like a lot recent offerings from both Common and Buju B亚马are. The remix is simple enough. Shem Village’s own Jay Dee is also a well-known beatsmith who has crafted some of hip-hop’s biggest tracks as of late (such as Q-Tip’s “Versus Thing”). He’s also the lead producer on this set. Dee, along with T-B and B-B, offers a laid-back atmosphere to mainstream hip-hop. Shem Village employs the talents of Jafar Jeff on the vocals. "I Don’t Know.” Jeff drops samples precisely interspersed between the group’s verses and then is allowed to shine on his own as he works the turntables. The “Jay Dee” is a key ingredient to this album. A smooth ride indeed. The 19-track set also features appearances from Aaliyah.

(Continued on next page)

REVIEWS & PREVIEWS
ARTISTS & MUSIC

SPOTLIGHT

Walt Willis
Okra & Oyster
PUSH 2002

The Troubadour has turned its attention to the music of the 2002 ASCAP/Rawkus Thing. Highlighting this is the debut release from Jersey City’s St. Louis Blues, “The Man Next Door.” The blues, in its original form, is thoroughly stripped and pumped up with a sensuous SA & S soulful sound. Part of the success of the original “Shaft” was attributed to its inspired theme song by Isaac Hayes, which won an Oscar and two Grammys.

On the heels of her unreleased 2000 WC Handy Award (traditional blues female artist of the year, presented May 20), Koko Taylor has released her first studio album since 1998’s “Fire Of Nature.” For the most part, “Royal Blue” beds the reigning Queen of the Blues — the bossin’ Chicago sound that took her to the top of her genre, but as we hear on “The Man Next Door,” a Koko/Kevi’l Mo’s aching n’ tiggin’, Taylor can negotiate the road less traveled (in her case) with great feeling (she also wrote the song). Her singing is no longer as explosive as it once was, but comes like “Blues Hotel” with guest B.B. King. “But On The Other Hand,” “Eminent,” and “Save Your Breath” indicate that Taylor has impertinent resources that compensate for the inevitable loss of brute power. She is so deep in the blues that she could’ve talked the songs on this album and made us believe it.

So says Kennes Ivory Wayman’s character, Jack Spade, in the blaxploitation spoof “I’m Gonna Git You, Sucka.” The sentiment similarly applies to “Shaft.” The remake of the 1971 film offers a variety of hip-hop and R&B sounds. Part of the success of the original “Shaft” was attributed to its inspired theme song by Isaac Hayes, which won an Oscar and two Grammys. This time around, the soul man is back with a revamped “Theme From Shaft.” The new track stays true to its original form, right down to its trade招牌 guitar lick and blaring horns. R. Kelly offers two soulful hits: “Hand Me Man” and “Up And Outa Here.” Sisqo is classic key, as the former brings that gritty edge to soul music as only he can. For the hip-hop-haters, OutKast’s “Tough Guy” featuring UGK brings the hooves with a Southern hip-hop funk jam that keeps things bouncing. The soundtrack also offers some tracks from Aaliyah, Angie Stone, Donell Jones, and Tone Short.

SLUM VILLAGE
Fantastic, Vol. 2
PRODUCERS: Jay Dee, Plug Flyer, D’Angelo
Motown/RCA Atomic Pop 2025
“Fantastic, Vol. 2” the debut release from this Detroit-based trio, sounds like a lot recent offerings from both Common and Buju B亚马are. The remix is simple enough. Shem Village’s own Jay Dee is also a well-known beatsmith who has crafted some of hip-hop’s biggest tracks as of late (such as Q-Tip’s “Versus Thing”). He’s also the lead producer on this set. Dee, along with T-B and B-B, offers a laid-back atmosphere to mainstream hip-hop. Shem Village employs the talents of Jafar Jeff on the vocals. "I Don’t Know.” Jeff drops samples precisely interspersed between the group’s verses and then is allowed to shine on his own as he works the turntables. The “Jay Dee” is a key ingredient to this album. A smooth ride indeed. The 19-track set also features appearances from Aaliyah.

(Continued on next page)

REVIEWS & PREVIEWS
ARTISTS & MUSIC

SPOTLIGHT

Walt Willis
Okra & Oyster
PUSH 2002

The Troubadour has turned its attention to the music of the 2002 ASCAP/Rawkus Thing. Highlighting this is the debut release from Jersey City’s St. Louis Blues, “The Man Next Door.” The blues, in its original form, is thoroughly stripped and pumped up with a sensuous SA & S soulful sound. Part of the success of the original “Shaft” was attributed to its inspired theme song by Isaac Hayes, which won an Oscar and two Grammys.

On the heels of her unreleased 2000 WC Handy Award (traditional blues female artist of the year, presented May 20), Koko Taylor has released her first studio album since 1998’s “Fire Of Nature.” For the most part, “Royal Blue” beds the reigning Queen of the Blues — the bossin’ Chicago sound that took her to the top of her genre, but as we hear on “The Man Next Door,” a Koko/Kevi’l Mo’s aching n’ tiggin’, Taylor can negotiate the road less traveled (in her case) with great feeling (she also wrote the song). Her singing is no longer as explosive as it once was, but comes like “Blues Hotel” with guest B.B. King. “But On The Other Hand,” “Eminent,” and “Save Your Breath” indicate that Taylor has impertinent resources that compensate for the inevitable loss of brute power. She is so deep in the blues that she could’ve talked the songs on this album and made us believe it.

So says Kennes Ivory Wayman’s character, Jack Spade, in the blaxploitation spoof “I’m Gonna Git You, Sucka.” The sentiment similarly applies to “Shaft.” The remake of the 1971 film offers a variety of hip-hop and R&B sounds. Part of the success of the original “Shaft” was attributed to its inspired theme song by Isaac Hayes, which won an Oscar and two Grammys. This time around, the soul man is back with a revamped “Theme From Shaft.” The new track stays true to its original form, right down to its trade招牌 guitar lick and blaring horns. R. Kelly offers two soulful hits: “Hand Me Man” and “Up And Outa Here.” Sisqo is classic key, as the former brings that gritty edge to soul music as only he can. For the hip-hop-haters, OutKast’s “Tough Guy” featuring UGK brings the hooves with a Southern hip-hop funk jam that keeps things bouncing. The soundtrack also offers some tracks from Aaliyah, Angie Stone, Donell Jones, and Tone Short.

SLUM VILLAGE
Fantastic, Vol. 2
PRODUCERS: Jay Dee, Plug Flyer, D’Angelo
Motown/RCA Atomic Pop 2025
“Fantastic, Vol. 2” the debut release from this Detroit-based trio, sounds like a lot recent offerings from both Common and Buju B亚马are. The remix is simple enough. Shem Village’s own Jay Dee is also a well-known beatsmith who has crafted some of hip-hop’s biggest tracks as of late (such as Q-Tip’s “Versus Thing”). He’s also the lead producer on this set. Dee, along with T-B and B-B, offers a laid-back atmosphere to mainstream hip-hop. Shem Village employs the talents of Jafar Jeff on the vocals. "I Don’t Know.” Jeff drops samples precisely interspersed between the group’s verses and then is allowed to shine on his own as he works the turntables. The “Jay Dee” is a key ingredient to this album. A smooth ride indeed. The 19-track set also features appearances from Aaliyah.

(Continued on next page)
**NEW & NOTEWORTHY**

**BILLY GILMAN One Way**

PRODUCERS: David Malloy, Don Cook
SINGED BY: Billy Gilman
PUBLISHERS: Zomba/Universal/MCA Nashville/SM/Atlantic (Columbia)/DLC
CATALOG: 619666 (CD promo)

BILLY GILMAN: "One Way" is indeed a very upbeat, fun, and up-to-date rock song that will appeal to fans of all ages.

**DOROTHY JONES Do What I Gotta Do**

PRODUCERS: Warren Dichter, Hal Needham
SINGED BY: Dorothy Jones
PUBLISHERS: Warrior/MCA Nashville (Columbia)/DLC
CATALOG: 619390 (CD promo)

DOUGEL JONES: "Do What I Gotta Do" is a strong and empowering song that Dorothy Jones sings with passion and determination.

---

**REVIEWS & PREVIEWS**

**COUNTRY**

RICKY VAN SHELTON returns with a new album, "Love Your Way," and continues to impress with his powerful vocals and engaging lyrics.

**CLASSICAL**

**DANCE**

Movement In Still Life

**POP**

The Getaway People

**CONTEMPORARY CHRISTIAN**

The Maple Room

**NEW AGE**

Sounds From The Ground

---

**SINGLES**

Billy Gilman - "One Way"

Dorothy Jones - "Do What I Gotta Do"

---

For more reviews and previews, please visit our website.
SPOTLIGHT

breakout single “There You Go” with another T.L.C.-flavored track co-written and produced by Babyface. This material-wraps chuggers the center line of what the label has wrought over the years, days, with its barb-chord-enhanced effects and breathy bass leading the way. Pink sings about being less interested in a man who’s successful than one who understands her and offers real love. “Most Girls” is certainly cathartic and playing a good choice at furthering this artist’s burgeoning career, but like so much of what’s out there on the female front, there’s nothing here that raises her above the crowd other than her pink suit. Sadly, this is more than assembly-line, paint-by-numbers fare.

METHRONE Loving Eachother 4:06 (Self-titled) (CD) Originally starting as a regional hit on independent label Chatown Records, Methrone’s “Loving Eachother 4:06” was picked up by major Capitol not long after they got a good双双 airplay on radio throughout the Midwest, particularly in the Chicago and Detroit markets. The bulk is hardly laden with R. Kelly-like melodies on a drop-dead, slow track. But while others in this camp may struggle to be heard, Methrone retains much of his own sound while reaching many of the high notes. Kelly doesn’t even attempt. On the remix of the song, the tempo picks up considerably, adding a more electronic feel to the mix and energy. Additional drum tracks and background vocals also add depth and texture, giving the track a fuller sound. While this has little to predict the future of an artist on one single, it serves as a good test of the artist’s performance. James Marsden is far a good sign that we’ll be hearing Methrone at least through the summer of 2000.

TOP TRACKS

"There You Go" (Self-titled) (CD) This song was picked up by major Capitol not long after they got a good airplay on radio throughout the Midwest, particularly in the Chicago and Detroit markets. The bulk is hardly laden with R. Kelly-like melodies on a drop-dead, slow track. But while others in this camp may struggle to be heard, Methrone retains much of his own sound while reaching many of the high notes. Kelly doesn’t even attempt. On the remix of the song, the tempo picks up considerably, adding a more electronic feel to the mix and energy. Additional drum tracks and background vocals also add depth and texture, giving the track a fuller sound. While this has little to predict the future of an artist on one single, it serves as a good test of the artist’s performance. James Marsden is far a good sign that we’ll be hearing Methrone at least through the summer of 2000.

COUNTRY

"YOU'RE SO GOOD" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"LIE TO ME" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"DON'T THEKNOW" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"THE BEST SHE NEVER HAD" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"THE STRANGER" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"THE CALL" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"THE BLUE" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"THE LONE" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.

"THE BREATHER" (Self-titled) (CD) This single from Hetfield’s "The Black Album" was a major hit in 1991. It features a powerful guitar riff and powerful vocals from Hetfield. The song is about a relationship that is falling apart, and the singer is trying to hold on despite the odds. The lyrics are about the struggle to hold on and the feeling of being alone.
**Ruff Endz Aims For Smooth Debut**

**Duos Struggles Reflected In Music On Epic’s ‘Love Crimes’ Set**

**BY JEFF LOREZ**

NEW YORK—Epic Records R&B duo Ruff Endz (David “Davine” Chance and Dante “Chi” Jordan) has a simple explanation behind its choice of a name. “Man, we went through such a hard time struggling, trying to get a deal,” recalls Chi. “It was literally rough making ends meet.”

The pair’s perseverance can be heard on their powerful debut album, “Love Crimes,” scheduled for release July 25. The set features the infectious first single “No More,” produced by Eddie F. and Darren Lighty. It was shipped to radio April 30.

Ruff Endz did indeed graduate from the school of hard knocks. The duo, formed five years in its rough-and-tumble West Baltimore neighborhood were spawning and musical ambitions while fendng off the brutal street lifestyle.

“When I came to high school, I was coming from some crazy times in the streets,” says Chi, whose raspy baritone has drawn comparisons to K-Ci, Bobby Womack, and fellow Baltimore native Sisqo. (The two singers need to compete in love contests and even played at the same local sweet shop, the Fudgery.)

“Then I missed a year and had to make it up,” Chi says. “Davinch and I made a deal that we’d put our education first and graduate from high school. Then we’d get our singing thing happening.”

“It was always about church for me,” says Davinch. “My father was a preacher, and I was the youngest of 10 brothers, and all of us were into music. It was all around me.”

Davinch and Chi were originally part of a four-member group, but then they found they had a special chemistry. There’s a lot of adversity in urban Baltimore; it’s like the wild West. People grew up with guns, and we had to deal with that.”

(Continued on page 35)

---

**Jill Scott Set Coming In July; Ware Plans Instrumental Version Of Gaye’s ‘I Want You’**

**HIDDEN LAUNCH: Hidden Beach/Epic artist Jill Scott’s long-awaited “Who Is Jill Scott?” set boxes July 18. The songstress had a hyped crowd testifying about her awesome talent at the label’s official launch party on June 1 at the Santa Monica (Calif.) Studios. Hidden Beach chief Steve McKeever and crew played host to some 1,000 guests who were treated to food and drink, celebrity and executive sightings (including Hidden Beach’s Michael Bivins, DreamWorks’ Jheri Bussy, “Politically Incorrect” host Bill Maher, DJ Jazzy Jeff, manager Herb Trawick, Arista artist Kenny Lattimore, and Malcolm-Jamal Warner, who has a forthcoming album of his own on his independent label the wonder factory), and, of course, plenty of music. In addition to Scott, Hidden Beach saxophonist Mike Phillips and singer Brenda Russell performed for the enthusiastic audience. R&B DJ Rob Bozak, “Furia Rain,” is also being released July 18.

GOT MY MODO WORK-IN’—Singer/songwriterproducer Leon Ware, who composed and produced Marvin Gaye’s 1976 love-in “I Want You,” hopes to re-create that magic with a live, instrumental performance of the song and other Ware tunes. The concert takes place June 20 in Los Angeles at Arcadia on the Santa Monica Pier.

Ware will be leading an all-star band called MODO (a takeoff on the Brazilian word for mood), comprising drummer James Gadson, percussionist Bobbyhue Hall, guitarists Ray Parker Jr. and Wah Wah Watson, bassist James Jamerson Jr., keyboardists Jeffery Peters and Wayne Linsey, and background vocalists Lynn Fidmont Linsey & Friends. Ware plans then to release a live recording of the concert via his own label, Kitchen Records. A late-summer release is slated.

“I really want to do an instrumental of this album for many years,” says Ware. “I have an ongoing love affair with this particular project, and I feel people still have a genuine love for this music. Plus I’ve also wanted to put an instrumental group together. So this facilitates several dreams.”

The man behind such songs as “If I Ever Lose This Heaven” (recorded by Quincy Jones), “Inside My Love” (Minnie Riperton’s “Sustained” Summers) (Maxwell) recorded his own last project, “Taste The Love,” in 1994—also on Kitchen. Currently wrapping projects with Kyey Mo’ and Don Grusin, Ware wants to record more MODO albums—always done live—that will feature two to three regular band members and rotate in other notable session players.

**MORE MUSICAL NOTES: Uber-producer Timbaland is on track to release his own album—‘Trendy Proposor’—later this year via Blackground/Virgin. In the meantime, he’s getting busy on various projects: producing cuts for the “Nutty Professor II” soundtrack, including “Mi Papi” with Yo-Z, working on an upcoming projects by Ginuwine and “Romese Must Die” star Sisqo; and gearing up for performances at the WHTQ New York and WDTJ Detroit summer jams. Also on Timbaland’s plate: executive-producing “30-1” Life, a making of Snoop Dogg, that’s in the early stages of production . Eighties tecnio-funk duos the System—David Frank and Mic Murphy—are dropping a new album, “ESP,” in July. It’s being released on Orpheus/Axia USA. During their heyday, the pair scored several hits, including the R&B No. 1 “Don’t Disturb This Groove.” In the interim, Frank has been writing songs for Christina Aguilera (“Genie In A Bottle”) and others . . . Loyal artist LY’s “How Long” debut is now set for Aug. 25 . . . Boys 2 Men’s first single in three years, “Pass You By,” made its way to radio on June 9. The quartet’s new Universal album, “Nathan MichaelShawn Wayans,” lands in stores this September. The foursome’s upcoming appearances include a June 22 concert at America’s Calf for The Shoes.

On the heels of receiving gold certification for his “Emotional” debut, Bad Boy R&B crooner Carl Thomas joins Mary J. Blige on her 47-city national tour, beginning Thursday (15) in Doral, Com., and finishing Aug. 27 in Los Angeles . . . Boys II Men will share the stage with Smokey Robinson, Chaka Khan, and Eric Benet when KPBS Kansas City, Mo., celebrates its 50th anniversary at Kemper Arena.

Al Jarreau, Roberta Flack, David Sanborn, Joe Sample, and the George Duke All-Star Band make up the lineup for the General Motors/Monterey Jazz Festival. Dates kick off Aug. 7 in Monterey, Calif., and runs through Aug. 9 in San Jose, Calif. . . . The singer’s last visit here was in 1968.

R&B-newcomers Alvin Aims and Dwan Lewis are among the (Continued on next page)

**The Rhythm and the Blues**

*by Gail Mitchell*

---

**Ala. Hip-Hop Museum Will Offer Music, Education, Youth Outreach**

**BY GAIL MITCHELL**

LOS ANGELES—The cultural contributions of R&B and hip-hop music, coupled with educational and youth outreach programs, will be the focus of Birmingham, Ala.’s Hip Hop Museum of Art.

Slated to open in spring 2001 with ground-breaking exhibit, and Sept. 3, the museum will be part of the Magic City’s burgeoning 4th Avenue historical district—currently home to the Alabama Jazz Hall of Fame, the Birmingham Civil Rights Institute, the Southwest Athletic Conference (and its anticipated Black College Museum), the Eddie Kendricks Monument, and the 16th Street Baptist Church, which is the site of the ’60s bombing that killed four young girls.

In development since January 1997, the Hip Hop Museum project has progressed from the “craw to the walk stage,” says A Yvette Byrd, who serves as co-founder/co-curator with Charlene M. Franklin. “And within the next month we’ll be running.”

Byrd is referring to the museum’s major kickoff event next month: the first Hip Hop Fest in the city—Aug. 25-30. Events will include a walk for peace, a celebrity golf tournament, a block party, a voter registration drive, a children’s activity day, and the museum’s first benefit gala/launching party at the Sheraton Civic Center Hotel. Proceeds from these various activities will benefit Mothers Against Violence and the Danezadora Foundation, an Alabama nonprofit organization dedicated to helping children with disabilities.

The six-level museum is soliciting artifacts and donations. It will feature three exhibit halls, an internationally themed restaurant, six-state-of-the-art recording studios, a high-tech music library/archives, and a retail area. With music as the unifying force, the museum’s proposed educational programs include computer-aided learning, and Web training and tours of the Off the Hook Assn. (OTHA). Targeting youth 11-18 and young adults 18-24, OTHA will offer small-group instruction in various subjects, ranging from alcohol/substance abuse and gender issues to conflict resolution/stress management, AIDS/sxsmally transmitted disease/breast cancer awareness, and cultural diversity. Future plans include a development of a book series for children 5 years and younger. The museum, which can be reached at 800-673-7200, is also having a Web site designed.

While initial support for the Hip Hop Museum of Art has come from Operation New Birmingham and other city-funded organizations, byrd and Leonard are in the process of securing national sponsors. The pair also double as CEO and CEO, respectively, for the nationally-renowned closing entity, LBB International Holdings.

“It hasn’t been easy,” says Byrd. “But with the city behind us, it’s getting easier.”

---

**R&B ARTISTS & MUSIC**

The Rhythm & The Blues

(continued from preceding page)

Vocal lineup for Tuesdays on the Morn-
image, a weekly showcase staged by
veteran publicist Kenneth Reynolds
at Los Angeles’ Cicada Restaurant . . .
... Nelson George, former Billboard
black music editor and author of “Hip-
Music” and other music-critical
books, explores the male psyche in
his third novel, “One Woman Short.”
The Scribbler/Simon & Schuster
paperback is due June 19.

Soul Gems: Brunswick Records is
launching a new series, “Original
Soul Classics.” The first five mem-
roy-al-revealing entries are now in re-
print. For a list of the titles, see the
“List of Republished Albums” section
which is one of 50 music genre-specific
Web sites that make up the BreakAwayMusic.com network.

The BreakAwayMusic.com Network

was founded by Mark Recher and
partner Rahm Feldman ... the Chuck D
and Gary G-Whiz-Founded BringTh
Noise.com has added WRRK New York
for DJ Chuck Chill Out to its show
lineup; he airs weekly on Sunday
evenings from 11 p.m. to 1 a.m. EST.

WHO’S MAKING HITS: Over
the course of his long career, John
Carter—better known as the Philosopher”—stacked up an en-
In 1962, Motown Records’ dragon
of R&B and soul songs. To date,
his most recent label, Malaco
(“Getta Get The Groove Back”),
Taylor never compromised on
his special brand of soul. Though
the 62-year-old’s untimely death
by heart attack on the eve of Black
Music Month marks yet another
closing chapter in R&B history
(see obituary, page 91), his music is a
testament to his enduring legacy.

Funeral services for Taylor, who’s
survived by wife Gerlane and four
adult children, were held June 7 in
Dallas.
### Hot R&B/Hip-Hop Playway

**Complied from a national sample of key Adult R&B/Urban Data System Track Request data (ADIR) stations; electronically monitored 24 hours a day, 7 days a week. Songs aired by key positioners, compiled by play awarding and time at a station and call number. This data is used in the Hot R&B/Pop Singles chart.**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NO. 1</td>
<td><strong>LET'S GET IT TOGETHER NOW</strong></td>
<td><strong>NEW JACK SWING</strong></td>
</tr>
<tr>
<td>2</td>
<td>NO. 2</td>
<td><strong>WHERE I BELONG</strong></td>
<td>**DJ SPINNA feat. **</td>
</tr>
<tr>
<td>3</td>
<td>NO. 3</td>
<td><strong>TRY AGAIN</strong></td>
<td><strong>JOHN LEGEND</strong></td>
</tr>
<tr>
<td>4</td>
<td>NO. 4</td>
<td><strong>THAT'S WHAT YOU LEAVE</strong></td>
<td>**DAMIAN MARLEY feat. **</td>
</tr>
<tr>
<td>5</td>
<td>NO. 5</td>
<td><strong>BIG PIMPIN'</strong></td>
<td>**JAY-Z feat. **</td>
</tr>
<tr>
<td>6</td>
<td>NO. 6</td>
<td><strong>I WANNA KNOW</strong></td>
<td><strong>CHIPMUNKS</strong></td>
</tr>
<tr>
<td>7</td>
<td>NO. 7</td>
<td><strong>HE WASN'T MAN ENOUGH</strong></td>
<td>**TONY BROWN feat. **</td>
</tr>
<tr>
<td>8</td>
<td>NO. 8</td>
<td><strong>THONG SONG</strong></td>
<td>**KRIS KROSS feat. **</td>
</tr>
<tr>
<td>9</td>
<td>NO. 9</td>
<td><strong>YOU OWE ME</strong></td>
<td>**HARD Core feat. **</td>
</tr>
<tr>
<td>10</td>
<td>NO. 10</td>
<td><strong>THE REAL SLIM SHADY</strong></td>
<td>**Eminem feat. **</td>
</tr>
<tr>
<td>11</td>
<td>NO. 11</td>
<td><strong>SAME SCRIPT, DIFFERENT CAST</strong></td>
<td>**DR. DRE feat. **</td>
</tr>
<tr>
<td>12</td>
<td>NO. 12</td>
<td><strong>WORRIED WOBBLE</strong></td>
<td>**WODGE feat. **</td>
</tr>
<tr>
<td>13</td>
<td>NO. 13</td>
<td><strong>WHY CHU LIKE THIS??</strong></td>
<td>**JAY-Z feat. **</td>
</tr>
<tr>
<td>14</td>
<td>NO. 14</td>
<td><strong>THE NEXT EPISODE</strong></td>
<td>**THE NEXT EPISODE feat. **</td>
</tr>
<tr>
<td>15</td>
<td>NO. 15</td>
<td><strong>IT'S SO HARD</strong></td>
<td><strong>HALL &amp; OATES</strong></td>
</tr>
<tr>
<td>16</td>
<td>NO. 16</td>
<td><strong>WHAT'S UP</strong></td>
<td>**ICE CUBE feat. **</td>
</tr>
<tr>
<td>17</td>
<td>NO. 17</td>
<td><strong>DIFFERENT</strong></td>
<td><strong>JERRY REED</strong></td>
</tr>
<tr>
<td>18</td>
<td>NO. 18</td>
<td><strong>DO IT MY WAY</strong></td>
<td>**JACKSON 5 feat. **</td>
</tr>
<tr>
<td>19</td>
<td>NO. 19</td>
<td><strong>JUMPIN', JUMPIN'</strong></td>
<td>**CHRIS ROBINSON feat. **</td>
</tr>
<tr>
<td>20</td>
<td>NO. 20</td>
<td><strong>GET IT ON TONIGHT</strong></td>
<td><strong>WILLIAMS &amp; DAVES</strong></td>
</tr>
<tr>
<td>21</td>
<td>NO. 21</td>
<td><strong>MOMMA AIN'T NEVER</strong></td>
<td>**SIDE STREET feat. **</td>
</tr>
<tr>
<td>22</td>
<td>NO. 22</td>
<td><strong>THIS IS MY GROOVE</strong></td>
<td>**ABJ feat. **</td>
</tr>
<tr>
<td>23</td>
<td>NO. 23</td>
<td><strong>YOU RIDE ON</strong></td>
<td>**LIL' B feat. **</td>
</tr>
<tr>
<td>24</td>
<td>NO. 24</td>
<td><strong>YOUR CHILD</strong></td>
<td>**WILLIAM JENKINS feat. **</td>
</tr>
<tr>
<td>25</td>
<td>NO. 25</td>
<td><strong>SHINE</strong></td>
<td>**SHAI feat. **</td>
</tr>
<tr>
<td>26</td>
<td>NO. 26</td>
<td><strong>YOU WANNA BE</strong></td>
<td>**SOL feat. **</td>
</tr>
<tr>
<td>27</td>
<td>NO. 27</td>
<td><strong>NO MORE RAIN (IN THIS CLOUD)</strong></td>
<td>**MCCRAE feat. **</td>
</tr>
<tr>
<td>28</td>
<td>NO. 28</td>
<td><strong>BACK THAT THANG UP</strong></td>
<td>**JAY-Z feat. **</td>
</tr>
<tr>
<td>29</td>
<td>NO. 29</td>
<td><strong>LEFT, RIGHT, LEFT</strong></td>
<td>**SWYTS feat. **</td>
</tr>
<tr>
<td>30</td>
<td>NO. 30</td>
<td><strong>MINI D'S</strong></td>
<td><strong>REX &amp; ROYAL</strong> feat.</td>
</tr>
<tr>
<td>31</td>
<td>NO. 31</td>
<td><strong>GOT TO GET IT</strong></td>
<td>**MARK BELL feat. **</td>
</tr>
<tr>
<td>32</td>
<td>NO. 32</td>
<td><strong>SPEND MY LIFE</strong></td>
<td>**MAKING THE CALL feat. **</td>
</tr>
<tr>
<td>33</td>
<td>NO. 33</td>
<td><strong>VIVANT THING</strong></td>
<td>**SLIM TONE feat. **</td>
</tr>
</tbody>
</table>

### Hot R&B/Pop Recurrent Playway

*Note: This list includes songs that have been on the Hot R&B/Pop Playway chart for a total of 50 or more weeks.*

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>UNTITLED (HOW DOES IT FEEL)</strong></td>
<td><strong>ECHOE'S SOUNDRITY</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><strong>UNTITLED</strong></td>
<td><strong>_OPEN REVOLUTION</strong></td>
<td><strong>N.Y.O.</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>DON'T WANNA</strong></td>
<td><strong>LYNCH NOBODY</strong></td>
<td><strong>LINGO</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>I CAN'T LOSE YOU</strong></td>
<td><strong>DON'T STOP</strong></td>
<td><strong>ASSOCIATION</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>WHERE MY GIRLS AT?</strong></td>
<td><strong>I BURN</strong></td>
<td><strong>MARLEY MARL</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>NO MORE RAIN (IN THIS CLOUD)</strong></td>
<td><strong>THE STORM</strong></td>
<td><strong>MARK MAJESTIC</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>BACK THAT THANG UP</strong></td>
<td>**JAY-Z feat. **</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td><strong>LEFT, RIGHT, LEFT</strong></td>
<td>**SWYTS feat. **</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td><strong>GOT TO GET IT</strong></td>
<td>**MARK BELL feat. **</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td><strong>SPEND MY LIFE</strong></td>
<td>**MAKING THE CALL feat. **</td>
<td></td>
</tr>
</tbody>
</table>

**Billboard** JUNE 17, 2000

www.americanradiohistory.com
DANCE ARTISTS & MUSIC

Republic/Universal Imports Brit Cousins ‘Killing Time’

PRAYIN’ FOR LOVE: After having successfully proved herself throughout Europe via such buoyant hits as “Killing Time” “Pray,” and “Forever,” British dance/pop ingénue Tina Cousins is prepared to do the same in the U.S. On June 6 Republic/Universal Records will release the song-writer’s irresistible debut album, “Killing Time”; it was preceded by the hugely anthemic single “Pray.”

On June 19 Cousins is scheduled to embark on a two-week promotional tour of the U.S.

“I’m so glad the album’s finally out in the U.S.,” says Cousins. “At one point, I thought I wouldn’t be given the opportunity to share my music with people in the U.S.” Cousins is, of course, referring to the amount of time it took to find a U.S. label to call home. Jive Records U.K., the label to which she currently records, released the 11-song set—which was produced by Peter Waterman (Kylie Minogue, Jason Donovan) and Sashi—a couple—nearly two years ago. “I just thought that Jive Records in the U.S. would also release it.” Cousins says. “I thought it was pretty much a no-brainer.” One would think.

Apparently, the suits at Republic/Universal heard what their counterparts in Jive’s U.S. office didn’t: ballads, slow songs, soul overwrought with vibrant beats, uplifting melodies, smart lyrics, and the singer’s sweet, sometimes soulful, voice.

“It’s amazing what this label [Republic/Universal] is doing to elevate dance/pop music in the U.S.,” notes the 26-year-old Cousins, who is very aware of the label’s success with other dance-friendly acts such as Eiffel 65, Sonique, and Alice Deejay.

Weaned on the soulful sounds of George Benson and Freddie Jackson, Cousins says she began to take herself seriously as a singer in the early ’90s when she joined a “lifestyle” band. “It proved to be a good training ground,” Cousins recalls.

Other bands that went nowhere fast followed, as did a short stint (as a songwriter) with U.K. dance independent Strawberry Records, which, according to Cousins, is how she met the “true home” of her future career.

“The label sent Pete a photo of me looking like a dragon,” says the singer, laughing, “At the time, we were looking for a production deal. To make a long story short, Pete had us audition and apparently liked what he heard.”

When talk turns to her music, Cousins is brutally frank. “People tend to bad-mouth dance music too much, which is really unfair,” she says. “To be taken seriously as an artist, I always thought I had to sing ballads, but when I recorded the first song for my album [the title track], I immediately realized that there was much to be said for dance music. It’s very uplifting and spiritual. And people seem to be connecting to it.” Indeed.

ALL I WANT: With virtually no fanfare at all, V2 Records issued the absolute must-have “Various: 01.” Subtitled “Dance Music: Modern Life,” the multi-artist compilation includes such tasty morsels as Underworld’s “Push Upstairs” (Roger S.’ Blue Plastic People mix), Moby’s “Natural Blues” (Paul Oakenfel and Steve Osborne’s Perfecto remix), Mercury Rev’s “Delta Sun Bottleneck Stomp” (the Chemical Brothers remix), Ian Pooley’s “What’s Your Number” (Jazzanova’s Rebuilder mix), and Angelmoor’s “He’s All I Want” (the Kuppar Boys’ Cuppy mix).

For the past three years, Manchester’s Mark Rae and Steve Christian—a.k.a. Rae & Christian—have effortlessly blurred the borders between gritty hip-hop, sweet soul, and late-night jazz. On their new CD, “Blazing The Crop” (DMC/Moonshine), the duo sees no reason to stop. U.K. acts like Aim (“Just Passin’ Through”) and Mr. Scruff (“Spandex Man”) are saddled alongside such U.S. acts as DJ Spinn (”Rock”) and Christy Dances (“Pushing Me Don’t Stop”). The set’s crowning glory—Young-Holt Unlimited’s “Young And Holtful”—sounds as good today as we’re sure it did 25 years ago, when it was first issued on Brunswick Records. Out Tuesday (13).


From Barely Breaking Even Records U.K. we have the following compilations: The Masters At Work-compilation titles Drop And Listen 5; the JoeY Negro-compiled two-disc set Disco Spectrum 2; the Stuart Patterson-mixed, Paradise Garage-etched two-disc set Soulsonic Volume One; the two-disc set “Beats & Pieces Volume One,” subtitled “Music Construction For A More Discerning Dance Floor”; the Kenny Dope-compiled three-disc set Strange Games & Funky Things Volume 3; and the Hector Troquez-compilation titled Latin Garage Volume 2.” Due from the label on June 26 is the Masters At Work 10th Anniversary collection.

BY CRAIG ROSEBERRY

NEW YORK—London-based duo Swayzak (James Taylor and David “Broom” Brown) is underground dance music’s unsung hero. Subtle and sublime innovators, Taylor and Brown have masteredmind their own blueprint for success that boldly walks the road less traveled. With the July 11 release of the pair’s sophomore project, “All I Want,” the home-grown New York-based the Medicine Label, the up-and-coming DJs/producers/remixers are poised to take center stage.

In the U.K., Higher Ground/Sony will issue the set in stores June 20.

The Swayzak U.K. tour is masterminded by DJ Andy Whitworth and features support from DJ Professor X, DJ Jonny Jenkins, and Andrew Irons.

Swayzak’s critically lauded 1998 debut, “Snowboarding In Argentina,” explored serene and deep-tech house poly-rhythms interwoven with elements of house-beat. Featuring such now-classics as “Speeboit,” “Furmacchi,” and “Low–Roz Skyline,” the album established the relatively obscure duo as an integral part of the burgeoning deep, minimal, and soulful house scene.

On “Himawari,” Swayzak, whose songs are produced by Swayzak Music/Westbury Music Ltd., embarks on a more expansive musical journey. The largely uptempo opus sculpts a broad soundscape rich in dub, electro, techno, and deep, minimal house. Inspired heavily by the duo’s international travels as DJs, the album represents a new chapter in the group’s development.

The album features various vocal contributions, including dub poet/author Benjamin Zephaniah on the prophecic opening track “Bogal,” Opus II vocalist Kirsty Hawes on the neo-downtempo “State Of Grace,” and JB Rose on the seductive “Caught In This Affair.” It also contains such signature-shimming epic workouts as “Floyd” and “Betel.”

“Compiling this album was a challenge for us,” says Taylor. “It was a long journey that came together over a 18-month period of recording, tweaking, and re-tweaking.”

“Himawari” was a natural progression for us,” he continues. “We didn’t want to make ‘Snowboarding Part Two.’ Any artist interested in longevity has to grow and experiment. We wanted our new album to be interesting, intriguing, and to capture many different moods. We didn’t want (Continued on page 40)

Swayzak Goes Deep On Medicine Set

www.billboard.com www.americanradiohistory.com

38
DANCE MUSIC SUMMIT

PREPARE YOURSELF!

Billboard Dance Music Summit 2000...
Completely remixed for New York City...
The heart and soul of dance music!

Full-on live performances by
- CHICANE
  Xtravaganza/C2 Records

&
- WAMDUE Project,
  Strictly Rhythm/Republic/Universal

Diva performances by . . .
- BARBARA TUCKER
- MICHELLE WEEKS
- TAANA GARDNER
- SANDY B.
- KELLI SAE
- DEANNA
- TINA ANN

Confirmed DJs (so far) . . .
- Grammy Award-winning DJS FRANKIE KNUCKLES,
  DAVID MORALES & PETER RAUHOFER
- DJ Skribbles
- DJ Joey Negro
- DJ Dave Ralph
- DJ Richie Santana
- DJ Joe T. Vannelli
- DJ Ted Patterson
- DJ Satoshi Tomiie
- DJ Bobby D'Ambrosio
- DJ Hector Romero
- DJ Danny Krivit
- DJ Jamie Lewis
- DJ Paulette Constant
- DJ Susan Morabito
- DJ Jeannie Hopper
- DJ June Joseph
- DJ Paola Poletto
- Swayzak (aka James Taylor and David "Broon" Brown)
- The Dronez (aka Erick Morillo, Harry "Choo Choo" Romero, and Jose Nunez)
- DJ Ray Velasquez

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
BILLBOARD DJS & RECORD POOL DIRECTORS

<table>
<thead>
<tr>
<th>Pre Registration</th>
<th>Full Registration &amp; Walk-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received</td>
<td>$345</td>
</tr>
<tr>
<td>Received before June 16</td>
<td>$205</td>
</tr>
</tbody>
</table>

First Name: ___________________________ Last Name: ___________________________
Company: __________________________________________ Title: ______________
Address: __________________________________________ City: __________ State: __________ Zip: __________
Phone: __________________ Fax: __________________ E-mail: __________________
Payment 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.

HOTEL: The Waldorf Astoria
Summit Room Rate $195
212.355.3000
Reservations must be made by June 19

FOR INFO: Michele Jacangelo
212.536.5002
www.billboard.com/events/dance
bbevents@billboard.com

AIRLINE: American Airlines
800.433.1790
Refer to AN#327OUL

www.americanradiohistory.com
it to be so predictable. We're not interested in being so obvious.

Unlike many of their contemporaries, the exclusive duo maintains a low-key profile as well as a basic DIY philosophy: They are self-managed, self-financed, and own all of their material, which they license exclusively to other labels via their own Swayzak Recordings imprint.

Taylor and Ilvan also design their album and ad artwork, oversee their marketing and promotion, and manage their Web site (swayzak.com).

"Prior to this, both Broon and I worked in the industry at Island Records and at various record shops," explains Taylor. "We understood how the industry works—the pitfalls and the weaknesses—and realize how important it is to be informed and understand all of the sides of the business.

Already, the Medicine Label has serviced club DJs and industry tastemakers with a four-track 12-inch vinyl sampler. The label also instituted aggressive street team marketing campaigns in major markets such as New York, San Francisco, and Los Angeles.

The Medicine Label, along with Cornerstone Promotions, has also serviced radio and various promotional outlets with an enhanced five-track CD sampler, which includes the video of "Speedbooth," a track from the duo's debut album.

According to the Medicine Label's label manager, David Stokaker, Swayzak's marketing strategy will rely heavily on the group's strong underground base with DJs, dance music-oriented press, and college radio.

"We're very excited about this release, and Swayzak is a massive priority for us," says Stokaker. "Our plan is to heighten their awareness through the underground electronic/dance community, combining press, radio [college, specialty, and mix shows], lifestyle retail accounts, touring, and the Internet.

Booked by Caroline Hoste of Vancouver-based Music Productions for North America and Jennifer Wilson of London-based MPF for other territories, Swayzak is scheduled to embark on a North American tour June 21. Sponsored by new dance music club magazine Revolution, the 20- date tour includes stops in San Francisco, Los Angeles; San Diego; Las Vegas; Chicago; Atlanta; Hartford, Conn.; and Detroit. For ticket information, please call 1-800-REVEL-2000.

On July 18, Swayzak is confirmed to be DJ at the seventh annual Billboard Dance Music Summit.
Wagoner, Anderson, Russell Return

Three Albums From Traditionalists Will Be Marketed Nontraditionally

BY JIM BESSMAN
NASHVILLE—Although their commercial recording careers seem long past, three venerable Grand Ole Opry stars have released new albums, two of which will be accompanied by up-to-date country radio stations for this most traditional country music.

Bill Anderson’s self-released “A Lot Of Things Different” is available through his Web site, billanderson.com, as well as through Nashville’s Ernest Tubb Record Shops chain.

Porter Wagoner’s “The Best I’ve Ever Been” is on Shell Point Records and is up on his Web site, porterwagoner.com, as well as in the Tubb stores, the Grand Ole Opry, the Ryman Auditorium, the Country Music Hall of Fame, and the Bass Pro Shops.

And Johnnie Ray, at the Opry Mills mall. The project will be available nationally at retail in July via a new distribution deal.

The kindest thing star with a new album is Johnny Russell, whose “Actin’ Naturally” came out in April on OMS Records. It features a star-studded lineup, including Dolly Parton, Crystal Gayle, Buck Owens, Earl Scruggs, Marty Stuart, Bobby Osborne, and the Whites.

Anderson says of his new album, “I wrote or co-wrote all the songs, and they’re some of the best I’ve come up with in the last few years.”

The set includes two older Anderson classics, “When You’re Shopping Night” and “She Was My Livin’,” which he wrote with Roger Miller, and “A Death In The Family,” which Little Jimmy Dickens recorded. The rest are new songs, co-written with such luminaries as Sharon Vaughan, Dean Dillon, Chuck Cannon, and Steve Wariner. Wariner also sings and plays guitar on “How You Do It,” he says.

“I think it’s a stab at country music at its best,” he says.

The major labels understand but one way to sell it is that the record isn’t put in the stores. But today, with changes in the marketplace and the Internet, we have to go out and put it in the other avenues that I intend to explore.”

While Anderson’s last album came out just three years ago, “The Best I’ve Ever Been” is the first album from the Nashville sound since 1958. The group’s “Teenage Love” was the first single from the album, which was released in April.

“I think it’s a stab at country music at its best,” he says. “The label is high on the record. We wanted to make sure the second album was a positive progression artistically,” he says. “When you listen to the music you can hear a maturation in the vocals and performances.”

Krauss says Epic is “very pleased with the way the music sounds. We have a lot of new fans coming in and a lot of old fans coming back.”

The songs on the “Best I’ve Ever Been” were submitted by Damon Black, a Missouri farmer who wrote them for Wagoner after selling his farm. The songs are “Green, Green Grass Of Home” and “Can’t Help Myself.”

“Musically, it’s a really good album,” says Krauss, who was one of the producers on the album.

“We’ve been really happy with the way it’s been going,” she says.

The songs cover a range of topics, from love songs to political statements. The most popular song is “Green, Green Grass Of Home,” which has been released as a single.

The album was produced by Bill Sinnahe and Johnny Ray and recorded at the Ryman Auditorium. The vocals were engineered by Steve相关政策。
### Billboard Top Country Singles Sales

**JUNE 17, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>No. 1</strong></td>
<td><strong>FAITH HILL</strong></td>
<td><strong>BREATHIN' WARNER BROS.</strong></td>
</tr>
<tr>
<td>1</td>
<td><strong>BREATHE</strong></td>
<td><strong>WARNER BROS.</strong></td>
<td><strong>FAITH HILL</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>ONE VOICE</strong></td>
<td><strong>BILLY GILMAN</strong></td>
<td><strong>BILLY GILMAN</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>GOODBYE EARL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>FAITH IN YOU</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>ONE NIGHT</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>WHO'S MAKING YOU HAPPY?</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>IT'S ALL RIGHT</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>WE'RE NOT GONNA CRY ANYMORE</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>EVERYTHING I DO</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>10</td>
<td><strong>IF YOUR HEART CAN'T FIND LOVE</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>11</td>
<td><strong>TIME IS NO LONGER ON MY SIDE</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>12</td>
<td><strong>THE NIGHT'S TOO LONG</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>13</td>
<td><strong>LONELINESS</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>14</td>
<td><strong>YOU'RE THE ONE</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>15</td>
<td><strong>YOU'RE THE BEST</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
<tr>
<td>16</td>
<td><strong>I'M GONNA MISS YOU</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
<td><strong>BILLY CRYSTAL</strong></td>
</tr>
</tbody>
</table>

### Billboard Hot Shots Debut

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td><strong>WHERE ARE YOU NOW</strong></td>
<td><strong>TRISHA YEARWOOD</strong></td>
<td><strong>NOAH WASHBURN &amp; RON CAMPBERGER</strong></td>
</tr>
<tr>
<td>18</td>
<td><strong>THAT'S WHEN I CAME ALONG</strong></td>
<td><strong>TARA LYN HART</strong></td>
<td><strong>DALE HAGGER &amp; ODDI HANSEN</strong></td>
</tr>
<tr>
<td>19</td>
<td><strong>PERFECT NIGHT</strong></td>
<td><strong>BILLY HOFFMAN</strong></td>
<td><strong>GABRIELLE LYNCH &amp; DAVID EVANS</strong></td>
</tr>
<tr>
<td>20</td>
<td><strong>YOU WANNA WHAT?</strong></td>
<td><strong>ALICE LINDFORD</strong></td>
<td><strong>DALE HAGGER &amp; ODDI HANSEN</strong></td>
</tr>
<tr>
<td>21</td>
<td><strong>ENTRY 2</strong></td>
<td><strong>JENNIFER PAGE</strong></td>
<td><strong>JENNIFER PAGE</strong></td>
</tr>
<tr>
<td>22</td>
<td><strong>THE END OF THE WORLD</strong></td>
<td><strong>JERRY JENKS</strong></td>
<td><strong>DALE HAGGER &amp; ODDI HANSEN</strong></td>
</tr>
<tr>
<td>23</td>
<td><strong>YOU AIN'T HURTIN' YET</strong></td>
<td><strong>JERRY JENKS</strong></td>
<td><strong>DALE HAGGER &amp; ODDI HANSEN</strong></td>
</tr>
<tr>
<td>24</td>
<td><strong>LOVE, YOU AIN'T SEEN THE LAST OF ME</strong></td>
<td><strong>TRACY BYRD</strong></td>
<td><strong>DALE HAGGER &amp; ODDI HANSEN</strong></td>
</tr>
<tr>
<td>25</td>
<td><strong>KATIE WANTS A FAST ONE</strong></td>
<td><strong>STEVE WARNER</strong></td>
<td><strong>GARTH BROOKS &amp; GARY LEE ROESER</strong></td>
</tr>
<tr>
<td>26</td>
<td><strong>WHAT IF IT'S ME</strong></td>
<td><strong>STEVE WARNER</strong></td>
<td><strong>GARTH BROOKS &amp; GARY LEE ROESER</strong></td>
</tr>
<tr>
<td>27</td>
<td><strong>IF YOU CAN</strong></td>
<td><strong>STEVE WARNER</strong></td>
<td><strong>GARTH BROOKS &amp; GARY LEE ROESER</strong></td>
</tr>
<tr>
<td>28</td>
<td><strong>GOODBYE</strong></td>
<td><strong>STEVE WARNER</strong></td>
<td><strong>GARTH BROOKS &amp; GARY LEE ROESER</strong></td>
</tr>
</tbody>
</table>

### Billboard Hot Country Singles & Tracks

**JUNE 17, 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td><strong>HERE I AM</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>32</td>
<td><strong>THE WAY</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>33</td>
<td><strong>HEARTBREAK</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>34</td>
<td><strong>I'M GONNA MISS YOU</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>35</td>
<td><strong>YOU'RE THE ONE</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>36</td>
<td><strong>YOU'RE THE BEST</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>37</td>
<td><strong>I'M GONNA MISS YOU</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>38</td>
<td><strong>YOU'RE THE ONE</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>39</td>
<td><strong>YOU'RE THE BEST</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>40</td>
<td><strong>I'M GONNA MISS YOU</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>41</td>
<td><strong>YOU'RE THE ONE</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>42</td>
<td><strong>YOU'RE THE BEST</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>43</td>
<td><strong>I'M GONNA MISS YOU</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>44</td>
<td><strong>YOU'RE THE ONE</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
<tr>
<td>45</td>
<td><strong>YOU'RE THE BEST</strong></td>
<td><strong>THEO TAYLOR</strong></td>
<td><strong>THEO TAYLOR</strong></td>
</tr>
</tbody>
</table>
HILLBILLY FEVER: Although he reviled in the barefooted culture and did as much as any performer on WSM Nashville's "Grand Ole Opry" to draw attention to the venerable broadcast, the great Red Foley was one country entertainer who also campaigned tirelessly for the music industry to call rural music "country" instead of "hillbilly." "Texas" Saturday Night," one of his biggest hits of 1945, perhaps best embodies the spirit with which the show was created, as it vividly tells of a backwoods spawned of weekend fun. The last line in the chorus qualifies the neighborly maim and slily calls for the respect that country music still demands for today. "Civilized people live there, all right! But they all go native on Saturday night."

As the "Opry" celebrates its 75th anniversary, its artists and management welcome the inherent and constant struggle of striking the balance between uptown and back road that keeps the crowds coming. In the "Opry's" case, the change of ensuring its continued relevance is a subject of much speculation and fiery convention in and beyond Nashville. Not unlike Music Row's own inherent and constant debate over style and authenticity, the "Grand Ole Opry's" similar state of flux has also been a part of the fabric since its inception. George D. Hay brought the first performers on the air with his trademark call of "Let 'er go, boys!" Continually presenting fresh sounds while staying in step with Hay's original mission statement ("Keeping it close to the ground") should guarantee the aging show the same zest it was born with. It's hard to argue that anyone truly loves the "Opry." The deep love and reverence for the show is expressed by veteran and newcomer performers alike. As a lifelong lover of the show and a member of the WSM staff for more than seven years before joining the Billboard family in 1984, the best personal tribute I could give this great American cultural institution would be to offer an encore of Conway Twitty's 1978 tribute single, "The Grandest Lady Of Them All," written by Mel McDaniel and Bob Morrison. She's never in the spotlight, but everybody knows that she's the star. And no one should offer you, she'll make you truly proudest of where you are. She'll wipe away the pain of all the doses you had to pay when the curtain to her world starts to unfold. With mother-tender hands she will apply and feed the hunger in your soul.

And she's known as the Grand Ole Opry, where the legends come to call. She's the Queen of Country Music. She's the grandest lady of them all.

She sings of desperadoes, the lonesome whistle of a midnight train. And the coal mines of Kentucky, and how it feels to be out in the rain. She sings of Texas cowboys, of hobos and of heroes, and the loneliness of wearing prison blues. But most of all, she sings about the common people just like me and you. And she's known as the Grand Ole Opry, where the legends come to call. She's the Queen of Country Music. She's the grandest lady of them all.

**Lyrics printed with permission of BMI Music Publishing Co.**

---

**COUNTRY ARTISTS & MUSIC:Fan Fair Eyes Three Options For Relocation**

BY DEBORAH EVANS PRICE

NASHVILLE—This year's Fan Fair signals the beginning of an era. After 18 years at the Tennessee Fairgrounds, this will be the last year Fan Fair will be held at that venue. After a decade at Nashville’s Municipal Auditorium, can will be housed at new fairgrounds in 1982, but next year’s event will hold a new location.

"With the venue being at the State Fairgrounds, there are many limitations, including the quality of the venue and the seating capacity," says Country Music Assn. (CMA) executive director Ed Benson. "It may have the potential to grow larger and more representative of the state of our industry [if we] take it to a different setting."

After eight straight years of sold-out crowds, last year’s event could have grown. With many many attributes to the Opryland theme park. Some feel the dip in Fan Fair’s attendance is a reflection of the country music industry’s overall” health. Others opt for a new venue will foster renewed interest. According to Benson, the committee exploring the options for Fan Fair 2001 is primarily considering three new venues—Nashville’s Adelphia Coliseum (home of AFC champions the Tennessee Titans), the Gaylord Entertainment Center, and the new speedway, opening spring 2001, east of Nashville between Murfreesboro and Lebanon, Tenn.

"The place doesn’t appear to be any other local alternatives on the band at this time," says Benson, who admits that of the three options, none are ideal. "Nothing is perfect: the ideal location or the ideal configuration of parking," says Benson.

There are pros and cons to each venue. The Gaylord Entertainment center offers a controlled environment, but Benson says it can only seat 15,000, which would limit Fan Fair’s attendance. Gaylord also has certain dangers, including large crowds coming.

Both Gaylord Entertainment Center and Adelphia Coliseum would present problems in terms of where the booths would be located. "There’s no place to put the exhibits over there," Benson says of Adelphia, "and how practical would it be to have the exhibits across the river in another building? Another thing you have to look at on-site parking. There probably wouldn’t be enough to accommodate people."

The drawback to the speedway is that it is outside of Nashville and not as conveniently located. On the upside, "they have 3,300 acres of land out there," Benson says. "Parking, camping, and a lot of things aren’t there at all . . . There are lots of things you could do out there. You could have a carnival, a chili cook-off, a flea market, and they do have tracks in addition to the main speedway—a short track and a legends track. So you see speedway events with the artists going on there."

Benson says they had offers from other cities, but those involved feel Fan Fair cannot be moved to another city. "We’ve had interest from Charlotte (N.C.), people from the Houston Livestock Show, and we’ve had people from Santa Barbara ( Calif.) want to do a Fan Fair West," he says of the event, which is co-sponsored by the CMA and the Grand Ole Opry. "Nashville is the home of Fan Fair, and Nashville is the mecca of country music. So people come here, to some extent, to experience the pilgrimage-type mentality of going to the home of country music."

Benson had hoped to make an announcement at this year’s Fan Fair as to where the event would be held next year, but the decision was still pending. In examining options for a new location, Benson says they are also considering other changes.

"We’ve heard from people that they couldn’t come for the whole week—[but] could they buy one or two days? That started us thinking about the way tickets are made available and ticket packages," he says. "Each year we research the event—whether it’s indoor or outdoor, what they want and don’t like—and recently the desire for a different kind of ticket has gotten more and more support."

Several other organizations are having fewer shows each day and possibly making Fan Fair a three-day instead of a four-day event.

**Hazzard Comes To Nashville.** Some of Music City’s top talent recently combined forces to create the musical score for the "Dukes Of Hazzard: Hazzard In Hollywood," the CBS-TV movie that aired May 19. The project was produced by Warren/Reprise Nashville president Jim Ed Nix, and the original score was written by Emmy Award nominee David Hoffner, noted for his work on such projects as National Geographic TV specials, "Lonesome Dove," and the Arnold Schwarzenegger film "End Of Days." The entire score was recorded with four musicians—Mark Castronova on guitars, fiddle, dobro, banjo, harmonicas, and jaw harp; Sam Bush, pedal steel, dobro, mandolin, and dolanido; Sonny Garrish on pedal steel and dobro; and Hoffner on piano, synthesizers, and created bass, drum, and percussion "dance loops." Pictured, from left, are Bush, "Dukes" CBS-TV producer Bob Clark, Norman, and Hoffner.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>SHOP</th>
<th>PRINT &amp; DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR Cassettes/CDS</th>
<th>TOP COUNTRY ALBUMS</th>
<th>ORIGIN</th>
<th>COPYRIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>JO DEE MESSINA</td>
<td>I'M ALRIGHT</td>
<td>_timemedia</td>
<td>CURB 77865 (11.98/19.98)</td>
<td>116</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIM McGRAW</td>
<td>EVERYWHERE</td>
<td>_Big Machine</td>
<td>CURB 77866 (11.98/19.98)</td>
<td>157</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>EVERYTHING</td>
<td>_Big Machine</td>
<td>MCA 72782 (112.98/19.98)</td>
<td>142</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JON DENVER</td>
<td>MARCHING</td>
<td>_Blue Bear</td>
<td>MCA 72783 (10.98/19.98)</td>
<td>102</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>MERCY</td>
<td>_Big Machine</td>
<td>MCA 72784 (112.98/19.98)</td>
<td>111</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARVIN WILLIAMS JR.</td>
<td>SHE'S THE ONE</td>
<td>_Big Machine</td>
<td>MCA 72785 (112.98/19.98)</td>
<td>141</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRAVIS CLARK</td>
<td>MOUNTAIN MAN</td>
<td>_Big Machine</td>
<td>MCA 72786 (112.98/19.98)</td>
<td>141</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOM JONES</td>
<td>ONE NUMBER 1</td>
<td>_Universal</td>
<td>MCA 72787 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE JOHNSON COUNTY</td>
<td>REUNION</td>
<td>_Big Machine</td>
<td>MCA 72788 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEANNE RIMES</td>
<td>LEANNE</td>
<td>_Big Machine</td>
<td>MCA 72789 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEVE BLACK</td>
<td>DICTATOR</td>
<td>_Big Machine</td>
<td>MCA 72790 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROY D. MERCER</td>
<td>VICTORY</td>
<td>_Big Machine</td>
<td>MCA 72791 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>DOUBLE LIVE</td>
<td>_Big Machine</td>
<td>MCA 72792 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MONTGOMERY GENTRY</td>
<td>COLUMBIA</td>
<td>_Big Machine</td>
<td>MCA 72793 (112.98/19.98)</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>🔥</td>
<td>🔥</td>
<td>🔥</td>
<td>🔥</td>
<td>🔥</td>
<td>🔥</td>
<td>🔥</td>
<td>🔥</td>
</tr>
</tbody>
</table>

**Note:** This table includes the Top Country Albums chart from Billboard magazine covering the week ending June 17, 2000. It lists the top country albums based on sales data from Billboard's SoundScan service. The chart ranks albums by sales performance, with the highest-selling album at the top. Each album entry includes the artist's name, album title, chart position, and sales data for that week. The chart is compiled by Billboard and published weekly in its magazine.
GRAND OLE OPRY

CELEBRATING 75 YEARS

Lend Your Voice to the Song

A BILLBOARD SALUTE
From its humble beginning in the middle of the Roaring '20s to its potent star-making muscle during radio's golden age and beyond, the Grand Ole Opry's contemporary challenges and triumphs often mirror those faced by its creator and other former administrators. On the job about one year, current Opry manager Pete Fisher says, "What makes the show tick is also its greatest challenge." In reflecting upon the Opry's monumental heritage, Fisher says his job is to "facilitate diversity," a diversity that has kept the revered institution in a glorious state of flux since the first fiddle lick hit the airwaves some 75 years ago.

**BY WADE JESSEN AND CRAIG HAVICHURST**

The Grand Ole Opry may be the most influential and inspirational program in the history of American music. Through its nationwide reach, its 75 continuous years of broadcasting and its always extraordinary levels of musical and comic talent, the Opry sparked not only the sale of millions upon millions of records but the imagination of countless young fans who heard Roy Acuff or Uncle Dave Macon or Ricky Skaggs and said to themselves, "I can do that; I've got to do that." Today's Opry stars are yesterday's Opry fans, and it's been that way for generations.

The origins of the Grand Ole Opry are familiar to almost every country music fan. Nashville's National Life and Accident Insurance Co. launched radio station WSM as a promotional venture and hired renowned broadcaster George D. Hay from Chicago to be WSM's first host and program director. Hay, a lover of folk and old-time fiddle music, put several local string bands on the air soon after taking the station over in October of 1925. The Opry's first broadcast is generally acknowledged as having occurred Oct. 25 of that year, when a 78-year-old fiddler named Uncle Jimmy Thompson played for an hour on a Saturday night.

**FRUIT JAR DRINKERS**

The WSM Barn Dance, as it was known for its first year or so, became a Saturday night fixture, originating from WSM's Studio A on the fifth floor of the National Life Headquarters. Drawn by the radio broadcasts, listeners began turning up in ever larger numbers at the WSM studios to watch the show through a hallway window. Hay, recognizing the vibrancy a live audience brought to the show, moved into a larger studio and began dressing up his hands in rustic costumes and lending them quiant names like the Possum Hunters, the Golly Jumpers and the Fruit Jar Drinkers. Hay also gave the Grand Ole Opry its name one evening as a witty commentary on the show's contrasting style to the "grand opera" that preceded the barn dance over the feed from NBC in New York. "For the past hour, we have been listening to the music taken largely from Grand Opera, but from now on we will present the Grand Ole Opry," deadpanned Hay.

The show was loose, friendly and a little wild from the beginning—for the audience and the performers alike. Former WSM engineer Aaron Shelton remembers Grandpappy George Wilson leading the Fruit Jar Drinkers in their theme song "with an abandonment that undoubtedly was generated by their nipping from their fruit jars." Shelton also vividly recalls the appeal of the Opry's first major star, Uncle Dave Macon, a banjo player who drove a wagon team in his home of Murfreesboro, Tenn. In an unpublished memoir, Shelton wrote that "Uncle Dave had a mouth full of capped teeth, long sideburns and hardly any other hair except a well-trimmed goatee, which he pulled with one hand while twirling his banjo with the other, as he jumped up and down singing the audience to respond with claps, whistles and shouts of applause.

The Opry broadcast from WSM's studios from 1925 to 1954, when a larger venue became necessary. The show moved four times over the next eight years, from the historic Hillboro Theater (still in operation as the Belcourt Theater near Vanderbilt University) to a wooden tabernacle in East Nashville, to the War Memorial Auditorium and finally to the famed Ryman Auditorium around the end of 1942, though the exact date has eluded historians.

**HOW ACUFF ROSE**

Nashville's middle and upper classes, while they were avid listeners to WSM's weekly fare of light classical music and jazz, often disdained the Opry as an uncultured blot on the city's "Athens of the South" image, but working and farming-class people from Tennessee and surrounding states claimed the Opry as a culture of their own and kept leters pouring into the station. Opry artists like Little Jannie and Asher Sizemore sold thousands of songbooks by mail order over the air, hinting at the business opportunities that were to flow from the regular appearances of increasingly popular stars such as Roy Acuff, who acted on his own songbooks—eventually forming Nashville's first music-publishing company. WSM even set up a Artists Service Bureau to book road shows for Opry stars, and those personal appearances further bolstered the show's appeal.

The Opry solidified itself as a national institution in the 1950s, when radio became a national balm for the agonies of the Depression. WSM boosted its own power in 1932 to 50,000 watts, the legal maximum, over what was then the nation's tallest radio tower. Then, in 1939, the Opry secured its first national sponsor, the Prince Albert Tobacco Company, which let a portion of the show go out over the NBC network. Thus, when country music spiked in popularity as a result of migration and the mixing of Northern and Southern troops during World War II, the Opry was in prime position to be the nation's country-music showcase.

**BRIDGE-BUILDING MINNIE**

Of course, the Opry wouldn't have been able to win over the hearts of millions of Americans from North and South if it hadn't been for the striking personalities and talents of the pre-war and war years. Chief among them was Acuff, a fiddler and singer from Maynardville, Tenn., who joined the Opry in 1938. On the strength of his hits "The Wabash Cannonball" and "The Great Speckled Bird," he became the anchoring personality for the Opry well into the 1980s. And he introduced the world to the Opry's leading comic and female personality, Minnie Pearl, a Nashville native whose real name was Sara Ophelia Colley and who built many social bridges between the Opry's hillbilly musicians and Nashville's polite society. Acuff and Minnie Pearl were together memorialized in bronze in the lobby of the restored Ryman Auditorium.

There were many others too: Arthur Smith and the Dixieliners, the Vagabonds, Curly Fox, Pee Wee King and the Golden West Cowboys, Sam and Kirk McGee, Bill Monroe, Ernest Tubb, Eddy Arnold, Bradley Kincaid, Grandpa Jones, Red Foley and, of course, Hank Williams, who made his thrilling Opry debut June 11, 1949. An Opry cast member since 1948, Little Jimmy Dickens recalls Williams' first appearance. "He knew much about this boy or how he would do, but when he hit that stage and started singin' and movin' and buckin' those knees, everybody went wild.

**HONKY TONKIN'**

The dawn of the 1950s touched off one of the Opry's most prodigious periods for signing new talent. Honky tonkers were in great demand, particularly during the first half of the decade. Hank Snow made his debut in January of 1950, Lefty Frizzell visited for the first time the following summer, and Webb Pierce and Marty Robbins came along in 1955. Elvis Presley's only Grand Ole Opry performance came and went in the autumn of 1954, and The Louvin Brothers debuted in early 1955. Others who associated themselves with the Opry during the 1950s include Jim Reeves, Jean Shepard, Johnny Cash, Jimmy C. Newman, George Jones, Continued on page 48
We were there for the beginning... and we’re still there today!


A ‘radio guy’ born and bred, Jack’s particular genius was for seeing the future — then making it happen.

As Program Manager of WSM and The Opry, he pioneered and produced a long list of national radio shows, and filled the Opry stage with ‘finds’ that would become industry legends. Names like Jim Reeves, Marty Robbins, Johnny Cash, Porter Wagoner, Faron Young, Chet Atkins, Carl Smith, Jean Shepard, The Anita Kerr Singers, The Jordanaires, Ferlin Huskey, Ray Price and Hawkshaw Hawkins. His vision of Country Music’s future was instrumental in the birth of CMA — and the founding of the company that would hold the #1 Country Music Publisher slot for a record 25 years.

Would Jack be proud of the hold that The Opry and Country Music have on so many hearts? You bet! Would he be surprised? Not a bit. He saw it from the start. Then helped make it happen.
GRAND OLE DAYS
Continued from page 46

Stonestown Jackson, Porter Wagoner, Carl Smith and the Everly Brothers. Also added to the cast were Don Gibson, Roy Drusky and Skeeter Davis.

After a brief decline in Opry attendance even Elvis Presley tore open the rock 'n roll flood gates and Nashville's country-record sales and radio acceptance hit an all-time low. The helplessness of the impeding 1960s and former WSM music director Owen Bradley to run Decca's country operations. The pair set about to redefine commercial country music. Likewise, the Opry has by bringing along another formidable crop of artists to represent the new "Nashville sound." Country and pop sensation Patsy Cline joined in 1960, followed by Billy Walker, George Hamilton IV and Bill Anderson.

COUNTRY GOES TO TOWN

In November 1961, a group of Grand Ole Opry stars took country music to Carnegie Hall. Cline, Reeves, Bill Monroe and Minnie Pearl played to a sold-out hall. Tragedy struck the Opry cast several times during 1965, when Patsy Cline, Hawkshaw Hawkins and Cowboy Copas perished in a plane crash to the mountain. Jack Anglin (half of the duo Johnny & Jack, in an auto accident) and former Opry performer Texas Ruby Owens, who died in a house fire. Willie Nelson, Dottie West, the Osborne Brothers, Jim & Jesse and Tex Ritter all joined the Opry cast before the 1960s came to a close.

The only time the show has been cancelled in its 75-year history came on the Saturday evening of April 6, 1968, two days after the fatal shooting of Dr. Martin Luther King Jr. Officials in Nashville imposed a 7:00 p.m. curfew following race riots in Memphis, Cincinnati, Washington D.C. and Baltimore.

The 1970s was a decade full of events important to the show's history, including its 1974 move from the old Ryman to new headquarters at the Opryland theme-park complex. The inaugural show featured a visit from President Richard Nixon, who took yo-yo lessons onstage from Roy Acuff and played "My Wild Irish Rose" on the piano. The event coincided with Pat Nixon's birthday, and the commander-in-chief serenaded the First Lady with "Happy Birthday."

In the early 1980s, a wave of new traditionalism in country music helped bury the memory of the recent "Urban Cowboy" craze. The Grand Ole Opry stepped in with the new movement and picked up bluegrass-disciple-turned-mainstream-country-hitmaker Ricky Skaggs in 1982. In 1986, Reba McEntire and Randy Travis joined the Opry family. In 1985, the newly created Nashville Network began airing a half hour of the Opry, marking the first time in the show's history that it was available to viewers on a weekly basis.

89 AND AFTER

The storied "Class of '89" brought along a new batch of young, video-ready stars to country music and the Opry, including Clint Black, Alan Jackson, Garth Brooks and Vince Gill. Brooks' highly commercial recording career blossomed throughout the first half of the 1990s and attracted many new fans to the music.

After being handed the reins of Opry management, Pete Fisher says one of the most challenging aspect of maintaining the bigger than life history of the show is striking the proper generational balance of performers: "Obviously, the Opry family comes with a lot of different opinions and passions, and that's what make it such an exciting show. You have the diversity and the passion of the people who come there each week to offer their unique perspectives on the world through their music is what makes the show's future." Fisher added that even with the responsibility of looking after the Opry's best interests, "I've been turning them away, and I hate to turn 'em away."

"You stay out of the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've got the turnin' them away, and I hate to turn 'em away."

"I've been on the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've got the turnin' them away, and I hate to turn 'em away."

"Lottery Lynn" is as busy as all get-out," says Lane Cross, Lynn's manager. "I've been on the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've got the turnin' them away, and I hate to turn 'em away."

"You stay out of the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've got the turnin' them away, and I hate to turn 'em away."

While being a performer on the Grand Ole Opry can be an all-encompassing endeavor, many Opry regulars are finding alternative avenues to explore, and most still find time to satisfy demand for live performances outside of Nashville.

And the demand for performances by Opry legends is definitely still out there. Ed Gregory of United Shows Of America has found success booking Opry and other veteran country performers on masse at such events as the Florida State Fair in Tampa. It's billed as Grand Ole Opry Day at the Fair through a licensing agreement, and it's a popular draw.

"If somebody wants a group of Grand Ole Opry stars, we can supply them with a minimum of 20 artists," says Gregory. He booked 33 for Grand Ole Opry Day at the Fair in Tampa, including stalwarts Little Jimmy Dickens, Bill Anderson, Jim Ed Brown, Connie Smith, Jeanne Seely and Jean Shepard. Gregory says attendance topped 5,000 for each of two sold-out shows. Other fairs hosting a Grand Ole Opry Day include the Wisconsin State Fair in West Allis and the South Florida Fair in West Palm Beach.

"They put on a tremendous show," says Gregory. "The senior members of the Grand Ole Opry are such beginners to it."

MOVING FORWARD

Individually, Opry members are finding plenty to keep them busy in their respective careers. With Loretta Lynn, it's a renewed love affair with concert audiences. "Loretta is as busy as all get-out," says Lane Cross, Lynn's manager. "I've been on the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've got the turnin' them away, and I hate to turn 'em away."

"Lottery Lynn" is as busy as all get-out," says Lane Cross, Lynn's manager. "I've been on the road a lot," admits Lynn, adding she's been playing to SRO crowds. "We've got the turnin' them away, and I hate to turn 'em away."

In addition to her touring efforts, Lynn has a new record deal with Audium Entertainment, with a single and album due this summer. She also has completed a book with Tom Carter, due later this year from Hyperion Books. "My last book came out when I was in my 30s, and even at the time I thought that was too young," notes Lynn. "I've lived a lot since then."

WHISPERIN' BILL

Longtime Opry member Bill Anderson, who joined in 1961, finds his career in full swing. "I'm busier than I've ever been in my life," says Anderson. "You'd think somebody who has been doing this for 40 years would find a way to slow down."

Anderson hosts a "Backstage At The Grand Ole Opry" television show every Saturday night I'm in town," he says. "I still work all the dates I want to on the road, about 65-70 dates a year." Anderson is booked by Carrie Moore at Third Coast.

Whisperin' Bill recently completed a new album, which will release initially on his own TWI Records while shopping for distribution. "I wrote or co-wrote every song on it," Anderson says. In fact, he has approached writing with renewed vigor over the past several years and is co-writing frequently now after years of going solo. "I'm writing with everything from a guitar and a pencil," Anderson says. He's enjoyed success writing with Steve Warner, with the pair having penned Warner's No. 1, Grammy-nominated hit "Two Teardrops."

IT TAKES TWO

Anderson says he tries to stay contemporary by writing with people of different ages. "I love writing—that's what brought me to Nashville in the first place," he says. "I wrote by myself until I discovered co-writing in 1994 with Vince Gill. I wasn't sure I could write with other writers, and I wondered who would want to write with an old dinosaur like me, but I've really enjoyed it. It keeps you fresh." Young writers like to hear how it was in the '50s and '60s, Anderson says. "One problem you run into with us old guys writing songs for 20-year-olds is that they ain't lived enough to sing what we write," he says with a laugh.

Jeanne Seely says she still loves to play the Opry "every time the doors are open and they'll let me in. The Opry has always seemed like my second home, and when I'm gone, I get as homesick for the Opry and my extended family there as I do my own."

Seely has been away from the Opry more lately, taking the stage for a different type of art. "This year, I decided to play Louise in 'Always, Patsy Cline,' because I always thought that would be a fun part to play," she says. "I just completed nine weeks at the Claridge Hotel & Casino in Atlantic City."

On April 24, Seely began an eight-week run of the play at the New Yorker Theatre in Toronto; both productions were produced by Barry Singer and both feature Terri Williams in the role of Cline. Seely is no stranger to the theater: She played Miss Moma in "You'll Never Get Away with Texas" at the Tennessee Performing Arts Center in Nashville in 1986-87 and the lead role in "Everybody Loves Opal" at the Barr Theatre in Nashville.

"I loved the role in the 'Opry because it was straight comedy, with no music," Seely says. She still plays concert dates but likes to intersperse touring with acting. "What's good about doing this every once in a while is it gives you discipline, because everything has to be timed perfectly," she says. "At concerts, I work so much off the top of my head."

The challenge isn't the only reason Seely likes acting. "As you grow older, people tend to date you in the music industry, which is uncalled for," she says. "The theater world keeps me on page 58.
June 2000

TO ALL OUR FRIENDS ON THE GRAND OLE OPRY

Thanks to every one of you for making Saturday nights so special ... for 75 years!

Congratulations ... and keep entertaining America.

[Signature]

[Address]

www.americanradiohistory.com
Music Row, Gaylord Entertainment, TNN, the first modern country recording studio, Nashville's first TV station, the nation's first commercially operated FM radio station, the Opryland Hotel, CMA, the Country Music Hall of Fame, the Grand Ole Opry

It all started here.
The Grand Ole Opry salutes the most popular group in country music history.

WE DEDICATE THIS 75TH ANNIVERSARY YEAR TO THE DISTINGUISHED MEMBERS OF OUR CAST.
THANKS FOR LENDING YOUR VOICE TO THE SONG.

Bill Anderson  
Ernie Ashworth  
Clint Black  
Garth Brooks  
Jim Ed Brown  
Bill Carlisle  
Roy Clark  
John Coplee  
Wilma Lee Cooper  
Skeeter Davis  
Diamond Rio  
Little Jimmy Dickens  
Joe Diffie  
Roy Drusky  
Holly Dunn  
The Gatlins  
Don Gibson  
Vince Gill  
Billy Grammer  
Jack Greene  
Tom T. Hall  
George Hamilton IV  
Emmylou Harris  
Jan Howard  
Alan-Jackson  
Stonewall Jackson  
Jim & Jesse  
George Jones  
Hal Ketchum  
Alison Krauss  
Hank Locklin  
Charlie Louvin  
Patty Loveless  
Loretta Lynn  
Barbara Mandrell  
Martina McBride  
Mel McDaniel  
Reba McEntire  
Ronnie Milsap  
Lorrie Morgan  
Jimmy C. Newman  
The Osborne Brothers  
Bashful Brother Oswald  
Dolly Parton  
Johnny PayCheck  
Stu Phillips  
Ray Pillow  
Charley Pride  
Jeanne Pruett  
Del Reeves  
Riders In The Sky  
Johnny Russell  
Jeannie Seely  
Ricky Van Shelton  
Jean Shepard  
Ricky Skaggs  
Melvin Sloan Dancers  
Connie Smith  
Mike Snider  
Ralph Stanley  
Marty Stuart  
Randy Travis  
Travis Tritt  
Porter Wagoner  
Billy Walker  
Charlie Walker  
Steve Wariner  
The Whites  
Teddy Wilburn  
Trisha Yearwood
A YEAR-LONG BIRTHDAY BASH AND BIG PLANS FOR TOMORROW

BY DEBORAH EVANS PRICE

The Opry Vision

As the Grand Ole Opry prepares to celebrate its 75th anniversary with more than a year’s worth of festivities, Opry leaders are not only looking to salute past achievements, but also to share the vision for the future.

According to Opry GM Pete Fisher, there are numerous activities planned to commemorate the Grand Ole Opry’s landmark 75th birthday celebration into 14 months of events and activities, says Fisher, "We’re already confirmed artists like Vince Gill, Trisha Yearwood, Travis Tritt, Steve Wariner and Loretta Lynn for the birthday weekend. In addition to the two weekend shows on two Saturday nights, we are going to be having our Bill Monroe Bluegrass Celebration, as well as we are reviving the Grand Master’s Fiddling Championships, which is something that was real-ly a mainstay of the park was open. So we are bringing that back."

OPRY IN THE HOT AFTERNOON

According to Fisher, there are plans for a CBS-TV special on the Opry’s 75th anniversary, which will be produced by television veteran Walter Miller. On the live broadcast, the Opry will also schedule matinee performances. "Starting June 20, every Tuesday afternoon at 3 p.m. until Aug. 8, we will have Opry matinées," says Fisher. "This will not only give the chance to see the Opry the first half of the week, but it also gives artists an opportunity to come to the Opry, instead of trying to find those difficult Friday and Saturday nights to make an appearance."

The multiple events that make up the 75th-anniversary celebration encompass many styles of country music and are geared to have appeal to both traditional and more progressive country fans. "We take our hits as we undergo change," says Fisher, who was in artist management before taking over the helm as Opry GM a year ago, "but our best response to the criticism is really results, the fruits of our labor." Fisher confesses to some growing pains in the past year. Many in the Nashville community were not happy with the decision to tear down the Opryland theme park in favor of building Opry Mills, and changes in the Opry Band and cast have drawn fire. "I think what folks will see with Opry Mills is an exciting entertainment and shopping experience. And I think folks have noticed at the Opry some of the changes we've been necessitated changes and certainly in line with what the Opry has done to survive for 75 years, and that is evolve with the times.

DIVERSITY AND PASSION

In steering the Opry into the new millennium, Fisher says he’s looking to strike a balance between country music’s traditions and its future, and showcase the diversity in the country music community. "I get excited about facilitating diversity, and the Opry certainly has no shortage of di-versity and passion," he says. And I want to be a facilitator of that because that’s what makes the Opry show tick. When

OPRY PERFORMANCE SYSTEM:

Opry Band, Sings And Dances Think And Play On Their Feet

By Ray Waddell

The key for the Opry backing band and other performers is flexibility. Not only do they play with the Opry regulars each weekend, they also have to be able to back up guests in a wide range of styles. Many times they have to make adjustments on the fly. "It’s amazing what all goes on that people watching on TV and listening on the radio have no idea about," says Jimmie Capps, banjo leader and member of the Opry staff band since 1974. "We’ve had artists change what songs they play as they’re walking on stage. We have to start hollering at each other across the stage and say, ‘Good luck!’"

Typically, Capps will get a phone call that tells him who’s going to be on the Opry as a guest and which two or three songs they might play. "We make up the chord charts and usually have a rehearsal on Friday or Saturday afternoon or on the day of the Opry," says Capps. "There’s no telling how many chord charts we have–every artist has a fold-er."

The Carol Lee Singers, the Opry’s vocal group, has to be similarly versatile. The group includes Nora Lee Allen (alto), Dennis McCall (tenor), Rod Fletcher (bass) and soprano Carol Lee, who was inducted into the Opry in 1957 at 14, still the youngest member ever brought into the Opry fold.

Lee says she and her group must think on their feet. "I learned early on that you have to have a way to communicate with your group while you’re on stage," she says. "I came up with different hand signals for ‘oohs’ and ‘ahhs,’ words, unison, suspension, diminished, etc. Hand signals carry us through every live performance."

Sometimes, there is no opportunity for rehearsals. "As long as I can hear the key, we can do it," says Lee. "We just have to know the register we want to start on. My left hand is for the bass, and my right hand is for the trio. It looks so easy, but it’s actually very involved. If it’s an artist or a song we’ve never heard, we do the ‘oohs’ and ‘ahhs’ on the first chorus, and by the next chorus we’re singing the words."

WATCHING THE CHARTS

John Gardner joined the opry as the staff band’s drummer in January of this year, and it has been an eye-opening experi-ence. He was recommended by steel player Tommy White. Other Opry staff band members include Spider Wil-son Jr. (bass), Jerry Marx (guitar), Billy Linnemann (bass), Tim Atwood (piano) and Hoot Hester (fiddle).

Opry performances are broken down into 30-minute seg-ments, and Gardner says the band typically plays one or two songs per segment. "We spend a lot of time looking at charts," says Gardner. "Sometimes, if it’s somebody new, we
THANKS FOR 75 YEARS OF TIMELESS TRADITION
FROM THE RCA LABEL GROUP

Alabama  Clint Black  Tracy Byrd  Kenny Chesney  Jennifer Day  Sara Evans  Andy Griggs

Lonestar  Coley McCabe  Martine McBride  John Rich  The Warren Brothers  3 of Hearts

www.twangthis.com www.americanradiohistory.com
The Rewards of Membership

Veterans and young hopefuls alike cherish the Opry as a living link to a rich heritage. Which is what makes being asked to join the organization the most prestigious invitation a country-music performer can receive.

BY PHYLLIS STARK

Members of the Grand Ole Opry’s cast—and some artists who want to be—say that playing the Opry has been a highlight of their careers, but achieving Opry membership was, or will be, the pinnacle. According to those artists, the rewards of Opry membership are immeasurable. Little Jimmy Dickens says, "belonging to the Opry is the highlight of your career. To the country-music entertainer, the Opry is like an actor going to Hollywood."

Loretta Lynn says the Opry is the “biggest show there is” for a country artist. "Even if you’ve had a hit, if you haven’t played the Opry, you haven’t quite made it yet.”

Ricky Skaggs echoes the sentiments of many artists when he says, "The Opry is an anchor for those of us who love traditional country and bluegrass music."

Both longtime and newer members agree that the Opry has been a vital part of their careers.

"Becoming a member of the Opry is the greatest professional honor I’ve received," says Garth Brooks. "It means more to me than any of the awards I’ve been given, because it’s about things that last. The Opry is about tradition and respect for where our music came from. It’s about being part of a family, and that family has welcomed and supported me throughout my career."

"Out of all the things I’ve enjoyed the most, it’s not so much the music of all the artists from the Opry but the friendships," says Vince Gill. "It's a given that I love the songs of Little Jimmy Dickens and Roy Acuff and the jokes of Minnie Pearl and on and on down the list, but once you get past that and have an actual relationship with the person, it means light years more than the music ever could. That’s just from a personal standpoint. Then, from a professional standpoint, to actually get to be a part of that legacy is kind of historical, and it has so much more depth than being an artist who has a current record on the charts or a hit here or a hit there. It’s kind of timeless. Being out there you feel timeless."

VALIDATION OF A DREAM

Steve Wariner says, "Becoming a member of the Opry was definitely a career highlight for me. It’s such a thrill and an honor to be recognized as part of a tradition and a group of performers I grew up listening to. And being a member is validation of the dream I had to come to Nashville and be part of the community here."

Dickens says being an Opry member for the past 51 years has meant “everything” to his career. "The Opry has been my life," he explains. "I’m dedicated to the Opry, and I appreciate what they’ve done for me in past years. I just retired from the road three years ago, and [now] I don’t do anything but the Opry on Friday and Saturday, and each week I look forward to Friday and Saturday coming around. Every time I go on the Opry stage, it is sort of a new experience for me."

Bill Anderson made his Opry debut in 1961. “I feel so fortunate to have been a part of it,” he says. “And I hope to be a part of it as long as they’ll have me. The Opry is like Yankee Stadium to a baseball player. It’s the pinnacle. And I feel very excited about the future of the Opry.”

Jeannie Seely appeared on the Opry for the first time in June of 1966 and joined in September of ’67. The Opry gave Seely’s career a real shot in the arm. “Back then, being on the Opry had a lot more influence on you career-wise because country didn’t have as many radio outlets as today, especially in the metropolitan areas,” she says. “The Opry was very important to your career.”

Seely grew up listening to the Opry on WSM-AM Nashville as a child in Titusville, Penn. "Being on the Opry meant the world to me and was absolutely one of my goals when I started out,” she says. “To me, a hit record was just a way to be a member of the Grand Ole Opry.”

MEMBERS IN WAITING

There’s no shortage of young, vital artists currently making hits who have expressed their desire to someday join the venerable Opry institution. Among those artists are MCA Nashville’s Chely Wright and Arista Nashville’s Brad

Continued on page 58
CONGRATULATIONS TO THE

GRAND OLE OPRY

The original home of
COUNTRY MUSIC
on its 75th Anniversary

From

ASCAP
THE ORIGINAL PERFORMING
RIGHTS SOCIETY

www.americanradiohistory.com

www.ascap.com
people walk across that stage, they come to express what they have in common and that is the love for country music, and the love for the Grand Ole Opry, and respect for what all the artists do."

Martina McBride is among the Opry members with a reverence for the institution. "I was asked by Bob Whitaker to join the Opry," says McBride, who was inducted in 1995. "He asked me to lunch and said he felt I had a respect for

the tradition of country music and the tradition of the Opry. I felt like that was a great compliment, and I remember being happy that he saw that in me."

SECOND-GENERATION MEMBER

Diamond Rio's Dana Williams is an Opry member with especially close ties to the Mother Church of Country Music. The famed Osborne Brothers, members since 1964, are Williams' uncles, and he grew up in the wings watching his uncles Bobby and Sonny make country-music history. His first Opry appearance was as a member of Jimmy C. Newman's Cajun Country Band. He became an Opry member when Diamond Rio was inducted in 1998, the first band inducted since 1984. "I love the Grand Ole Opry, and I have all my life," says Williams. "Ever since I was a little boy kid, I've been a fan and thought the Opry was just it. To come along and get to be a member of it, later years was pretty staggering. Being inducted was absolutely wonderful night. It was an incredible feeling. Being a member of the Opry is good for my soul. It brings me such pleasure to go there and play."

Fishier says more artists are actively supporting the Opry these days. "When I look back at the last four months of Opry shows, we've had appearances by Vince Gill, Alan Jackson, Reba McEntire and Garth Brooks," he says. "That's exciting." He also notes that he and his staff have stepped up efforts to promote what is an exciting talent on the Opry. "We pick up the phone," he says. "We call the agents. We call the publicists. We invite people to be on the show. Historically, it's been less proactive. It's been about folks calling the Opry, but we are striving to make the Opry an inclusive institution, as opposed to an exclusive institution."

INTERNET AND SATELLITE BROADCASTING

One of the ways management plans to keep the Opry relevant to today's artists and audiences is by upgrading production values. "We want to create an environment at the Opry that is really able to serve all those generations and all those perspectives that come to the stage [the Opry's new stage was unveiled June 10]." So we are making significant investments in upgrading the sound, lighting and staging of the show," says Fisher. According to Fisher, the festivities celebrating the Opry's 75th anniversary will wind down sometime in 2001. "We are partnering with the Country Music Hall Of Fame and the CMA as it relates to Fan Fair 2001—to really bring a great deal of attention to Nashville," he says. "I really see a bright future. I see the world's longest-running radio show being Webcast over the Internet, possibly videocast over the Internet. I see us offering our program over satellite radio. I see us having a television audience which extends all over the world. I see all of this in the next three to five years, and some of these will be a lot sooner. I'm encouraged by our new crop of artists who have discovered the magic of the Opry."

OPRY BAND

Continued from page 52

make our charts and then go onstage and wing it. This band is really great, and everybody knows what to do," Gardner says. He has the "utmost respect" for the Opry and enjoys playing there more than he ever thought he would. Highlights are numerous. "Working with Gene Watson was incredible," says Gardner. "Probably my favorite artist out there is Ray Pillow. He comes out and sings his tail off."

LOVE OF THE DANCE

The Melvin Sloan Dancers have performed at the Opry since 1980 and were preceded since 1992 by the Ralph Stanley Dancers, headed by Melvin's brother. "We never missed a scheduled performance in all those 28 years," says Sloan. He says he and his eight dancers (11 total in the troupe) perform Tennessee-style square dancing. "It's dancin' from the heart," says Sloan.

The Melvin Sloan Dancers work two spots per show at the Opry. "When the curtain goes up, we're the first thing you see," Sloan says. "We enjoy it very much. We love dancin' just like the singers like singin'."

In addition to leading the troupe, Sloan says he keeps up with more than 600 pieces of clothing, the Melvin Sloan Dancers' stage costumes. "I've got gobs of 'em here at the house, and all the dancers have their costumes," he explains. "There are 120 sets of costumes, and then you've got your pieces. The shoestrings match the ladies' skirts, and all the men's belt buckles are the same."

All the regulars agree that playing the Opry is more than just a gig. "I can't wait to get to work because every weekend is different," says Capps. "It's fulfilling both personally and financially. And it keeps you stay home and raise your family."

Those new to the group are quickly embraced. "Everyone's been so nice and helpful," says Gardner. "It can be very high-pressure, but everybody's been very gracious. Opry relations are long-lasting. Herman Harper was my bass singer and stood by my side for 21 years," says Carol Lee. "He was like a brother to me, and when he died it was quite a blow."

"It's very much like a family," says Sloan. "And the fans' love of down-home country music is what's kept it alive for 75 years."

www.americanradiohistory.com
congratulations
to the OPRY
on it’s
75TH ANNIVERSARY!

We are so honored to be part of an INDUSTRY with such a rich musical heritage. We both remember listening to the OPRY on Saturday nights with our families, dreaming of a time when we would be performing on that very stage. A stage where our heroes like HANK WILLIAMS, PATSY CLINE, LORETTA LYNN, GEORGE JONES and others have performed over the years.

Our wish is that the OPRY continues to thrive so it may nurture those many young people who have their own dreams of playing on the historical OPRY stage one day.

Faith Hill

Tim McGraw
REWARDS OF MEMBERSHIP
(Continued from page 34)

Paisley. Both have played the Opry numerous times.

Paisley has made about 30 Opry appearances since May 1999; after his first appearance, Opry GM Pete Fisher extended an invitation for him to return. And, although Paisley says, "I think they extend that [invitation] to everybody that ever plays it, I took them up on it." [If] they said I can play here any time, I'm gonna." Now, he says, "Any time I have a Friday or Saturday night off, I go play there even if I'm burnt, because, to me, that recharges me. Something about being there and singing there and just walking out on that stage, I just love doing it and love being there.

Like many artists, Paisley grew up listening to the Opry. "Back in high school, after I'd be done with a date and would be on my way home, I'd always go to 650 [WSM-A]," he says.

Chevy Wright has been playing the Opry ever since moving to Nashville in 1989 and says, "That's the pinnacle of a country-music performer's performance venue. Nothing tops that." COUNTRY SPOKEN HERE

Growing up on a farm in the Midwest virtually ensured that Wright would have an early familiarity with the Opry. "I've known about the Grand Ole Opry as long as I've known my name," she says. "It's such a big part of my childhood. In my family, the language we spoke was country music, and I was brought up holding this institution in high regard," Wright continues. "So, if I could in any way be a part of a long standing tradition like the Opry [by] being a member, that would be great. But simply having played it, I already am part of the history. Whether I'm made a member some day or not, I still feel the kinship with the older artists and some of the younger ones that love it, because it's done more to maintain the integrity of country music than any other institution. From the deepest part of my heart I love it."

Paisley agrees that Opry membership is something "I don't expect and I don't need [although] I would love to be a [member] someday. The greatest compliment for me in being asked to be a member [would be] that those people that run the Opry and are Opry members and have any-
ting to do with what I think is the best place in the world would see fit to call what I do country music. It's almost like you're ordained at that point." But, Paisley adds, "This isn't why I do it. I don't have to be a member to play here."

THE FIRST TIME

For most artists, the first time they played the Opry is a memory that remains vivid.

Lynn's first appearance came in 1961, after she signed with Decca. "All I remember about it is Doo [husband Moosey "Doolittle" Lynn] pushin' me and then nothing else but tappin' my foot to the music," Lynn says. "Then, when I was done, I went runnin' to Doo sayin', 'I've been on the Grand Ole Opry! I've been on the Grand Ole Opry!' It's still my favorite place to play, especially at the old Ryman Auditorium, the Opry's former home.

"One of my fondest memories of the Opry was playing it for the first time, at the Ryman, when I was playing bass for Dottie West," says Warriner. "I'll never forget what it felt like walking out on that stage, and I get that same feeling every time I play the Opry."

Dickens joined the Opry after first playing there twice as a guest performer. He'd been performing for 10 years before he made it to the Opry stage and says, "I thought I was ready for it. But when I sat in the wings of the Opry looking around and seeing all my idols sitting there looking at me, I did feel like starting over again. When I went out there, I was scared to death."

FLASH OF THE UNREAL

Paisley describes his first Opry appearance as "unreal.

There's flash bulbs going off when you walk out on that stage," he says. "The crowd is attentive, and yet you get the sense that they are just as aware as you are of the history of this place. The fact that they bought a ticket to see it means they respect it too, so everybody in that building loves this place, and you totally feel that love from onstage. Then you're standing there with one one foot in the historic circle [a piece of the old Ryman stage], and it's an unimaginable feeling to know that there's something that every major country-music performer over the last century has really done." FOND MEMORIES, AND THOSE NOT SO FOND

Gill says his Opry memories and the stories other artists have shared with him there are "the things that you're going to carry with you more than knowing that person stood and said and that person wrote this song. The fact that Roy Acuff pulled me aside for a few hours and told me road stories that I'll never repeat but that I got to hear from him is priceless. It's not because I know something and now I'm going to go enlighten the world with Roy Acuff told stories, because I'm not. I'm honored by the fact that he told them to me in confidence. That's the beauty of it, especially for a younger artist, to get a sense of respect for where you came from. Everybody needs you to do—whether they're a golfer or a doctor or whatever—to have some reverence for who worked hard to get it started and keep it going."

Wright has a less happy memory of her first solo performance on the television portion of the Opry, which quickly turned into a nightmare. "We were going to do two songs," she says. "The band and I rehearsed and I had one of those little dressing rooms. Then they call me out there, and as I walk out half the band begins to play one song and half the band is playing another. Right before then, I wasn't near a guitar because it was in someone's hand. I run out of the Opry, then I got out there and heard this train wreck happening. I can't tell you how embarrassing it is every time that video gets played back. You can see me mouthing the words 'What's wrong?' It took me until that entire song to recover.

My legs turned to jelly and I couldn't control my voice.

"When I walked off stage everybody there knew something was wrong and it was terribly wrong, and [Opry announcer and WSM-AM-FM operations manager] Kyle Cantrell put his arm around my shoulder and said, 'That's all right, kiddo. That stuff happens. It's the Opry.' Jeannie Seely did the same, and Porter Wagoner shot me a look that conveyed the same message. And that, Wright says, is the beauty of the Opry. 'Where else can you go out and fail completely on your face and they ask you back because they know you love it so much?'"

Assistance in preparing this story was provided by Ray Widdell.

OPRY LEGENDS
(Continued from page 48)

seems to know there's a place for everybody and everybody's needed. The music industry seems to think everybody wants bubblegum. The whole music industry could take a lesson from the theater industry."

Which is not to say Seely doesn't still love singing and not to say she's not unhappy in her career, I enjoy singing the classics songs rather than some new thing, even if it might be a hit," she says. "We're classics at the Opry."

Seely says she hasn't written a book about her Opry years yet, but will she will when she's through with it. "I'm so glad I got to share 33 years at the Opry, and I truly hope the next generation—both in management and artists—will appreciate the tradition and carry it on," she says. "Going through the back door of the Opry should be required education for young entertainers. If that doesn't teach you humility, nothing will."

STANLEY AT THE CAPITOL

Bluegrass legend Ralph Stanley first performed on the Opry in 1970 but wasn't named a member until Jan. 15 of this year. "I guess after Bill Monroe passed away they probably decided to put me in as another old-timer," says Stanley. "I'm proud to be a member after all these years. I'm really tickled about it." Stanley still tours hard, playing two to four dates a week, mostly bluegrass festivals in the summer and schools, theaters and auditoriums in the winter. He also keeps a consistent recording schedule, having recently played with Melba Montgomery, Dolly Parton, Marty Raybon, Linda Ronstadt and Gillian Welch for an upcoming release on Rebel Records, his 33rd for the label.

On April 24, Stanley went to Washington to accept a Living Legend medal from the Library of Congress. Stanley and his Clinch Mountain Boys performed that same day at the Library's National Birthday Party and Concert on the East Lawn of the U.S. Capitol.
No other sound has come close to defining the spirit of story-telling than the music rooted in Nashville. And for nearly a century, the Grand Ole Opry has been its home.

MusicCountry salutes the Grand Ole Opry and is proud to be part of the family that will take this grand music across the globe for the next 75 years.
CONGRATULATIONS
GRAND OLE OPRY
75 YEARS
OF GREAT PERFORMANCES!

The Ryman Auditorium

"UNION GOSPEL TABERNACLE"
"CARNEGIE HALL OF THE SOUTH"
"MOTHER CHURCH OF COUNTRY MUSIC"

Of all the names we’ve had through the years, there’s one that makes us most proud.

"HOME OF THE GRAND OLE OPRY"
1943 - 1974
Congratulations on 75 music-filled years.

For information on events and productions at the Ryman Auditorium, visit us online at www.ryman.com
116 5th Avenue North • Nashville, Tennessee 37219

www.americanradiohistory.com
ON WORLD MUSIC: Whenever a classical artist reaches out to incorporate sounds beyond the Western classical tradition, the result has often been thought of as exotic. But the sounds of say, Asia or Africa are by now probably just as familiar a point on most Americans’ inner sanctum compasses as those of age-old Vienna. In our multicultural times, it is more likely that Hindu and Bruckner sound strange and exotic. Still, it took devoted efforts by the likes of the Kronos Quartet (and its broad-minded partner None-the-less) to help instill a greater classical enthusiasm for the wider world.

In 1992 Kronos managed the unique feat of topping Billboard’s classical and world music charts with a single album: “Pieces Of Africa,” a collaboration with such composer-performers as Farid al-Saadi and Hamza El-Din, who stretch the boundaries of their own classical traditions. Also to the quartet’s credit are the hugely influential “Five Tango Sensations” with Astor Piazzolla and the oriental showpiece “Ghost Gypsy” with Tan Dun. Since those milestones, Kronos—led by the indefatigable violinist David Harrington—has looked east and west, north and south, in its quest for novel sounds. One of its most inspired concepts is the current hit “Kronos Caravan,” which traces the centuries-old course of Gypsiness-influenced rhythm and tune.

“Kronos Caravan” features new works rooted in ancient to contemporary places. One young Russian composer, Aleksandra Vrebalov, was writing a scene-setting “Pannonia Boundless” and Persian virtuoso Kayhan Kalhor’s “Gallop Of A Thousand Horses.” There are also re-settings of old pieces that gained currency in modern guise, the Hungarian dirge “Goomy Sunday,” immortalized in a Tin Pan Alley incarnation by Billie Holiday, and the Lebanese tune “Misirlou,” hot-wired by surf-guitar god Dick Dale. The arranger for the Kronos harp and more was Argentine composer Osvaldo Golijov, who previously collaborated with Kronos on the klezmer-accented “Dreams And Prayers Of Isaac The Blind.”

Other highlights of “Kronos Caravan”—the quartet’s first foray in that genre—are the richly scored and more Argentine cellist Dario Beiser’s transcriptions of Zaid Hussain’s “Gallop Of A Thousand Horses” and Zakir Hussain’s “Journey to the Unknown,” a shiiming Pro Piano disc of Leopold Godowsky’s “Davu Suite,” which the golden-age virtuoso based on gamelan music.

The most notable new disc in the Kronos tradition, though, is cellist Maya Beiser’s Koch International Classics album “Kinship.” Born to a Yemeni mother and Argentinian father, Beiser was raised on the French and Arabic music, like Simon’s, and in the 1970s, the Kronos Quartet, after the Persian ensemble “Quintet Of Ghalivon” and the disc of Gabusaulina and Ustovskaya—saw Beiser looking back east.

“Kinship” is two beautiful works by Israeli composer Avihai Sivan and, as with Simon Shahn—two that are high on the quartet’s list, the solo “Desert Mist” and “SAMAI NAHRU,” an ensemble piece with Beiser, Shahn, and percussionist Glen Veluz.

As a composer, Velez also contributed the album’s title track. There are also pieces by Brazilian percussionist/vocalist Nana Vasconcelos and Cambodian composer Chanh Nong, whose long lament is the disc’s emotional fulcrum. Beiser’s “Bengal On A Can” model of Evon Ziporyn’s piece “Sublime” for solo sitar that has been played, and she does on several other tracks. Ziporyn, a gamelan scholar, also composed the astounding “Kebayr Muy,” in which Beiser simulates a gamelan orchestra via multitrack- ing and extended playing techniques.

Unlike the violin, the cello has been mostly bound to the Western classical tradition, so Beiser strives to “expand the territories” for her instrument. She has been able to explore the progressive rock that captured her imagination as a youth through Bang On A Can’s definitive take on Brian Eno’s ambient “Music For Airports,” among other ventures. Nos. “Oblivion” and “Kinship” have enabled her to investigate the music she loved but wasn’t able to play in school.

There is a beautiful Western classical repertoire for the cello, but how many tunes can you play the same thing? Beiser says. Really, Arabic music has a deeper affinity to me, spiritually and geographically, than Bach or Brahms. And Arabic music, like Simon’s, is classical music. It’s just a different kind of classical.

Striving to create a new repertoire for the cello, Beiser will premiere pieces written for her by Steve Reich and Bang On A Can composer David Lang next season; she is also playing a new John Zorn work and will soon participate in large-scale debut projects with Donald Granville and Golijov. “Kinship”-themed concerts with Shahn, Veluz, and Beiser are also part of her schedule.

With record royalties flowing from standard-reper- toire sales of the Western musics are being driven in for the most looking beyond the usual,” Beiser says. “But that search has to be sincere. The music has to come from a deep, personal need, not a desire for a crossover gimmick. I think it’s obvious when it isn’t for real, and people won’t buy it for long.”
Top Contemporary Christian

**Mary Mary**

**No. 1**

**Fall**

**Artist**

**Mary Mary**

**INFORMATION & NUMBER/DISTRIBUTING LABEL**

**HIGHER GROUND**

by Deborah Evans Price

**Wow** Gold: I confess I'm one of those people who didn't even realize there was a contemporary Christian music industry until I moved to Nashville in the early '80s. In recent years, I've discovered there is a great deal of music I missed in the preceding years. Well, on June 20, a new project will highlight one of those great early recordings, "Wow Gold," the latest offering in the multi-platinum "Wow" series, will feature some of contemporary Christian music's early hits from the '70s and continuing through the '80s.


"Wow Gold" is just the latest installment of the popular "Wow" series, a collaboration between Christian music's three largest companies—Word Entertainment, EMI Christian Music Group, and Provident Christian Music Group. The series bowed with "Wow 1990," and now encompasses yearly collections through 2000, as well as this "Wow Gold" collection. There have also been two "Wow Worship" collections. The series thus far includes eight. Recording Industry Assn. of America-certified platinum albums and three gold-certified projects.

According to Provident Music Distribution senior VP

**In the Spirit**

by Lisa Collins

**J ust For You:** Marc Cooper started playing the piano before his feet could touch the pedals, and the curser of this musician extraordinary, choir director, and song writer hasn't touched ground since.

These days, Cooper is best known as the choir he started in February 1995, which more than 100 of Miami's top gospel singers answered the call to organize a choir that would embody the city's own rich and multi-faceted brand of gospel. Like Cooper, the Miami Mass Choir took off on Billboard's Top Gospel Albums chart with its 1997 debut, "It's Praying Time," subsequently earning the Savvy Records artist and his 70-member choir unit a Stellar Award for choir of the year. On June 6, the cutting-edge choir, which has its sophomore offering, "Just 4 You."

"It's a real nice mix," says the 28-year-old Miami native. "There's a contemporary arrangement of 'Yes, Jesus Loves Me.' Then 'Kum Ba Ya' showcases the cultural Miami sound, not just island Caribbean vibe. And 'Lift Him Up' has a James Brown/Parliament funky groove. Then we have the down-home, traditional—what I call the "Savvy Sound"—with 'God's Been Good,' which is led by Virginia Beestick, one of the singing veterans of the city (lead singer of their 1997 hit single "It's Praying Time")." 

"I believe we were able to stretch out a little," Cooper adds. "There's a bit more intricacy in the arrangements, and because this is a ministry, we've put our all into it."

Indeed, the choir is a family affair for Cooper: His wife, Joy, sings with the choir; and she also penned "What God Has For Me Is For Me" (another choir favorite).

This new album has Cooper praying even more "to reach the No. 1 spot on the charts and to take home another Stellar; possibly a Grammy. Most of all," he says, "we just want to be a blessing."

**ALL IN THE FAMILY:** John P. Kee has had a hand in a great many of gospel's present successes and success stories. But the June 20 release from New Divine Descriptions, a daughter of his label, Moriah Music Group, is one of the most important projects to date. With the CD on his choir chapter for the man once dubbed "the crown prince of gospel"—one whose success he has a stake in both personally and professionally—Led by his brother, Alphonzo Kee, New Divine is a choir composed of Kee's own siblings, aged 16 to 30. And the choir's 14-track debut, "Be Ready" (from Tommy Boy Gospel, is a characteristic of Kee's trademark gospel blend of hip-hop/R&B with "traditional church sounds." It is already generating a great deal of buzz among fans and all too ready to put Kee's bloodlines to the gospel test.

In other gospel news, Yolanda Adams is set to host a series of music specials on the Odyssey Network, the first of which is slated to air on July 15. The first two specials—taped recently at the Disney/MGM Studios in Orlando, Fla.—will feature interviews with and performances by such special musical guests as Deborah Cox, Shirley Caesar, and Dorith Peoples. Additional guests will include performances by Adams... Finally, Twinkle Clark, Monique Walker, Marvin Sapp, Men Of Standard, and Nancy Jackson were among those invited to join July 15's也支持 Robert Love's "I'm Ready" release, "Total Experience." Lowe, pastor of the Queens, N.Y.-based Mount MoriahAME Church (and formerly of the Queen Community Choir), will release the CD on his church's newly launched record label, Moriah Music Group.

**www.billboard.com**

**www.americanradiohistory.com**

![Website](https://www.billboard.com/billboard-chart-data)
Turre Spans 3 Genres On Telarc Debut

_Trombonist Uses Blues, Modal Jazz & Latin Jazz Quartets On 'Spur'_

THE POWER OF THREE: Why utilize a single quartet when you are recording an album that encompasses three distinct musical genres? That was the question trombonist Steve Turre asked when making preparations for his Telarc debut, "In The Spurs Of The Moon" (June 27). Dividing his project into three segments, each dedicated to a different facet of his musical personality, Turre assembled different quartets: one to play the blues, one for modal jazz, and one for Latin jazz.

“I’ve always played a wide palette of music, which covers a lot of territory,” explains Turre. “In a quartet, the piano traditionally leads the rhythm section, so I decided to get the best performance in each genre. I would build a rhythm section, based around the piano, that specializes in that kind of music.” Turre notes that the only side of his musical personality not represented is the avant-garde, a form he hopes to explore on a future project.

A longtime member of the “Saturday Night Live” band, Turre has a resume that includes stints with Dizzy Gillespie, McCoy Tyner, and Leonid Ware. Although he is an accomplished trombonist, Turre may best be known for adding the conch shell to the jazz lexicon.

“I kind of became known for play the shells, because I guess I brought that instrument to jazz as an instrument for soloing,” he says. “For this album, I do play the shells, but I wanted to put my trombone front-and-center. I am first and foremost a trombonist, and this album makes that statement.”

While Turre’s bone is the album’s centerpiece, “Moments” greatest pleasure is the inclusion of Ray Charles as the pianist on the three tracks composing its “Blues In Jazz” section. Charles, who employed Turre in the early 1970s, plays earthy, blues-drenched lines that are easily his most honest and emotive recorded works in many a moon.

“Ray can swing, man; he’s got that authenticity,” Turre exclaims, noting that it was Charles who brought him to New York for the first time in 1972 to play the Newport Jazz Festival. Bassist Peter Washington and the trombonist’s brother, drummer Peter Turre, round out the quartet.

The album’s second section, “Modern And Modal,” features pianist Stephen Scott, who composed the album’s title track; bassist Buster Williams; and drummer Jack DeJohnette. Included is “Something For John,” which Turre composed over the changes to John Coltrane’s “Lazy Bird,” and a Duke Ellington medley.

“I saw Ellington perform when I was young, and it changed my life,” says Turre. “Coleman Hawkins was the guest soloist, Ellis Augustus was the guest vocalist, and Clark Terry was in the trumpet section. It was at the Oakland (Calif.) Auditorium in 1967. I was just starting to play music and didn’t really know what they were doing, but I remember my mind. Afro-Cuban Sounds,” the album’s final segment, features a rhythm section built around Cuban pianist Chucho Valdes. In December of 1958, I took my sextet to Havana on Chueco’s invitation, and I’ve been ease with working with ever since,” says Turre. “I perform his tune ‘Claudia’ regularly and thought it would make it special to record it on my album along with the composer.”

“Turre wrote an additional string section for the tune, performed by the Aku Dixon’s Quartette Indigo.”

“Music is like a conversation,” says Turre, who refers to his shell solo on the album’s title track as his Hall of Fame. Artistic director Wynton Marsalis is quoted as saying: “That’s what the space is going to be dedicated to the feeling of swing, which is a feeling of extreme coordination.”

_And: Pianist and educator Dr. Billy Taylor will be honored with the first Brooklyn (N.Y.) Conservancy of Music’s first annual fund-raiser, with proceeds going toward student scholarships at the conservatory’s schools. Call 718-62-3300 for information._
Recording engineers are used to controlling their acoustic environment by isolating instruments in order to separate them from one another in the mix. Even in live applications, engineers try to simulate, as closely as circumstances will allow, the studio experience.

The opposite is the case when it comes to field recording. Those who make careers out of capturing natural soundscapes don’t pretend to control their environment as much as they resign themselves to working around it. And, since virtually all of their recordings go live to a two-track format—DAT being the preferred medium—the notions of isolation and separation of sonic elements are meaningless.

That’s not to say that field recordists do not engage in the art of careful microphone selection for the recording itself, and the subtle editing, mixing, processing, or otherwise manipulating of captured sounds in post-production. In other words, despite the obvious differences between recording a rare species of bird in the Amazonian wilderness and recording a jazz quartet, there are more similarities than meet the ear.

In the past few years, a new generation of recordists has been transforming what had been a documentary-like discipline into a lively art, with a seemingly endless array of soundscapes that range from mountains and streams to villages and cities.

Many of these artists are featured on a compilation titled “The Dream of Gaia.” Released independently on the Santa Fe, N.M.-based EarthEar label, it features such groundbreaking artists as Sabine Breitesser, David Dunn, Lang Elliot, Joel Gordon, Ruth Happel, Jean-Luc Herelle, Bernie Krause, Ted Levin, Francisco Lopez, and David Lumsdaine.

The brainchild of former journalist Jim Cummings, EarthEar is committed to exposing established and up-and-coming talent in the rarified area of environmental recording.

I discovered that there were a handful of people doing something more interesting than the mike-by-the-stream routine,” he says. “I got excited about the quality and the variety of what they were doing.”

Another notable Gaia release is “Before The War” by David Rothenberg and Douglas Quin. It features the two musicians and three others improvising on such instruments as clarinets, keyboards, guitars, bass, and percussion over what they call “earth jazz.”

Quin says his interest in field recording started early.

“When I was younger, I admired John Cage and Jane Goodall,” he says, adding with a laugh, “I suppose you’re vocationally challenged when those are the people you think are cool as a kid.”

Quin considers microphone selection critical to his art, comparing himself with a photographer choosing the right lens for the right subject.

“I use a variety of techniques, from mid-side to XY and ORTF—a technique that uses a 110° angle and cardioid microphones,” says Quin.

He makes generous use of condensers, hydrophones, and contact microphones, mostly from Sennheiser and Schoeps. For preamplification, he uses battery-powered Beyers, which feed his portable DAT recorder. Once he captures sounds, he edits and mixes them in a 24-bit Pro Tools workstation at his studio in Petuluma, Calif.

Similarly, veteran field recordist and composer Lumsdaine employs a wide range of techniques, based on the subject at hand, and insists on post-production in a high-resolution workstation.

Quin and Lumsdaine, like other environmental recording engineers, are excited about the prospect of 24-bit digital recording and surround sound. However, neither of those areas has evolved to the point where it makes sense to take mobile systems on the road, they say.

That’s just as well for Cummings, who contends that field recordings are not quite ready for the multichannel revolution.

“For a mass audience, the market is premature for environmental recordings,” says Cummings. “It still seems like an audiophile thing at this point. It’s not something we’re actively looking at ourselves.”
BY DAN DALEY

As Yogi Berra might have said, “It’s a global world out there.”

With audio facilities such as the Hit Factory, Quad Recording, and Metropolis following the larger business trends of opening satellite locations in new markets, it’s not surprising that designers of those facilities are following suit. For instance, Walters-Storley Design Group, based in High-

land Falls, N.Y., has had associate ofices in Switzerland and Argentina for several years.

The first instance of a major non-U.S.-based design firm coming to the States, though, took place this month with the opening of an office by Lon-

don-based Recording Architecture (RA) in Richmond, Va. While Rich-

mond is hardly a major entertain-

ment center, and the office is rela-

tively small, RA’s move underscores the increasingly global and mobile aspect of the audio industry and could signal a new round of competition in the design field.

Recording Architecture principals Roger D’Arcy and Nick Whitaker ex-

pect to man their new U.S. office per-

sonally for about a week per month while marketing their firm’s design ser-

vices to North American clients.

The company, founded in 1987, has always been global in its reach, with more than 400 studios and more than 20 facilities built at sites from War-

saw and Tel Aviv, Israel, to Bombay, India, and London, where the compa-

ny has managed to crowd some 40 studios into the few square blocks of SoHo that make up the U.K. audio post-production industry. From Rich-

mond, RA hopes to reach the world’s largest producer and consumer mar-

ket of entertainment products and the rest of the Western hemisphere, as well.

D’Arcy says, “We’ve done about a half-dozen facilities in the U.S. over the years,” including the newly re-

designed Rainmaker post facility in Richmond—in the same building as their office—and recording artist Lenny Kravitz’s new private studio in Miami. “Interestingly, we’re never gotten as much as an inquiry for a brochure out of South America, so we’re hoping that this office in the States acts as a kind of gateway for us into that market, as well.”

D’Arcy and Whitaker, who incor-

porated under the rubric “Recording Architecture of Europe” in the U.S., are putting their marketing emphasis on the European nature of their designs; for instance, they emphasize masonry construction as opposed to timber and frame. It’s an approach that extends to the decor component of their work, which integrates form and function in items such as overhead diffusion.

In fact, says D’Arcy, this approach could act as an alternative to what he calls “the ideology of American studio construction,” which he says tends to go with U.S. designers when they go overseas as well. “I always wonder why U.S. designers don’t incorporate more natural light and windows, as ours do very often in the rest of the world,” he observes. “I think what we see apart us is the same thing that defines the difference between this generation of designers and the last,” says Whitaker. “We work for a balance, using as many methodologies as we think we need. We don’t build rooms that are all based on any single, all-encompassing fashionable theory.

However, RA is not out to fight a market share war with U.S. design-

ers. A broadened industry that ranges from music and post-produ-

tion to multimedia and corporate design has a lot of room for com-

petition, according to D’Arcy. Yet, he adds that the number of clients will-

ning to “properly” fund new acoustic installations is still limited.

“What’s that we’re going after,” he says. “We’d be happy with 1% to 2% of the U.S. market, as long as it was at that level. The U.S. is the world’s biggest market and the last big one we’ve entered. We’re not here to fight it out with the Storyks and studio bauern of the industry, who are already established here. But to find the level of work we always look for, we’ve had to troll the world.”

The choice of Richmond makes sense from a purely economic per-

spective, and again shows how more universal business criteria are being applied to the professional audio industry. Just as companies from other fields look for low overhead and central locations, RA chose Richmond for its rents, its availability of office space, and its situation relatively close by several major cities, including New York, Boston, and Washington, D.C. Also, D’Arcy and Whitaker did not want to arrive in the U.S. in the shadow of other U.S. design firms.

Another reason for choosing an office in the U.S. is to facilitate the growth of RA’s nascent product line, currently composed of a series of speaker stands. “It makes it a lot easier to sell things like that when we can allow people to pay in dollars and promise them overnight delivery,” D’Arcy says. “These are very fundamental business considerations that any company would have moving into a new market.”

And that goes to the heart of RA’s decision to move. “It’s the same as in any industry,” D’Arcy says. “To grow a company, you have to find new mar-

kets. It’s normal, everyday thinking in electronics and automotive manu-

facturing. Now, it’s starting to become that way in the business of entertain-

ment technology.”

OTHER MOVES

In related news, Miami-based John Arthur Design Group (JADG) is search-

ing for its own first satellite office in the Chapel Hill, N.C., area, where JADG has already done the design for recently opened the Kitchen Mastering, which is about to expand further. Company owner/designer John Arthur’s logic is similar to that of Recording Architecture.

“It’s becoming important to have locations in specific areas you want to work in, because [clients] want to feel like you’re accessible and that you’re making an investment in their area,” he explains. “A client will actually go with a designer who may not necessarily be as talented or experienced if they feel he’s going to be more accessible to them.”

From the perspective of global geography, Chapel Hill is nearly a suburb of Richmond. However, RA’s principals feel that JADG’s move only reinforces their own decision. “It’s not a problem if other designers come to the area,” says D’Arcy. “What that does is gets more people thinking more seriously about using real designers in general.”

---

PRODUCTION CREDITS

**BILBOARD’S NO. 1 SINGLES (JUNE 10, 2000)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ADULT CONT.</th>
<th>MODERN ROCK</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>ARTIST</td>
<td>PRODUCER</td>
<td>Label</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>I Wish</td>
<td>Carl Thomas</td>
<td>M. City, C. Thomas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Oceanway</td>
<td>Julian King</td>
<td>Oceanway (Nashville)</td>
<td>Julian King</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Oceanway</td>
<td>Julian King</td>
<td>Oceanway (Nashville)</td>
<td>Julian King</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Ardent</td>
<td>Paul Ebersold</td>
<td>(Republic/Universal)</td>
<td>Matt Martine</td>
<td></td>
</tr>
</tbody>
</table>
Showcased. Warner/Chappell Music recently hosted a writer showcase in Los Angeles featuring the songs of Jude Cole, Jamie Houston, and Wayne Kirkpatrick. Shown in front, left, are Cole; Judly Staker, Warner Chappell VP of creative services; and Houston. In the back row, from left, are Brad Rosenberger, Warner Chappell VP of film and TV; Rick Shoemaker, Warner Chappell president; and Kirkpatrick.

‘Saturday Night’ Session. Nonesuch Records plans to release on June 20 an original-cast recording of Stephen Sondheim’s early musical “Saturday Night,” which played a 10-week run at the Second Stage Theater in New York recently. Shown at the recording session at the Hit Factory, from left, are Robert Hurwitz, president of Nonesuch; Sondheim, musical director Rob Fisher; orchestrator Jonathan Tunick; and producer Tommy Krasner.

Making It Happen. Shown, from left, are Swedish writers/producers Jörgen Elofsson, Johan Åberg, and Anders Hansson, who are responsible for the first single, “It Happens Everyday (Down on Dreamstreet),” by teen pop act Dreamstreet (Lava/Atlantic), which is to be released June 26. The song, written by Elofsson and produced by Elofsson, Åberg, and Hansson, will appear on an upcoming album and in a planned Broadway musical of the same title, which will tell the story of a teen band. Through BMG Music Publishing Scandinavia’s operations, Elofsson, Åberg, and Hansson have worked with such teen acts as Britney Spears, Christina Aguilera, Jessica Simpson, Westlife, and Pretty Young Things.

We Got Gotti. Irv Gotti, a hip-hop/R&B producer, has signed an exclusive deal with Famous Music Publishing (Billboard/Bulletin, May 31). Shown at Famous Music’s New York offices, from left, are Ira Jaffe. Famous Music president; Gotti; Irwin Robinson, chairman/CEO; Brian Pestelle, senior creative director, urban; and Tanya Brown, creative director, urban.

Going West. Sony/ATV Music Publishing has inked a global co-publishing agreement with producer/writer Al West to administer his past, present, and future copyrights. West has written songs for R. Kelly, Mary J. Blige, Nas, Jennifer Lopez, Kelly Price, and Sisqó, as well as an upcoming release by Columbia Records. Shown, from left, are Scott Francis, VP of business affairs at Sony/ATV Music; Jody Graham Dunlit, executive VP; Erica Grayson, senior director of A&R at Sony/ATV Music; Richard Rowe, president; and, seated, West.

Office Party. Celebrating the recent official opening of performance right group SESAC’s West Coast office in Santa Monica, Calif., from left, are SESAC president/COO Bill Velez, senior VP of writer/publisher relations Pat Rogers, and SESAC composer Christopher Beck.

Jack Raymond Unearths Treasures With Latest ‘Gramophone’ Volumes

BROADWAY REVISITED, 1: Producer Jack Raymond proved there was a vital original Broadway cast life on record—before Decca Records’ acknowledged pioneer release in 1948 of “Oklahoma!” with his extensive four-volume (three discs each) series on Koch-distributed Pearl Records, “Music From the New York Stage From 1850-1920.” Raymond’s most recent project, “Broadway Through the Gramophone,” has just reached its third and fourth volumes (two discs each), one covering 1914-20 and the other spanning 1920-29. Each volume offers performances of songs from 82 shows!

Though the recordings don’t feature original-cast soloists as the “New York Stage” volumes do, they are delightful medley appraisals by two well-known recording ensembles of that era, the Victor Light Opera Company and the Columbia Light Opera Company. No identities are given to the conductors or vocal soloists.

These volumes—there were two previous sets of even earlier productions—do the job, however, of being vastly entertaining with surprisingly listenable sound throughout. They also cover a period when the modern musical was being brought by such young stalwarts as Irving Berlin and Jerome Kern to its greatest flowering in the ’20s, when they and their younger talents as George and Ira Gershwin, Oscar Hammerstein, Rodgers and Hart and Cole Porter were adding innumerable treasures to the Broadway canon.

For worthy scores of the season, the ensembles’ consistent approach was to do four or five songs in medley fashion at a brisk pace, including the ballads.

The 1914-20 years on volume three are particularly useful from a scholarly point of view. The 1920-25 period produced many scores that are still known today. The earlier period includes a wonderfully healthy amount of early shows by Kern and Berlin, among others, along with some of their great standards and, more important, many long-forgotten tunes that may have transcended their times but surely serve to mark the writers’ emerging talents. These charming volumes are, in a way, equivalent to the New York City Center “Encores!” series since they recall an era whose show songs were music to the ears of theatergoers.

BROADWAY REVISITED, 2: The reissues of important musicals by the Columbia/Legacy and RCA Victor brands continue, as per the recently debuted packages from a revitalized Decca Broadway (Billboard, May 30).

For Columbia/Legacy, a new batch of albums brings the number of reissues since June 1998 to 24, including “extras” in the form of cut songs and tracks, writer demos, and interviews. It has just released Richard Adler and Jerry Ross’ 1954 “The Pajama Game”; Robert Wright and George Forrest’s 1953 adaptation of the music of Borodin for 1954’s “Kismet”; a studio recording of “Show Boat” starring Barbara Cook, and Burton Lane and E.Y. Harburg’s 1947 “Finian’s Rainbow.”

RCA Victor is putting out its first CDs on Harold Arlen and Johnny Mercer’s 1959 “Saratoga” and David Heneker’s 1965 “Half a Sixpence,” an import from London.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. “Pat Metheny Songbook.”
2. Creed, “Human Clay.”
5. Dixie Chicks, “Fly.”
Gassner To Assume Key Role At Edel

Former BMG Entertainment CEO Rudi Gassner will take a top strategic role with edel music AG, as the German-based indie continues its expansion plans under principal owner/CEO Michael Haenel.

Gassner will join edel's supervisory board starting in September, subject to official election at the company's annual general meeting in June. He is also expected to be elected chairman of the supervisory board at that time. The post is U.S.-based.

Gassner's first non-executive board position since he left BMG earlier this year (Bull., Jan. 17). He will also represent edel music AG to outside investors.

"Edel is poised for exceptional growth," he said in a prepared statement, noting that his discussions have revealed a serious intent by the company to play a key role in the music industry in the future.

**Handelman To Bow National Network Of Market-Tailored Kiosks**

As merchant distributor Handelman Co. will initiate its digital strategy with a network of kiosks tailored to a store's merchandise. IBM will provide the digital download technology and software, while Handelman will be responsible for the kiosks and other background material will be provided by Music Inc.

Handelman will begin encoding the Modary Enterprise catalog, which is owned by Handelman's North Coast Enterprise. The company is negotiating with other labels for content. Assistant VP of investor relations Greg More says the company expects to test the kiosks in about three months. The content sold on the kiosks will be able to make a compilation or only include the full album. Freshness of new kiosks will be shipped by Handelman within 48 hours or the store of the consumer's home. Handelman has yet to sign up any of its retail clients, which include Walmart, Amway, and Bestway.

The kiosk strategy is part of an overall strategy, dubbed the Global Entertainment Utility, that will eventually provide digital distribution services to online and brick-and-mortar retailers.

---

**Zomba Adds Euro Affiliates**

The Zomba Group is establishing wholly owned affiliates in Spain, Norway, and Denmark. Stuart Watson, managing director of Zomba International Record Group, tells Billboard that the move marks the completion of Zomba's sales, marketing, and management infrastructure in Europe. Virgin Music—which has been a part of Zomba's licensees in Italy, Spain, and Scandinavia since October 1996—will provide sales and distribution for the new affiliate.

Roberto Biglia, former MD of Polydor Records in Italy, takes the same post at Milan-based Zomba Records Italy s.r.l. Heading Madrid-based Zomba Records España SA will be MD Amores Ocharra, who was marketing director for Columbia at Sony Music Spain. Zomba Records Norway will be run by GM Kenneth Ruz Davila, who was manager of TV marketing at EMI Records in Norway.

Zomba Records Denmark will be headed by GM Irena Hami, who was product manager at Scandinavian Records. Davila and Hami will report to Magnus Bohman, MD of Zomba Records Scandinavia AB. Bohman will report to Bert Meijer, MD of Zomba Record Holdings BV and VP of Europe. Meijer, Biglia, and Hami report to Watson, those in Spain and Italy will open July 1.

---

**Mergers, IPOs, new alliances, licensing deals, special legislation...**

"The music industry is changing every day. Staying on top of the latest developments should be your first project of the day.

Billboard Bulletin daily fax delivers the most up-to-the-minute industry news every business morning. Can you afford to miss out? SPECIAL OFFER-Get a two week FREE trial offer! Email: kducheine@billboard.com
Blades' music is reflective of his earliest musical influences. "My generation began to participate in music through rock 'n' roll," he says. "It was young, different, and exciting. Frankie Lymon & the Teenagers, Orquesta Aragon, and Frank Sinatra were early influences, as diverse as they are. I don't remember what album I first bought, but probably a Joe Cuba or a Brazilian album. My first concert was when my father took me to see Ismael Rivera and Corito Y Su Combo when I was about 12 years old, in Panama.

And though he's acted in movies and been involved politically, music remains his ultimate challenge.

"There are always more possibilities than one can fathom," he says. "People will find purpose according to their own sphere of interest. There's not just one direction to go toward. Some think music is only for entertainment. I believe it is also a way to communicate ideas; to confront our failings, collective and/or individual; to document our actions and hopes; and to present possible solutions for change."

Blades is working on his next album, and one of the guest musicians...

(Continued on page 70)

Rubén Blades' Salsa Provokes Thought; Santana/Gray/Evenlast for Tour

This issue's column was prepared by Ramiro Barr.

Bla DESKIN THE MIND; Most salsa/Caribbean music is known for its ability to move the feet, but the music of Rubén Blades is more often geared for the mind, as on his most recent Grammy-honored album, "Famia," for best Latin pop performance.

"The instrumentation is different. There's no emphasis on strid- ing horn sections or fiery percussion solos," says Blades. "The lyrics seek to provoke thought, and this means to confront issues. Generally, salsa music serves as a way to escape reality through dancing."

The Panamanian singer-songwriter says "tiempos" is a mix of sounds and influences. "Tiempos" is an effort to integrate different sounds from Latin America to serve as a background for stories related to our everyday life," he says. "The songs were written by me and another Panamanian singer-songwriter named Romulo Castro.

"There are three instrumental songs by Costa Rican composers—Walter Flores, Fidel Gamboa, and Carlos Vargas," he continues. "The range of themes goes from the coldness of hired killers ['Sicarios'] to the hope for a better future ['Encrucijada']..."

The 17-track CD is contemplative, thoughtful, and enchanting. Blades is in his familiar stance—decriving social decay in "Hipocrisia," then questioning personal faith in "Creencias" and achings for a lost love in "Día A Día."

All 17 tracks were written by Blades in the style he long ago called "music journalism." And he supplements the traditional salsa instruments of percussion and horns with violins, violas, and cellos to produce new textures. He's been called a salsa singer, but a more apt description of his music, especially on this set, is political and philosophical/soulfulness balanced.

But he hates labels. "Basically, the songs on 'Tiempos' are descriptive of everyday reality, some of which are difficult to confront by society, as in 'Sicarios,'" he says. "I refuse to be labeled, because it looks you into a specific category and prevents growth."

"My music is about the city, about people, about what we do, what we don't do, and what I hope we can do together to build a more just society and a better world," he continues. "I guess my CD will be placed under salsa because of my past association with Willie Colon and because there's really no definition for my type of fusion of rhythms and lyrics. The radio stations' format will determine whether or not my music is played."
GARTH LIVE SET TIES SPRINGSTEEN
(Continued from page 85)

The Offspring, "Smash," Epitaph, 6 million.
Krause Springsteen, "Born To Run," Columbia, 6 million.
Three Gill, "I Still Believe In You," MCA Nashville, 5 million.
The Rolling Stones, "Tattoo You," Rolling Stones Records, 4 million.
Ozzy Osbourne, "No More Tears," Epic, 4 million.
Gloria Estefan, "Greatest Hits," Epic, 4 million.
Alice In Chains, "Dirt," Columbia, 4 million.
Na$h, "Unleash The Dragon," Dream/Def Soul, 4 million.
The Rolling Stones, "Rolling Stone," Rolling Stones Records, 3 million.
Rolling Stones Records, "Goats Head Soup," Rolling Stones Records, 3 million.
Rolling Stones Records, "Exile On Main Street," Rolling Stones Records, 3 million.
George Strait, "One Step At A Time," MCA Nashville, 2 million.

PLATINUM ALBUMS
Soundtrack, "Romeo Must Die," Backgrounld.
Macy Gray, "I Try," Atlantic, its 15th.
Soundtrack, "Jerry Maguire: Music From The Motion Picture," Epic.
Boston, "Greatest Hits," Epic, its fifth.
Bloodhound Gang, "I'm Not From Here," Republic/Geffen, its first.
Oasis, "(What's The Story) Morning Glory?," Sony Classic, its first.
Joe, "My Name Is Joe," Joe, its second.
Fugees, "The Score," Epic, its first.
Pink, "Don't Leave Me This Way," LaFace/Atlantic, its second.
Michael W. Smith, "This Is Your Time," Reunion, its eighth.
"Altogether" / "Dub" / "Return Of Saturn" / "Trauma," Atlantic, its second.
The Rolling Stones, "Risk," "Rolling Stones Records"., its third.
Raffi, "Rose & Shine," Rounder, its eighth.
Raffi, "It's Christmas Album," Rounder, its ninth.

GOLD SINGLES
Vicki Sue Robinson, "Turn The Beat Around," RCA, its first.
Toni Braxton, "I Was Man Enough," LaFace/Atlantic, its third.

GOLD ALBUMS
Vivian Campbell, "Worship Of Orange," Integrity.
Gerald Levert, "7," Elektra, its fourth.
Panter, "Reinventing The Steel," Elektra, its sixth.
R. Traylor, "Return To Nostalgia," Elektra, its seventh.
Trisha Yearwood, "Real Live Woman," MCA Nashville, its ninth.
Oleander, "February Sen," Universal, its first.
Garth, "Burnin' Down The House," Epic, its fifth.
Eagles, "Greatest Hits," MCA Nashville, its sixth.
Ozzy Osbourne, "The Best Of," Epic, its second.
Rolling Stones Records, "Goats Head Soup," Rolling Stones Records, its fifth.
"Exile On Main Street," Rolling Stones Records, its third.
"Let It Bleed," Rolling Stones Records, its fourth.
"Sticky Fingers," Rolling Stones Records, its fourth.
"Beggars Banquet," Rolling Stones Records, its third.
"Undercover," Rolling Stones Records, its second.
"Made In The Shade," Rolling Stones Records, its third.
"Goats Head Soup," Rolling Stones Records, its second.
"Goats Head Soup," Rolling Stones Records, its fourth.
"Exile On Main Street," Rolling Stones Records, its third.
"Sticky Fingers," Rolling Stones Records, its second.
"Let It Bleed," Rolling Stones Records, its first.

LATIN CERTIFICATIONS

PLATINUM ALBUMS
Gilberto Santa Rosa, "Expresion," Sony Tropical, its first.
Son By Four, "Son By Four," Sony Tropical, its first.

GOLD ALBUMS
Gilberto Santa Rosa, "Expresion," Sony Tropical, its first.
Son By Four, "Son By Four," Sony Tropical, its first.

DISCUSSION panels with leading industry professionals, including Latin Alternative Music, Radio and Television, the Internet & New Media Press, A&R/Marketing, Touring, Concert Promotion, Music Publishing, Retail, and more!

LAMC will feature:
- Live music and concerts from leading acts
- Industry leaders gather to network and expand the market
- Deal making forum with key executive contacts in the U.S. and Latin America
- Central Park SummerStage
LATINO ROCK: Santana is back with a new album, "Supernatural," which has sold over 14 million copies worldwide. The album includes a rock and roll, pop, rock, and roll, and folk-rock mix, and has sold over 14 million copies worldwide.

TIDBITS: Tex-Mex/Pop singer Ricardo Castillon has opted out of his contract with BMG U.S. Latino. "One of my heroes has always been Luiz Miguel, and it has always been my dream to pursue a pop-ballad type of music," said Castillon. "It didn't work out with BMG, but I still hope we can find a way to work together in the future." Castillon is best known for his R&B-flavored stylings on the hit singles "Si Lo Quieres," "Antonela," and "La Cuchara." During the mid-'90s, while he and La Diferencia were among the market's top groups.

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, agencies, songwriters and much more!

TO ORDER YOUR COPY CALL TOLL-FREE 800-344-7119.

(Continued from page 68)

Bills his says he would like to invite five-time Grammy winner Placido Domingo, Bienes' management agency, Martinez, Morgal & Associates, will have a grand opening for its new offices June 26 in New York at an industry-only reception.

Latinos' "Supernatural" album has generated two No. 1 singles, "Grabbed nine Grammys, and sold more than 14 million copies worldwide.

The Watcha 2000 tour, a rock en espanol caravan, will kick off Aug. 11 at Universal Amphitheater in Universal City, Calif. Among the bands on the tour are Ozomatli, Aterciopelados, Cafe Tacuba, Molotov, Euphoria Verdes, A.N.I.M.A.L., and Maldiif Virscado. van Warped tour producer Kevin Lyman has teamed up with rock manager Jorge Mondragon and Creative Artists Agency's Darryl Eaton.

Producers of the Latin Alternative Music Conference (LAMC) in New York have added a Battle of the Bands contest. Actually, it is more like a battle of the demo tapes.

Interested bands should send a copy of their material (CDs preferred), along with a brief biography and contact information, to LAMC Battle of the Bands Contest, 501 Willow Ave., North Hollywood, Calif. 91601. Deadline is June 30.

According to spokesman Josh Nopke, the LAMC and conference sponsors ElSitio.com will fly the winning group to New York in August to perform at La Banda Elasticca Music Awards Show, which will be part of the LAMC activities Aug. 13-15.

TO ORDER YOUR COPY CALL TOLL-FREE 800-344-7119.
The Web Goes South

The Latin Music Market Hits The Net And Hopes To Grow

BY JAMES ZOLTAK

Web sites catering to Hispanics and those offering Latino culture to non-Spanish speakers are in full bloom and, for most, music and recording artists play a major role in the strategy to lure eyeballs, advertising dollars and e-commerce.

Growth prospects are heady as the U.S. Hispanic population and vast markets in Mexico and South and Central America remain largely untapped as far as potential online users are concerned. As computer technology extends its reach into the Spanish-speaking world, opportunities will continue to grow and the space already occupied by long-standing players like Latino.com, Lamusica.com and StarMedia Networks, as well as a host of newcomers, vie for cyber success.

In the U.S. alone, where an existing Hispanic population of 31 million grows at a rate of 2% per year (higher than the peak baby-boom growth rate), Hispanics are targeted to become the largest minority by 2010, according to the 1996 U.S. Census.

The Wirthlin Report estimates 1999 Internet usage in Brazil (where Portuguese is the dominant language) at 2.7 million. That figure was 500,000 for Mexico and 30,000 for Colombia. By all accounts, Internet use south of the U.S. border is growing at a rate faster than that among the English-speaking U.S. population, Emarketer puts Web usage among Hispanics in the U.S. and Latin America at 14 million, with nearly half of those in the U.S. alone. StarMedia estimates the worldwide online Hispanic community at 20 million, a mere 5% of the potential market.

Small wonder that companies are trying to seize the opportunity to cater to this burgeoning market.

STARS AND SITES

Among the Internet portal companies, one of the largest and best-established is New York-based StarMedia, launched in 1996, which has a pan-regional approach targeting Spanish and Portuguese speakers worldwide. The company operates a network of sites in virtually all Latin American countries, including several in Brazil.

“We are aggressively moving into audio programming as part of our broadband play,” says Francisco Loureiro, chief operating officer at StarMedia.

The portal is offering a service called PC DJ that allows users to mix their own CDs and MP3 files. StarMedia has also partnered with Billboard, offering Web sites such as Billboard en Español and Billboard Brazil, and in April did a Webcam of Billboard's Latin Music Awards ceremony in Miami.

“We are experimenting with the technology to come up with services that allow users to have different experiences on the Net,” says Loureiro. “For example, we are combining chats with audio and Webcasts and bringing new artists and...”

Continued on page LM-3

Going Cyber In Spain

A Look At Some Noteworthy Spanish-Music Web Sites

BY HOWELL LLEWELLYN

MADRID—As Spain joins the cyber age, numerous Spanish music companies and organizations are building a presence on the Internet. These Web sites are serving the Spanish and Latin music communities worldwide. Here’s a brief sample of some notable Spanish music Web sites.

SDAE (Society Of Digital Authors And Publishers), which was created by SGAE, the Spanish authors’ and publishers’ society. Web address: www.portalatino.com

This is the flagship of Latin American music portals, with more than 2.5 million visitors since its launch in January, a majority of them from the U.S. Essentially, the Web site is for authors and composers in particular, and the Ibero-American (including Spain/Portugal) cultural community in general.

The site offers all the professional tools necessary in their work and sells repertoire from labels with which it reaches an accord. At present, only independent labels are represented.

“We provide anything that might interest a professional, from musical scores to instruments, 30-second sound bites to downloadable material that is protected by invisible and invisible water marks that protect the copyright. ...”

Continued on page LM-6

INSIDE LM6:

Los Hermanos Rosario.........................LM-3

Year-To-Date Charts.........................LM-4

Son By Four.............................LM-6
El sitio profesional del internet más visitado, ascap.com, le provee a Enrique Iglesias la mayor fuente de información musical.

MAS DINERO, MENOS PROBLEMAS.

ASCAPower™
LA TECNOLOGÍA DE MAÑANA AL ALCANCE DE HOY

EL ACCESO INNOVADOR ENTRE ASCAP Y LA TECNOLOGÍA, HA REDUCIDO COSTOS OPERACIONALES Y TRAE COMO RESULTADO MAS GANANCIAS A NUESTROS MIEMBROS.

COMO ORGANIZACIÓN DIRIGIDA POR NUESTROS PROPIOS MIEMBROS, NUESTRA PRIORIDAD ES LA DE OFRECER APOYO OPTIMO Y LOS MEJORES BENEFICIOS FINANCIEROS A NUESTROS MIEMBROS Y SU MÚSICA.

LA TECNOLOGÍA DE ASCAP MAS QUE UNA PROMESA DE MAÑANA, ES UNA REALIDAD DE HOY D.A.

Para Más Información, llamar a
Alexandra Lioutikoff
Vice Presidente De Asuntos Latinos
844 Alton Road
Miami, FL 33139
(305) 673-3446

New York 212.621.6240 * Chicago 773.472.1157 * Los Angeles 323.883.1000 * Puerto Rico 787.281.0782
Atlanta 404.635.1758 * Nashville 615.742.5000 * London 011 44 207 439 0999

www.ascap.com
groups online. At the Billboard Awards, we did a series of chats with popular artists such as La Ley, Soraya and Mana.

StarMedia has an e-commerce alliance with CDNow and recently inked a deal with Musimundo, which Loureiro describes as the Tower Records of Argentina. The network also has alliances with merchants in various Latin American countries, he says.

StarMedia was recently faced with a major challenge to its position in the U.S. as Spain-based Terra Networks announced it would buy U.S. portal Lycos. Other portals operating in the U.S. are Phoenix-based QuePasa.com, which recently signed Gloria Estefan as its spokesperson, and Miami-based Yuple.com.

A plethora of other sites seek to carve out more specific niches among U.S. Hispanic Internet users and those in Latin America.

San Francisco-based Latino.com, for example, was founded by Lavonne Luquis in 1996 as LatinoLink, an online newsmagazine. "There was nothing out there for Latinos in the U.S. But, last year, we did a big first round of financing and launched Latino.com," explains VP of business development Paulo Lengrubger. The company has a pact with Amazon.com but is in the process of developing its own e-commerce platform. It has also signed Thalia as its spokesperson, the popular singer/actress from Mexico who is engaged to Tommy Mottola. Latino.com has also signed an agreement with Internet music directory Dgolpe.com.

We don't want to compete with Yahoo and the other mainstream Web sites. We want to be the site of choice for Latinos in this country," Lengrubger says.

Another of the established players in Latino music sites is New York-based Lamusica.com, which also went live in 1996.

"This was a fan site, started as Little Judy's Wipeout Page," explains founder Little Judy. "It was a calendar and directory of events in the [New York] area. Interest grew, and we started doing a lot of artist merchandise beyond just tropical rock. We try to have a comprehensive approach to music that is very current focused."

Two years ago, Little Judy formed a company, Jujumedia, with Juan Estaban that aimed to make Lamusica.com commercially viable. Last year, 80% of the operation was sold to the Spanish Broadcasting System, which operates radio stations in the U.S. and Puerto Rico.

"It has become a major component of their Internet strategy," she explains. "Our content is tied into the radio stations' content, and Lamusica.com is now the hub of all the radio stations' sites, but we have never lost the connection to our viewers. Our focus is on entertainment and the fans and what they want."

The site sells music through various vendor alliances and also offers legal MP3 downloads from established and up-and-coming artists.

"We never post anything illegally," says Little Judy. "We were the first Latin music site to get an ASCAP license."

New York-based Latinodirect.com, a largely e-commerce site that offers exclusively licensed CDs and videos, went live in 1998.

"The site doesn't specifically target Spanish speakers, it's geared more toward anyone who likes [Hispanic] culture and music," says founder Fabian Villegas. "I have people of Anglo descent buying albums, and it's really geared toward that."

Villegas says the explosion of popularity of artists like Enrique Iglesias, Ricky Martin and Marc Anthony has made it easier to move product, not just contemporary artists but older ones as well.

"It's opened more doors as far as distribution goes. Three years ago, when I started knocking on doors, they said there is no market out there. Now they see there is and have made a deal with independent labels," adds Villegas.

DOWNLOADABLE MUSIC

Latino.com, based in San Diego, launched in April. The

MIAMI—In the two-plus years since their last disc, Los Hermanos Rosario, members of Karen Record's venerated merengue crew, have marveled at the success of younger artists who have embraced their infectious "bomb'a"-style merengue and converted this tropical subgenre into one of Latin music's top money-makers.

Unthinkable at the time was the possibility that a little-known merenguero such as Sony Discs' Elvis Crespo could sell more than a million units and make the playlists on U.S. "Anglo" stations, as he did with his 1998 debut album, "Suvamente."

Prior to going solo, Crespo was a vocalist for Sony labelmates Grupomania, the top-selling U.S.-based tropical act that has inspired frequent remarks about the similarity in sound and style to Los Hermanos Rosario (The Rosario Brothers).

When Grupomania began selling hundreds of thousands of units dating back to their 1994 release, "Esploó El Bombazo," dozens of copyright acts followed suit.

Today, the tropical market is saturated with merengue-bomba groups, many of which are indistinguishable from one another but continue to make music at the cash register. Executives at Miami-based Sony Discos, the dominant tropical label, say that merengue-bomba accounts for roughly 20% of record sales in this market.

"Without a doubt, Los Hermanos Rosario are the most imitated group," says the label's manager Rene Solis. "Nobody can deny their paternity of the merengue-bomba sound."

Oscar Serrano, lead singer for Grupo Mania, takes it a step further, "The rhythm is only called 'bomba' because that's the slogan of Los Hermanos Rosario. The rhythm we play is merengue, Hermanos Rosario-style. We're big fans of theirs."

After more than 20 years, the Rosarios continue to be one of the hottest club tickets on the merengue circuit, with crowds regularly exceeding capacity.

HOT HIPS ON THE CHART

"When the Rosarios come to town, the club owners have to barricade the doors to keep people out," says Miami-based promoter Jose Lopez. Lopez adds that, of his company's 50 or so Latin acts, the Rosarios are the easiest to book. "The club owners prefer them over other acts because they pay no promotional expenses."

The success of Crespo and others has raised expectations for Los Hermanos Rosario's latest disc, "Bomb'a 2000," which went to retail just last November and charted on Hot Latin Tracks with its lead-off single, "Siento" (I Feel) for 20-plus weeks on the tropical/alsa chart. The follow-up single, "Cinta De Fuego" (Hot Hips), is gaining airplay in key Latin markets.

"Nobody can deny their paternity of the merengue-bomba sound."
Year-To-Date Charts

Most of the recaps in this Spotlight represent a year-to-date look at the races in some of Billboard’s Latin category. The 2000 chart year started with the Dec. 4, 1999 issue of Billboard and these recaps end with the May 20 issue. The exceptions are the 40-position airplay charts for Latin Pop, Tropical/Salsa and Regional Mexican, which reflect activity from the April 8-May 20 issues. Expanded to 40 positions in the first Latin Six Pack spotlight of 2000, the three radio format recaps will be an ongoing component in each future edition of this Spotlight series.

Both the year-to-date and the April-May airplay charts are compiled using gross impressions (total listeners) as calculated by Broadcast Data Systems (BDS). Each title receives credit for the number of impressions for each week it appears on the chart.

The sales charts are compiled using point-of-sale data as compiled by SoundScan. While the sales charts appear bi-weekly in Billboard, they are compiled weekly by SoundScan and are available each week through the Billboard Information Network (BIN). As with the airplay charts, titles accumulate points for each week they appear on the chart, including weeks the chart does not appear in Billboard.

The recaps are compiled by Latin charts manager Ricardo Companioni and recaps manager Anthony Colombo with assistance from Michael Cusson and Keith Caulfield.

The Billboard Latin 50 Titles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DESDE UN PRINCIPIO --- FROM THE BEGINNING</td>
<td>Marc Anthony</td>
<td>RMM/Sony discs</td>
</tr>
<tr>
<td>2</td>
<td>BUENA VISTA SOCIAL CLUB PRESENTS</td>
<td>Ibrahim Ferrer</td>
<td>World Circuit/Nonesuch/AG</td>
</tr>
<tr>
<td>3</td>
<td>EL AMOR DE MI TIERRA</td>
<td>Carlos Ponce</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>THE BEST HITS</td>
<td>Enrique Iglesias</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>DONDE ESTAN LOS LADRONES?</td>
<td>Shakira</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>6</td>
<td>AMARTE ES UN PLACER</td>
<td>Luis Miguel</td>
<td>WE Latin</td>
</tr>
<tr>
<td>7</td>
<td>AMOR, FAMILIA Y RESPETO...</td>
<td>A.B. Quintanilla Y Los Kumbia Kings</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>8</td>
<td>INVENCIBLE</td>
<td>Elvis Crespo</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>9</td>
<td>MTV UNPLUGGED</td>
<td>Mano</td>
<td>WEA Latina</td>
</tr>
</tbody>
</table>

Hot Latin Tracks Charts

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FRUTA FRESCA</td>
<td>Carlos Vives</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>2</td>
<td>QUE ALGUIEN ME DIGA</td>
<td>Gilberto Santa Rosa</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>3</td>
<td>EL LISTON DE TU PELO</td>
<td>Los Angeles Azules</td>
<td>Disa/EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>BUSCA OTRO AMOR</td>
<td>Pola Ury y Su Maquina Norteña</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>TE QUIERO MUCHO</td>
<td>Los Rieleros Del Norte</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>ATADO A TU AMOR</td>
<td>Chayanne</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>7</td>
<td>LA CONFESSION</td>
<td>Alejandro Fernandez</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>8</td>
<td>EU ALGO MIA</td>
<td>Olga Tañon</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>9</td>
<td>QUE HAYA UN HACER SIN TI</td>
<td>Pablo Montero</td>
<td>RCA/Latin</td>
</tr>
<tr>
<td>10</td>
<td>QUE SE TE ACORDAN</td>
<td>Ricardo Montaner</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>11</td>
<td>TE HICE MAL</td>
<td>Los Tejados Del Norte</td>
<td>Fonovisa</td>
</tr>
</tbody>
</table>

Latin Regional Mexican Airplay Titles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MORIR DE AMOR</td>
<td>Conjunto Primavera</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>2</td>
<td>EL LISTON DE TU PELO</td>
<td>Los Angeles Azules</td>
<td>Disa/EMI Latin</td>
</tr>
<tr>
<td>3</td>
<td>BUSCA OTRO AMOR</td>
<td>Pola Ury y Su Maquina Norteña</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>TE QUIERO MUCHO</td>
<td>Los Rieleros Del Norte</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>TE OFREZCO UN CORAZON</td>
<td>Banda El Recodo</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>MI GLORIA</td>
<td>Los Rieleros Del Norte</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>RIMANOS</td>
<td>Grupo La Roca</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>8</td>
<td>LA CONFESSION</td>
<td>Alejandro Fernandez</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>9</td>
<td>EU ALGO MIA</td>
<td>Olga Tañon</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>10</td>
<td>QUE HAYA UN HACER SIN TI</td>
<td>Pablo Montero</td>
<td>RCA/Latin</td>
</tr>
</tbody>
</table>

Latin Pop Airplay Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A PURO DOLOR</td>
<td>Son By Four</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>2</td>
<td>VOLVER A AMAR</td>
<td>Christian Castro</td>
<td>Ariola/MBG Latin</td>
</tr>
<tr>
<td>3</td>
<td>AMOR</td>
<td>Sergio Y Los Cuates</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>SOLO ME IMPORTA</td>
<td>Shakira</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>5</td>
<td>MI ALMA</td>
<td>Gilberto Santa Rosa</td>
<td>Sony Discs</td>
</tr>
</tbody>
</table>

Latin Pop Airplay Titles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A PURO DOLOR</td>
<td>Son By Four</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>2</td>
<td>VOLVER A AMAR</td>
<td>Christian Castro</td>
<td>Ariola/MBG Latin</td>
</tr>
<tr>
<td>3</td>
<td>AMOR</td>
<td>Sergio Y Los Cuates</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>SOLO ME IMPORTA</td>
<td>Shakira</td>
<td>Sony Discs</td>
</tr>
<tr>
<td>5</td>
<td>MI ALMA</td>
<td>Gilberto Santa Rosa</td>
<td>Sony Discs</td>
</tr>
</tbody>
</table>
gisselle

voy a enamorarte

New Album in stores: June, 2000
Featuring the hit single
"Jurame"

www.clicmusica.com
www.gisselle.com

Produced by Kike Santander for Moon Red Music, Inc.
Courtesy of Estefan Enterprises, Inc.
Son By Four

Turning Hard Work Into Gain With “A Puro Dolor”

MIAMI—Sony Disco’s smooth-singing salsa quartet Son By Four—whose eponymous label debut is performing feverishly on charts—is more than the sum of its parts. Several years back, brothers Georgie and Javi Montes returned from Orlando to their native Pue-pto Rico, itching to get into the Rojas. But after eight years in Orlando—now an industrywide incubator for youthful pop acts—the Montes brothers were pitching a more pop-oriented brand of salsa, a salsa crafted around harmonies along the lines of Boyz II Men or the Bee Gees.

“We just started knocking on the cornerstone of Son By Four with his soulful voice and inspirational delivery. After two solo albums that didn’t quite elevated him to prominence, Lopez withdrew to his recording studio in the mountain hamlet of Las Piedras, where he was working on third party projects.

“My angel, a voice
Allfano, searching for the right equation, recorded a studio with George Lopez, died for a try out the combination. It has a kind of magic,” Georgie recalls. “The first time we worked together, we added his voice to our harmonies, everybody in the studio was like, ‘They belong together.’

Allfano also coined the name Son By Four, which suggests the marketing appeal of a sports utility vehicle with a chassis of Cuba–roots salsa. Derived from the rhythm known as “son.” The group’s 1998 effort, recorded on Allfano’s RJO Records, earned enough airplay in Puerto Rico to post two singles on Hot Latin Tracks (“No Hay Reason” and “Nada”). Then Sony Discos came courting.

“When we signed with Sony we knew we were going to have some success,” Georgie says. “But this much, this fast? Never.”

The group’s lead track, “A Puro Dolor” (Purenest), went to radio in February and raced to the pinnacle of Hot Latin Tracks. Like other recent chart-toppers, “A Puro Dolor” was released in salsa and ballad versions. Not only did it capture the poll position on the traditional salsa chart; it also same on the pop chart, as well. Its 23.4 million audience impressions, as measured by BDS, set a record.

Reaction to “A Puro Dolor” has been so intense in the Latin market that the band was recently featured on an English-language version on Columbia Records/C2. “Purenest” (Continued from page 156)
The who, what, how, when, and where of Hispanic culture.
Right here. Every month. In Spanish.

ON NEWSSTANDS NOW! OR CALL 1 800 950-8100 TO SUBSCRIBE.
Players in the Latin music Internet space range from well-established recording-industry veterans to tech mavericks to those who've been involved with the genre in one way or another for years. One thing they all have in common, however, is a belief in the opportunity inherent in a rapidly growing market that finds itself at the intersection of proliferating high technology and a culture that has captured the imagination of Latinos and non-Latinos across the globe. Following is a brief look at some of the people adding Latin spice to the Internet mix.

Francisco Loureiro, chief operating officer, StarMedia Interactive Group: Oversees day-to-day operations at a company that boasted 2.1 billion page views in the first quarter of the year. Prior to joining StarMedia, he was president of AOL Brazil, where he was charged with leading the online giant's initial foray into South America's most populous nation. His past experience also includes stints as CEO of Brazilian mobile-services provider Global Telecom and president and general manager of the Southern Cone for Global One, a telecommunications services joint venture of Sprint, Deutsche Telecom and France Telecom. Prior to that, he was Brazil's general manager of Sprint International. He studied at Pontificia Universidade Catolica and the Instituto de Administracao de Gerencia in Rio de Janeiro and George Washington University in Washington, D.C.

Adriana Kampfner, president of StarMedia, Mexico, and senior VP of global sales and strategy, StarMedia Network: Part of the founding team of StarMedia, she was responsible for global sales. She initiated and consolidated business in Mexico and made the company, perhaps, the most important in the country. She has served as StarMedia's director of North American sales and today, in addition to heading up the company's Mexico offices, Kampfner is responsible for sales and business development throughout the entire Latin American region. Prior to joining StarMedia, she was senior financial analyst at Chase Securities Inc. The Mexico native studied at the University of Michigan.

Larry Rosen, co-founder, Aplauso.com: The co-founder and past chairman, CEO of N2K Inc. and past president, CEO of GRP, Rosen built N2K into one of the Internet's earliest music e-commerce and content sites. He has also launched Larry-Rosen.com, an Internet consulting boutique that advises companies in the area of e-business. He led N2K to its Initial Public Offering in 1997 and, in 1999, was architect of the plan to merge N2K with CDNow. Forbes magazine dubbed him an "Internet icon" in 1998. A year earlier, he earned Ernst & Young's Entrepreneur of the Year award for his leadership in the new media and entertainment fields. With Dave Grusin, Rosen co-founded the contemporary jazz record label GRP, which was named Billboard's top label in the category five years running. In 1996, GRP was sold to MCA for $40 million.

Julio Iglesias, co-founder, Aplauso.com: An avid soccer player who studied law in hopes of becoming a career diplomat, the popular Spanish singer actually worked as a goalkeeper on club team Real Madrid before a near-fatal car accident left him partially paralyzed for two years. His time recuperating led him to music and now he has sold over 250 million records, which Billboard recognizes as the most by any artist. He is expected to release a new record, "Noche de Cuatro Lunas," this summer.

Mario Kreutzberger, co-founder, Aplauso.com: The Chilean-born television industry veteran who conceived the hugely popular variety show "Sabado Gigante" also goes by the moniker Don Francisco.

Sergio Rozenblat, co-founder, Aplauso.com: Most recently, Rozenblat was executive director of the Latin Academy Of Recording Arts And Sciences. His recommendation that the Grammys book Rocky Martin for its 41st awards telecast is credited with helping fuel the current Latin music craze. Rozenblat has also served as VP/GM of WEA Latina. Rozenblat has also practiced entertainment law in Miami, counseling clients Gloria and Emilio Estefan.

Ney Fimentel, CEO and creative director, Latinflava.com: Prior to founding the company, he led his own design company, Designey Inc. A long-time designer for Telemundo, he created cover designs, posters, logos and ads for the group. He's also worked with clients such as Avirex, A&E, Warner Bros., Sony Records, Disney, HBO and FUBU. He studies business and animation, online radio and an insider's view of emerging trends in Latin music and entertainment.

Aplauso.com, with headquarters in New York and offices in Brazil, has created the largest Spanish and Portuguese guide to online music. The site went live in August. "We are a directory," says Esteban Apaerez, Dgolpe's director of artist and label relations. "Our model is to aggregate all of the music content out there. We believe in legality. Whenever we promote Goephr, we can do the largest site that aggregates music in a region famous for piracy."

The site has alliances with independent artists and was the first to offer secure downloads in Brazil. "We have established deals with many of the most highly trafficked sites in Latin America and we have over 160,000 legal music downloads licensed," says Apaerez.
Warner Music Latin America
The Best in music moves into the new frontier

Upcoming concert tour in the U.S.
www.laleyonline.com

Upcoming concert tour in the U.S.
www.animal.com.ar

Upcoming concert tour in the U.S.
www.warnermusic.com.br

IN THE FIELD
Continued from page LM-8
at Montclair State University in New Jersey.

Tony Martinez, president, Latinflava.com: Previously, he generated revenue and raised the profile of New York–based urban lifestyle/hip-hop title Salsa Magazine, where he served as advertising and marketing director. He established Stress as a sponsor of New York’s Puerto Rican Day Parade and helped create Black August, a charity that raises money for music equipment and art supplies for youth in Cuba. He studied at Syracuse University.

Israel Canal, COO, editor-in-chief, host of Latinflava.com: A six-year veteran of PaineWebber, he heads up business operations and editorial content. As one of the first hires of the online channel, he interviews celebrities and writes content for the site. He studies at Rutgers University.

Fabian Villegas, founder, Latinidirect.com: A 15-year direct-marketing veteran, Villegas executive produced such compilation records as “Remembering the 80s” and “The Love Collection.” He has also created direct-marketing campaigns for records for Santana, Neil Diamond, John Denver and Julio Iglesias. He is currently founder/president of DigitalWorks Production.

Lavonne Luquis, president, CEO and founder, Latino.com: A leading force in building an electronic community for Latinos in the U.S. and beyond, Luquis spent seven years with the San Juan Star, beginning her career as a reporter before being promoted to assistant managing editor of features. Prior to launching Latinoed.com, in early 1995, she served for one year as city editor of The Olympian in Olympia, Wash. Luquis has won numerous honors, including recently being named among the “100 Most Influential Hispanics” by Hispanic Business, 1998 National Hispanic Businesswoman Of The Year by the U.S. Hispanic Chamber Of Commerce and 1998 Hispanic Achievement Award winner. She has served as a board member of the Northern California Chapter of the Society Of Professional Journalists and the National Association Of Hispanic Journalists.

Paulo Lemgruber, VP of business development, Latino.com: Lemgruber joined Latino.com in 1999. His focus has been to develop corporate and strategic partnerships and new business development focused on content, promotion and investment for the U.S. Latino and Latin American markets at large. Previously, he was the VP of business development of Sony Pictures Entertainment in Latin America, where he expanded business by identifying, evaluating and negotiating corporate joint ventures and business transactions and new business opportunities and investments (including broadcast, cable TV and Internet-related properties) for Sony in Latin America. He was also responsible for development and implementation of operational plans for Sony Pictures’ film and TV production efforts in the region. Prior to his Latin American assignment, he was a director of corporate development at Sony Pictures’ studies in Los Angeles. He studied finance and business at Harvard.

Ivan Parron, founder and CEO, Ritmoteca.com: Parron strives to forge strategic partnerships and agreements with major independent Latin labels for the distribution of Latin music via the site. In seven years of Internet work, he has launched several online initiatives targeting Spanish and Portuguese speakers. He founded Internet Marketing Consultants in South Florida and, as president and CEO, led the development and launch of the MTV Latin America Web site. He studied at Florida International University. —J.Z.
Touring in Spain has a new name

Touring in Spain has a new name with Planet Events S.A.

Touring
- Concerts
- Promotions
- Ticketing
- Media

Entertainment Marketing

Santana
- Artist invitado
- Plaza de Toros de Las Ventas
- Jueves 18 Junio 2000 22:00

Mana
- en concierto
- Plaza de Toros Las Ventas
- Jueves 29 Junio 2000 22:00

Carlos Vives
- en concierto
- Plaza de Toros de Las Ventas
- Jueves 29 Junio 2000 22:00

ENRIQUE
- en concierto
- Plaza de Toros de Las Ventas
- Jueves 29 Junio 2000 22:00

Summer Tour
22 shows in Spain
June - July

Dates t.b.c.

SUMMER TOUR
August - September

is a granvia musical company

Phone: +34 91 781 79 83
Fax: +34 91 781 79 80
E-mail: planet.events@granvia musical.com

www.americanradiohistory.com
CHARTS
Continued from page LM-1

30 SI LA VES—Víctor Manuelle—Sony Discos
31 I TRY—Macy Gray—Epic
32 CACHITO—Mano—WEA Latina
33 SOLAMENTE—Fiel A La Velo—EMI Latin
34 COME BABY COME—Gizelle D’ole
35 MARIA MARIA—Santana
36 COMO TU ME QUIERE’ A MI?
37 SEXO, PUDOR Y LAGRIMAS—Aleks Syntek—EMI Latin
38 ME SOBRA EL AGUA—Vivantina—RMM
39 LLAMARADA—Pepe Aguilar—Musart/Taboo
40 LA ÚLTIMA NOCHE—Diego Torres—RCA/BMG Latin

Latin Tropical/ Salsa Airplay

Pos. TITLE—Artist—Imprint/Label
1 A PUNO DOLOR—Son By Four—Sony Discos
2 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos
3 ENAMORADA DE TI—Frankie Negron—WEA/WEA Latina
4 VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
5 SOLO ME IMPORTA TÚ—Enrique Iglesias—Interscope/Universal Latina
6 SI LA VES—Víctor Manuelle—Sony Discos
7 QUIEREME—Alejandro Fernandez—Sony Discos
8 NO CREO—Shakira—Sony Discos
9 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
10 FRUTA FRESCA—Carlos Vives—EMI Latin
11 COME BABY COME—Gizelle D’ole
12 TE ESPERARE—Grup Mateo’s—Universal Latina
13 DA LA VUELTA—Marc Anthony—Columbia/Sony Discos
14 BYE BYE BYE—N Sync—Jive
15 TU AMOR ETERNO—Carlos Vives—EMI Latin
16 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
17 ESTAS ENAMORADA—Patrick Shannon—Hardball/Universal Latina
18 NO ME DEJES DE QUERER—Gloria Estefan—Epic/Sony Discos
19 CARITA DE SOL—Tony Vega—BMG
20 QUIEREME—Edwin—Edwin Rivera
21 SOY UN SABORDIN—Marco Hernandez—Ariola/BMG Latin
22 IT FEELS SO GOOD—Sonique—Farmclub.com/Republic/Universal
23 LA LADRONA—Ilegales—Ariola/BMG Latin
24 LA RAZON DE MI SER—Carlos Ponce—EMI Latin
25 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
26 DESDE QUE NO ESTAS—Ray Ruiz—Bohemia/Universal Latina
27 DONDE ESTÁ EL AMOR—Charlie Zaa
28 TE HICE MAL—Los Temerarios
29 SENTIMIE VIVO—Emmanuel—Universal Latina
30 SIENCO—Los Hermanos Rosario
31 DIMELO—Marc Anthony—Columbia/Sony Discos
32 I TRY—Macy Gray—Epic
33 PERO DILE—Víctor Manuelle—Sony Discos
34 COMO TU ME QUIERE’ A MI?
35 AQUÍ, PERO ALLA—Pepa Suazo Y Su Banda Gorda—MIAYE
36 EL APARTAMENTO—Willie Rosario—J&R/Sony Discos
37 MARIA MARIA—Santana
38 POETA Y GUERRERO—Domino Quinteros—RMM
39 MENSU EL NADA—Los Toros
40 AYUDAME DIOS MIO—Tamara—Universal Latina
UNIVERSAL MUSIC
FELICITA A SUS ARTISTAS EXCLUSIVOS
POR EL LANZAMIENTO DE SUS DISCOS
LIMITE
"POR ENCIMA DE TODO"
EMMANUEL
"SENTIRME VIVO"
PAULINA
Y Próximamente...
-MIJARES
-PEDRO FERNANDEZ
-KABAH
www.universal.com.mx
SON BY FOUR
Continued from page LM-6

Pain” was serviced to Anglo radio in early May. “When they told us we were going to be signed by Columbia for the single, we flipped,” Angel says. “That’s humongous, that’s where Ricky [Martín], Marc Anthony and all those people are.”

Angel cautions that the band doesn’t intend to sacrifice its integrity. “We’re not going to make a mistake,” he says. “Whatever we do, we have to do it with a tropical flavor. Otherwise, we’ll be just another cheesy band.”

Asked to account for the success of “A Puro Dolor,” Angel, who sings lead on the track, says: “As artists, we’re in love with our songs. But ‘A Puro Dolor’ is something everybody can relate to. We’re all adults; we’ve all been through that rejection. The way this song reaches out to people is outstanding.”

Alfonso wrote the lyrics and music to the tune. But anchored by Angel’s R&B-heavy vocals, the song takes on a sensual dimension few tropical acts can emulate.

Angel’s mother belonged to a troop of Puerto Rican folkloric performers named “Flamboyan” after the colorful flower-bearing tree found in the rugged countryside. As a child, he learned to sing and dance to bomba y plena, a musical style originating with the island’s black slaves and preserved by their descendants. A typical troop performs to the same beat of single-headed drums that serves as a backdrop for call-and-response vocals—music and dance stripped to the essence and intertwined.

FROM AFRICA TO SALSA

After moving to Chicago at age 8, Angel’s musical education took him back to Africa but this time by a different vehicle, a Pentecostal church. “I used to go to school and when I came back there was a church choir practicing,” he says. “I used to sneak in and watch, and when somebody saw me I’d run out.”

Angel says he discovered parallels between Puerto Rico’s bomba y plena and Chicago’s blues, as well as the old Negro spirituals. These music forms, he says, “were another way for the slaves to cry. The slaves couldn’t have ‘ouch’ when they beat them, so they sang it. That’s why it touches the soul the way it does.”

Another item on Angel’s musical resume worth mentioning is his work with “rap en español” icon Vico Angel—whose earlier albums were laced with hip-hop, reggae and rap—who sang back-up for Vico on the album “Hispanic Soul.” Like Vico, who founded the band in the wake of a near-fatal heroin overdose, Angel professes deep Christian beliefs.

And also like the fabled rapper, Angel is looking for ways to make Christian music socially acceptable to trouble-bound teens. As Sony was cooking up Son by Four’s label debut last year, Angel was producing a local Christian act, VDA (“Voces Del Alma”/Voices Of The Soul) that produced a sleeper hit in Puerto Rico with the single “Te Cantare” (I Will Sing To You). Distributed by Sony, VDA boasts sales of 50,000.

Georgie, Javi and Pedro were not afraid of a challenge. They formed a publishing and production company and put out a merengue disc by a local artist named Lucy. Clearly, versatility is a trait that fits Son by Four and its multi-talented members. “We’ve learnt from being a salsa band to a pop band,” says Angel. “I think the best thing about Son by Four is we can do salsa, we can do pop and we can do it all in English. That’s what Sony’s so excited about, they can take us anywhere.” —R.R.

LOS HERMANOS ROSARIO
Continued from page LM-3

ing is one of the band’s hallmarks. “The markets are more open than ever, and our goal is to sell more than a million copies.”

However, this year, Los Hermanos Rosario have been sold out in the tropical music realm only by their standout labelmate Juan Luis Guerra and his group, 40, according to the label. But unlike the polished Guerra—who studied at Boston’s renowned Berklee College of Music—the earthy sound of Los Rosario is a product, Rafa says, of the “entrails” of the Dominican Republic.

The group hails from the rural town of Higuey, about 70 miles east of the capital city, Santo Domingo. “Dad and mom were musicians and singers at Afro-Caribbean religious ceremonies known as fiestas de palo. Rafa says, and they always let us play instruments or sing along at the palo wakes. When somebody dies in the countryside, where I come from, we make music and celebrate for nine days.”

Seven of Rafa’s 14 siblings played in the band at one time or another, including one sister, Francis, who left the band years ago and joined the Evangelical Church. Fans from the band’s early years recall her sensual dances in which she appeared to move only her bellybutton in a motion her brothers later dedicated a song to, “Rompecintura” (Hip-buster).

Another brother, Toño, who is affectionately known as el Cooc, or “the Bogeyman,” because of his unorthodox look, left to launch a solo career and is now a tropical standout at WEA Latina. His impromptu 1999 hit “Alegria” (Happiness)—based on a bootleg recording by a Dominican DJ—became second national anthem.

FRGOGGIE STYLE BEATS

Still, the Rosario driving force in the early years and chief architect of the merengue-bomba sound was brother Pepe, who was stabbed on tour in 1981 by a female acquaintance and bled to death on the long road to the nearest hospital. Sans its leader and main vocalist, the band was released by its original label, Robaney, the next year.

With no label support, the group’s father, a shoemaker, sold the family home in order to raise money for a comeback.

Ten years and dozens of hits later, his children rewarded him with a far hugger house in their hometown of Higuey. Ironically, it was after Pepe’s passing that the band enjoyed its first merengue bomba success with hits such as “Adolecente” (Adolescent), “Luna Coqueta” (Flirtatious Moon) and “Ingrata” (Ingrate).

The group’s manager Solís recalls that the bomba sound was an attempt by Pepe for the band to put its own stamp on a traditional two-count merengue beat called a calabullo, or “horse style.” Pepe would urge brother Tony, who played a double-headed drum called the tambora, “to Give it some guaychupa” and turbo-charge the cabalito rhythms.

Tony obliged by removing one drumstroke, inserting a pause for syncopation and capping it with a dry, popping slap on the palm of the hand. The beat is also known as a lo maco, or “frog style”—because the beat skips along like a frog on lillypads, some say, while others say, “less flatteringly,” because of the brothers’ bulging eyes. “What they did was simulate the rhythm from the polo parties played to a merengue beat,” Solís says.

Raldy Vázquez—a former merengue singer and a top tropical songwriter who has penned hits for Olga Tañón, Crespo and Domingo Quiones, among others—credits Los Hermanos Rosario with starting the “bomba” craze.

“I remember back in Santo Domingo when the people would complain if you tried to play that bomba music at a dance,” Vázquez says. “But they defended the rhythm throughout the years, and look at the extreme they’ve taken things to now. Now you can’t play anything else.”

VISIT US, AND FIND OUT WHAT ALL THE NOISE IS ABOUT...

VISITANOS Y ENTERATE DE QUE SE TRATA TODO ESTE RUIDO...

www.Latinoise.com

EMAIL: INFO@LATINOISE.COM

LATINOISE.COM
RUIDOLATINO.COM

LATIN MUSIC 6 PACK
A Focus on Regional Mexican Music

Issue Date: AUGUST 26
Ad Close: AUGUST 1

Morrowland Records
Presest: LATIN MUSIC 6 PACK

Orquesta La Palabra
"ON FIRE"
Street Date: 06/20/00

In the next edition of

Orquesta La Palabra
“ON FIRE”
Street Date: 06/20/00

Tel 818-989-4570 • Fax 603-507-0465 • e-mail: dctaino@att.net

www.americanradiohistory.com
Music Today! Download the Best in Latin Music Today! Download...


Where Latin Music's @

Ritmoteca.com

www.americanradiohistory.com
AHORA EN TODO LOSlugARES

LATINFLAVA.COM

24/7 STREAMING AUDIO

RADIO LF

...So Good You Can Taste It!

LOG ON

MUSICA  SABOR
FASHIONISTAS  NITELIFE
NEWS  ENTERTAINMENT
INTERVIEWS  FREE E-MAIL
THE FLAVA CULTURE  @latinflava.com
EXPERIENCE

Powered by URBAN BOX OFFICE
http://www.ubo.net
WE'VE ALWAYS KNOWN
YOU'RE THE BEST
NOW
34 MILLION
PEOPLE
AGREE!

WARNER MUSIC LATIN AMERICA
CONGRATULATES MANÁ, WINNER OF
THE BLOCKBUSTER ENTERTAINMENT AWARD
FOR FAVORITE LATINO GROUP.
Japanese Downloads Call A Way

Labels Look To Mobile Phones, New Media To Boost Music Sales

BY STEVE MCCUNE

TOkyo—The personal computer is facing stiff competition in Japan as a new way of distributing music, thanks to challenges from mobile phones, music kiosks, and even in-car navigation systems.

“While in the U.S. digital downloads will first take off through PCs, I think Japan will skip that stage,” says Alex Abramoff, president of Tokyo-based entertainment consultancy AIA. “Almost every kid has a keitai [mobile phone],” he says.

The numbers speak for themselves. Of Japan’s population of 126 million, 27 million people (or 21% of all households) had Internet access as of March, according to the Posts and Telecommunications Ministry. By comparison, users of mobile phones totaled 56.8 million, of whom an estimated 10 million use their phones to connect to the Internet. In other words, just over one-third of Japanese Internet users access the Net via mobile phones.

While posing various challenges to Japan’s music industry—especially retailers—these new media could also help it reconnect with a youth market that in the past couple of years has gone keitai-crazy. According to a recent survey conducted for Sanyo, 90% of Japanese in their 20s own mobile phones. Kiosks are seen as a key means for the country’s failing music sales as young people spend their money on mobile phones instead of CDs.

A growing number of Japanese music companies are already using keitai Internet access services as a promotional tool. Sony’s biggest label, Sony Music Entertainment (Japan) (SMEJ), recently became the first Japanese record company to target keitai owners who use their phones to log on to the Internet. SMEJ offers information about new music and video releases free of charge through telecommunications company NTT’s popular i-mode service.

Members of the official fan club of pop rock group L’Arc-En-Ciel (signed to SMEJ label Kion Records) can use the tiny LCD screen on their mobile phones to read the latest information about the group, look at pictures of the band while in “waiting mode,” and download call melodies (which play instead of a phone’s standard ringing tone) based on L’Arc-En-Ciel tunes. Also, ID producer Towa Tei’s latest single, “Kasei” (Kasei), has been available free since May 25 (via a major retail chain Tsutaya’s Web site) to the first 100,000 i-mode subscribers who take advantage of the offer. A spokesperson for Tei’s label, Akiashike Records (distributed by westeast Japan/Warner Music Japan), claims this is the first time a Japanese record label in the digital age had a free download. The single comes out on CD June 21.

First out of the starting gate in the keitai music-downloading market is Air Media, a joint venture between (Continued on page 78)

Zomba Opens In Korea

Indie Applies Int’l Model To Difficult Market

BY GORDON MASSON

LONDON—Its ravenous appetite for global expansion is taking Zomba Records Group into one of the most difficult markets in the world as it realises the launch of a new company in Korea.

Due to debut July 1 (Billboard Bulletin, June 5), Zomba Records Korea Ltd, will be headed by managing director Chang-Haik Lee, former marketing director of Warner Korea. He will report to Singapore-based Ryan Wright, marketing director of Zomba Asia-Pacific, regarding marketing issues. In all other day-to-day operations, Lee will report to Zomba International Record Group’s managing director Stuart Watson in London.

Based in Seoul, Zomba Records Korea will be the group’s fourth stand-alone affiliate in the Asia-Pacific region. Zomba follows the opening of wholly owned companies in Australia, New Zealand, and Singapore during the past year. The Korean operation will continue to use Zomba’s current licensees, Rock Records, for sales and distribution.

Wright bullishly describes Zomba from-time pop imprint Jive as “the world’s hottest label” and says it “continues to increase its market share and recognition in Korea.” He adds, “The timing for Zomba Records Korea is perfect.”

Wright was instrumental in helping Zomba set up the new affiliate in what Watson describes as “probably the most difficult country in the world to operate in.” He explains, “Very few people speak English in Korea, but Ryan speaks Korean, so that’s one of the main reasons we were able to put together the company. He was able to cherry-pick the

Bloodhounds Sniff Out IFPI Platinum Europe Award

BY PAUL SEXTON

LONDON—Three majors and two prominent indie labels shared the spoils in Mar’s International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certificates on a mixed musical bill incorporating a broadly rock/hip-hop hybrid, alternative pop, and Gallian balladrying.

Universal Music scored three of the month’s awards, given in recognition of album sales of at least 1 million units across Europe. Andre Rieu, the Dutch-born conductor known as the Walt King of Europe, mined platinum with “Fiesta/Das Jahrtausendfest” (Polydor), thanks chiefly to strong sales in France, Germany, and Switzerland. With album sales estimated by the label at 10 million worldwide, Rieu is due to make his U.K. concert debut June 26 at London’s Royal Albert Hall.

Meanwhile, evergreen French vocalist Johnny Hallyday reached 1 million sales of “Sang Poor Sang.” Released locally by Mercury last September, the album spent five straight weeks at the top of the French sales chart and also reached No. 1 in Belgium. The most Pan-European of Universal’s three platinum successes was that of the Bloodhound Gang, whose irreverent mixture of rock and hip-hop reeled in its first award in May for its album “Hooray For Boobies.” The band from Pennsylvania has used its European achievements as a platform for greater success back home, where “Boobies” is now also certified platinum, on Republic/Geffen/Interscope.

Initially the American label was not that interested,” says Jurgen Grebner, VP marketing in London for Interscope Geffen A&M.

The act had built a solid fan base in Germany with its previous album, “One Fierce Beer Coaster,” and, as Grebner recounts, the campaign for “Boobies” began there, spreading throughout Europe in two distinct phases, pre- and post-Christmas.

“It was [at first] an international release only,” he says, “and because they were touring [in Europe] in July and August last year, we put out the single “A rug Called Carpet” in Germany, Switzerland, and Austria. It became a hit and set up the album nicely; then we followed up with ‘The Bad Touch.’ The next step was to expand to Scandinavia, where the single became a huge hit, and we’ve seen gold or platinum [album] sales in most of Scandinavia.”

This year, the label started working the U.K., Italy, Spain, and France, achieving major British singles successes with “The Bad Touch,” which was a top 10 hit for two months. “Hip Hop (They Ain’t Ready Yet),” the second single, made it into the top 20 in Italy and Spain,” says Grebner, “but having a pop hit made it much easier to work them there.” The label will now start working “Mope” as the album’s next single, with remixes by the Pet Shop Boys and others and a European tour running from June 12 into August.

European sales of “Boobies” have already climbed to 1.2 million, according to Grebner, who says, “We want to do at least 2 million in Europe.” Sony Music Europe pitched in with a bundle of European million sellers in May, Australian pop outfit Savage Garden’s “Affirmation” reached the platinum with strong sales in such markets as Germany, Scandinavia, the U.K., and Ireland. Columbia is now releasing the album’s title track as its next single, and the act was named best Australian artist at the recent World Music Awards in Monte Carlo.

Bob Dylan was platinum again in May, thanks to his “Best Of Volume I” compilation, which wins its IFPI recognition just as Sony is rolling out a second volume. Fans are eagerly awaiting Dylan’s new studio album, due later in the year: (There are also strong rumors of an accompanying European tour.) The first retrospective was released in 1997 and superseded an earlier series of three “Greatest Hits” volumes by the artist in 1967, 1971, and 1985, respectively.

One of 2000’s greatest word-of-mouth success stories, Moby’s Mute album “Play” completed its climb from a fairly modest debut last year to 1 million European sales during May. The album spent its 23rd week in Music & Media’s European Top 100 Albums chart in the June 10 issue and, with the benefit of Moby’s assiduous live work, continues to hold down top 10 sales chart placings in the U.K., Italy, France, Norway, and Ireland.

Britney Spears has European markets in a viedlike grip with her sophomore Mjive album, “Oops! I Did It Again,” but she piped a little more icing on her cake in May as its predecessor, “... Baby One More Time,” received its fourth Platinum Europe Award, hitting the 4 million mark, as did Santana’s unstoppable Aristi set “Supernatural.” The revitalized guitarist is playing a series of arena shows in Germany and the U.K. this month.

(Continued on page 79)

www.billboard.com

www.americanradiohistory.com

BILLBOARD JUne 17, 2000

70A
Def Jam Germany Takes ‘Semi-Indie’ Path
Head Of Universal Affiliate Will Report To U.S. Executive

BY WOLFGANG SPAHR

BERLIN—Four weeks before Sony Music was to relocate all of its labels in the new German capital of Berlin—the first of the German affiliates of the multinational major record companies to do so—Universal’s Def Jam stole just a little of its thunder by setting up its own operation in the metropolis May 23. However, the new operation will function semi-independently of Universal in Germany, with its head reporting directly to Island/Def Jam chairman/CEO Jim Caparro in the U.S.

The Berlin company launched with a party on the former U.S. air base at Tempelhoef, attended by Caparro and other key executives from the Def Jam team, including Kevin Liles, president of Def Jam/Def Soul Records, and Lyr Cohen, president of Island/Def Jam Music Group.

The executives were also celebrating a German chart success with Berlin-based hip-hop act Specialized and its single “Tut Was Ihr Nicht Lassen Koennt” (Do It If You Don’t Want To Stop It). The release of the act’s album “GBZholika II” was timed to mark the opening of the Berlin office.

According to Cohen, Def Jam had been planning for quite some time to set up in Berlin. But, he says, “we were the barbarians.” No one wanted to touch us with a barge pole. But now “we’ve found an amazing betarbarian” in Hamburger Universal Music Group Germany president Tim Renner, who is also a Businessman who understands what we have experienced to build up a lifestyle company.

Cohen says he sees Def Jam as more of a lifestyle company than a record company, adding, “We just happen to also sell records.” Def Jam, he adds, is making Germany its highest priority territory outside the U.S. Affiliates elsewhere in Europe may follow the German example. Notes Cohen, “Several Shaw executives who are interested, Poland, Japan, France, and the U.K. also want to open offices.”

Def Jam aims to break up to seven acts a year in Germany, a goal that requires considerable investment, notes Boris Loewe, managing director of Mercury Germany, which will handle the label’s financial affairs.

Loewe says, “This is a ‘belief’ deal, with no room for trial and error. It’s all go for the next two years.”

“The first step will be to establish the label through strong local signings,” Loewe continues. “By achieving that goal, we will also have a better platform to promote the U.S. signings. On top of that, we expect interesting joint activities between both (U.S. and German) cultures. In the end, it’s all about talent.”

Liles says, “As our [hip-hop] culture continues to grow, strategic globalization steps will be our focus every day. So far, due to the needs of the market, we have built a brand that has been sometimes compared to the Microsoft of the hip-hop culture. Now we must build a franchise and commitment will be the same.”

Caparro says, “The opening of Def Jam Germany is representative of Def Jam’s aggressive efforts to expand urban culture around the world. Our expectations for the global expansion of Def Jam’s cutting-edge music and lifestyle are unlimited. This is just the beginning of many steps for Def Jam to reach consumers everywhere.”

A&R consultant Andreas “Baer” Lanzner has been hired as chief executive consultant and reports directly to Caparro. Baer remains the manager of German hip-hop acts Die Fantastischen Vier (Stuttgart), Fury In The Slaughterhouse (EMI), and Prinzen (BMG Berlin), as well as a partner in Columbia-affiliated label Four Music in Stuttgart.

Says Cohen, "The truth is that Baer sought us out. You wouldn't normally get Baer to work at a company. This is why he insisted on a number of conditions, which Tim Renner had to digest and submit to top management.”

Baer notes, “I think that it is very healthy for the people in New York and Hamburg to have someone who’s not interested in internal company politicking. I can tell the Def Jam people things that Universal in Hamburg cannot tell them and vice versa.”

There were three offers at the Berlin office. Easter Dallmann (marketing/product manager), Natasha Nopper (assistant marketing/product manager), and Siegert.

Renner says he finds the new form of semi-independent local “partnership” for Def Jam particularly attractive. “We have no idea what local territory is incredibly appealing,” he notes. “After all, the company has a vision independent of the market, and this is something from which Universal can also benefit.”

Mainland China Bans Taiwan's A-mei For Anthem Performance

This story was prepared by Jerry Chen in Beijing and Gavin Whippa in Taipei, Taiwan.

Taiwanese singer A-mei has reportedly been banned from performing in China and behind her performance of the Republic of China (Taiwan)’s national anthem at Taiwan’s President Chen Shui-bian’s inauguration May 20. The performance led to her being unofficially banned in mainland China, which views Taiwan as a renegade province. A-mei is signed to Taipei-based indie label Forward Music and appears on Peghua Records in China. She was recently quoted in the Taiwanese media as saying she was proud of her participation in the event.

“I’m primarily a singer. This thing shouldn’t be politicized,” she was quoted as saying.

Taiwanese authorities have not officially announced a ban on A-mei, word of the decision was leaked in time-honored fashion through China’s state-owned media. The ban means that lucrative TV ads that the popular 27-year-old singer had recorded for the soft drink Sprite will be pulled from Chinese television after running for the past month. Taiwan’s cabinet has jointly sent a letter of protest to Chinese President Jiang Zemin requesting that the ban be lifted. “It is not a crime to honor national anthems of different countries, and A-mei’s performances were highly praised by Taiwan’s public, but mainland authorities have ordered her CDs and TV commercials banned on grounds that she is a supporter of Taiwan’s independence.”

The letter also states that China’s ban on A-mei and her music contradicts a May 20 statement by Chinese Vice Premier Qian Qichon in which he expressed his desire to “win the hearts” of the Taiwanese people. However, mainland industry sources say Beijing’s decision to impose the ban is not surprising. “There have been complaints before—and it’s foolish to play politics in such a high-stakes industry,” says Kaiser Kuo, English content editor at Beijing-based entertainment/lifestyle portal Chinanow.com and a founding member of popular Chinese rock band Tang Dynasty. “I suppose now she’ll have to face the music.”

Japan Entertainment Co. Amuse Opens In S. Korea

BY STEVE McCLURE

TOKYO—Major movie and music production company Amuse has become the first Japanese production company to establish a subsidiary in South Korea.

Seoul-based Amuse Korea’s business strategy is to help Japanese entertainment companies enter the Korean market, where there has long been a ban on Japanese products. Named as president of Amuse Korea is Kim Yong Bu, formerly planning/A&R director at Korean production company Music Mountain, who will report to Tokyo-based Amuse chairman Yokoichi Osato. Amuse Korea is capitalized at 30 million yen ($284,000) and will have a staff of four, besides Kim.

Among the major Japanese record companies, Amuse is one of the few to have decided to make a concerted push into the South Korean market. The company’s agenda is to find licensing deals for its artists with Korean labels. “We’ve just started, so we haven’t made any deals yet,” says Kim. He says Amuse Korea is currently holding discussions with Japanese label Teichiku to act as its agent in South Korea.

Among Japanese record labels, only Pony Canyon currently has a Korean subsidiary. Pony Canyon Korea was set up following the closure of joint venture Samsung Distribution (Billboard, Jan. 17, 1998).

Once the ban on Japanese product is lifted—possibly as early as this month (Billboard, April 29)—South Korea is expected to become a key source of revenue for the Japanese entertainment industry.

Estimated sales in Korea of pirated Japanese product vary widely. Japan’s Ministry of International Trade and Industry figures the territory of pirated Japanese music software may account for 10% of total music sales in South Korea. Legitimate music sales totaled $29 million at retail in 1999, according to the International Federation of the Phonographic Industry.

Japan Economic Co. Amuse Opens In S. Korea

Announcement

The SOCAN Board of Directors is pleased to announce the appointment of Andre LeBel as Chief Executive Officer for SOCAN, the Society of Composers, Authors and Music Publishers of Canada, effective May 15, 2000.

Mr. LeBel comes to SOCAN following a successful career in the telecommunications services industry, where he most recently provided strategic management consulting advice to both national and international carriers. From 1996 to 1999 he led an international carrier doing business in some 18 countries. Mr. LeBel was President and CEO of Teliglobe Canada from 1992 to 1996. Previously he held a senior executive position at an international diversified financial services conglomerate. Prior to that, Mr. LeBel was associated with the BCE group of companies for 19 years which included a term as President of Telecom Limited.

Mr. LeBel represented Canada on the World Telecommunications Advisory Council, which was reconstituted from 1985 to 1999. He also brings a lifelong interest in music and is a former director and chairman of the board of the Musici de Montréal, one of Canada’s leading chamber music orchestras.

SOCAN is a performing rights society run by Canadian composers, lyricists, songwriters and music publishers. We license the public performance and communication of the world’s repertoire of copyright musical works in Canada and distribute the royalties collected to our members and international affiliated societies. We also distribute the royalties that we receive from our affiliated international societies and other non-Canadian societies are collected for the performance of Canadian musical works around the world. SOCAN has offices in Toronto, Montreal, Vancouver, Edmonton and Dartmouth.
MALAYSIA (IRI) 05/30/00

HONG KONG (JPH Hong Kong Group) 05/30/00

IRELAND (IRI/ChartTrack) 05/29/00

BELGIUM (PROMO) 06/09/00

SWITZERLAND (Media Control Switzerland) 06/11/00

EUROCHART (www.billboard.com)


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.


day of the week.
Domestic Acts Boost Toshiba-EMI Sales

BY STEVE MCCLEURE

TOKYO—Buoyed by strong sales of domestic product, Toshiba-EMI’s sales for the business year ending March 31 rose 2.4% over the previous year to 78.5 billion yen ($744 million). It was the second straight annual sales increase for the label, which experienced a long hitless drought before new top-selling domestic acts such as Utada Hikaru and Ringo Sheena put Toshiba-EMI back on track.

Although the label, of which 55% is owned by EMI and 45% by Japanese electronics company Toshiba, does not release profit figures, an industry source tells Billboard that Toshiba-EMI’s profits for the year to be in the region of 13 billion yen ($125.3 million), with 3 billion yen ($28.4 million) coming from last year’s sale of part of its 2.5% stake in independent label Virgin. Toshiba-EMI thus continues to be one of the most profitable EMI group companies, if not the most profitable.

On paper, Toshiba-EMI’s audio software sales for the year actually fell 4.4% to 62.2 billion yen ($590 million), but Kei Nishimura, executive GM of Toshiba-EMI’s president’s office, says that largely due to the fact that Toshiba-EMI’s distribution deal with the Avex label cutting edge ended in February 1999.

Strong sales of video software—up 42.2% to 3.6 billion yen ($34.1 million)—and products and services (such as studio rentals and mail-order distribution) in the “other” category—up 35.2% to 12 billion yen ($118.6 million)—caused Toshiba-EMI’s overall sales to rise.

Noting that in previous years distribution of product from other labels accounted for a significant proportion of Toshiba-EMI’s annual sales, Nishimura says ending the cut-in-edge deal reflected the label’s strategy of placing more emphasis on developing a strong roster of its own domestic acts. That has certainly succeeded with the debut albums from 17-year-old singer/songwriter Utada and rockers Sheena, whose “Muzai Moratorium” has shipped 800,000 copies since its February 1999 release.

Other big-selling releases by domestic acts were Dreams Come True’s “The Monster,” Tomoyasu Hotei’s “Greatest Hits 1989-1999,” and Yumi Matsutoya’s “Frozen Roses.” Sales of domestic CD albums and singles were up 5.8% to 45.8 billion yen ($410.7 million). Sales of international product fell 18.8% to 19 billion yen ($178.6 million).

Toshiba-EMI’s biggest-selling international release in the past business year was the compilation “Dance Dance Revolution,” which sold 105,000 in store. Sales of video software on a year-to-date basis were up 35.2% to 12 billion yen ($118.6 million).

Universal Music TV, the compilations division of the major’s U.K. operating company, is planning the Monday (12) release in Europe of “Euro 2000—The Official Album.” The set, ties to the June 10-July 2 soccer tournament, is a collaboration with football governing body UEFA. Featuring a total of 33 acts, the album will be released in seven versions, tailored to local markets for Scandinavia, Germany, Benelux, the U.K., France, and Italy plus a “rest of the world” version. All will feature Sash!, Darío G., Paul Van Dyk, and dashboard Poetic Justice, as well as U2’s “Zoo Station” and “Crayon” by Swedish band E-Type. The latter track will be released as a single the same day and is expected to be featured at all of the tournament’s matches. Sponsors utilizing the music for their own Euro 2000 promotions include MasterCard, McDonald’s, Coca-Cola, Hyundai, Philips, and Pringles.

Universal Music Germany has named Henning Zimmermann as senior VP/general counsel, effective July 1. He is currently EMI’s VP of business and legal affairs. Based at its Hamburg office, Zimmermann will report to Universal Music Germany chairman/CEO Wolf-D. Gramatke. He replaces Burkhard Rochitz, who will exit at the end of June.

Jacques Campet, senior VP of finance, administration, and operations for Sony Music France, has been promoted to senior VP of Sony Music Europe (SME). In his new, London-based post, he reports to SME executive VP Paul René Albertini, who is based in Paris. Campet replaces Phil Murphy, on whose departure Sony would not comment.
A Revival At Top 40 Radio Brings Wave Of New Teen Acts In Canada

BY LARRY LeBLANC
TORONTO—If you listen to Cana
dian radio today, you’ve heard this: watch Canadian video channels, you’ve certainly seen them. A wave of domestic teen-pop acts, led by N-Sync, the Backstreet Boys, and Britney Spears, is reshaping Canada’s domestic music market. This wave, which also includes the Moffatts (a Canadian act signed to EMI Germany), Prozak, Bran Van 3000, Leonda, Boomtang Boys, Serial Joe, the Philosopher Kings, and Love Inc., is unprecedented.

Aside from isolated successes, Canadian labels have traditionally ignored the teen pop genre. “We love the new wave of Canadian pop, but it took so long for it to get here,” says Denise Donlon, VP/GM of the MuchMusic and MuchMoreMusic music TV channels.

“Finally, some great Canadian pop acts have come along,” says Carter Brown of top 40 station CKIK Calgary, Alberta. “It’s about time, because many of our big Cana-
dian acts of the ’90s are now starting to burn out.”

“We’re not sure if there’s more Canadian pop acts now available, but the style certainly has changed, and artists are more focused,” says Drew Keith, music director of top 40 CISS Toronto. “Obstacles that long held back domestic pop in Canada included a lack of top 40 radio airplay—until recently—and the enormous high costs in developing such acts. By the mid-‘90s, the top 40 format—then primarily composed of AM stations—has been coming into its own. It has become a strong international market too, and we have a lot of Canadian songwriters now working outside Canada. It’s not an anomaly. Our labels feel they need help in fine-tuning them to record. Many artists, however, still look down on [commercial] top 40 radio. We are the only ones who come in to work with them. It’s frustrating for the act sometimes.”

“Labels are now beginning to look [at using] outside songwriters more,” says LeBlanc. “We’re also reaching out to Canadian songwriters who have expertise in the pop area,” says John Redmond, VP of Universal Music Publishing. “In some cases, songwriters are going west, and labels feel they need help in fine-tuning them to record. Many artists, however, still look down on [commercial] top 40 radio. We are the only ones who come in to work with them. It’s frustrating for the act sometimes.”

“We have great songwriters here, but we certainly don’t have a history of pop songwriting,” con-
edes Donlon. “Our songwriters tend to be unique and quirky.”

Jive Talkin’, R&B vocalist Joe was presented with a special award by local Zombia executives during his recent promotional visit to the Netherlands. The award marked the U.K. launch of his latest album, “Am.” Joe, who was in the country to push his current Dutch top 40 single, “I Wanna Know.” Shown, from left, are Zombia Records Holland GM Florent Luyckx, Joe, and Zombia Records Holland managing director Bert Meyer.

MD and negotiate the deal with Richard Anshel.

“Also, living in Korea for so many years before he came into the business and when he was at Sam
ing—his previous licenses out there—he’s a big por
tion of the Korean market is second to none,” continues Watson.

Watson says that despite the diffi
culties associated with Korea—espe-
cially the language barrier—Zomba is determined to capitalize on its foothold in the country. “We think Korea is a big, big market and a very underestimated market,” says Watson.

Zomba’s success so far in Korea has been courtesy of acts on Jive. In fact, the situation is posing an envio-
able problem for the label. “We’re not competing against the majors; we’re competing against ourselves,” says Wright. “Britney Spears, ‘N Sync, Kelly Rowland, and the Backstreet Boys are all competing for No. 1 at the same time . . . it’s a juggling act that requires careful timing, inge-
nuosity and determination that only a full-time, Jive-focused marketing campaign can achieve.”

Jive’s “Millennium” was the best-selling international album in Korea last year, with 250,000 sales taking it quartile-platinum. Swedish start-up Jessica is double-platinum in Korea and has recently recorded a duet with million-selling domestic Korean artist Kim Min Jong that Zombabelieves will reach multi-platinum status. Britney Spears and ‘N Sync also are selling well and are going to multi-
platinum.

“Jive’s repertoire has dominated Korea’s international sales over the past year, so we all knew that this opening [of the new affiliate] would be an eventuality,” comments Lee. Adds Watson, “We’re ahead of the game in Korea because there are only really two independent compa-
nies that have strong international repertoires—one is Rock Records, who thrive more on compilations stuff and, until now, on the Jive stuff—and the other will be us. So being with Rock makes a lot of sense.”

However, Zomba will not rely solely on Jive. Says Watson, “Primarily the focus will be to fully exploit the international acts, but there is no point in opening a company in any territory where domestic repertoire means 40% to 50% without having a long-term goal to try to develop local artists as well.”

The new affiliate highlights Zomba’s rapid expansion in the Asia-Pacific region over the past year. The company’s new operation in New Zealand also opens July 1, and Singapore opened July 1 last year, two months after the Aus-

Zomba opens its new office in Canada’s Western Canada. (Continued from page 70A)
The third edition in our Sites + Sounds Quarterly series hits Billboard’s July 29 issue. Editorial features an overview of new ways the music and entertainment biz is selling its products—from online sites to futuristic new wireless devices, to interactive television and kiosks.

In addition we check out new developments in the “maturing” e-commerce sector and the key players in the field.

Issue Date: July 20  
Ad Close: June 30

BONUS DISTRIBUTION AT  
Plug.In  New York  July 24-25

Contact: Marc Lichtenstein 212.536.5087  
mlichtenstein@billboard.com

New York  Los Angeles  Nashville  London  
212.536.5004  323.525.2307  615.321.4297  44.207.822.8300
I expect years to pass. The company employs seven field sales staffers, in Cleveland, Seattle, San Francisco, Dallas, Minneapolis, St. Louis, and Los Angeles. (The latter salesman was just hired.)

Just as MAD has been conservative about its staffing, it has kept its product list lean. Says Slania, “When we sat down with [the Musicland Group] people regionally, we promised them 90 acts, just to get everything going. So we did. We supplied them with 50 artists, and probably by the end of the year we were down to 10. Right now I’d say that we have between 300 and 400 active titles.”

He estimates that several hundred other titles have been dropped by MAD during the life of the company but that, given the short life cycles of some regional bands, these have been deleted from the catalog.

Incredibly, MAD sold all its product on a consignment basis during its first year in business. But that had to change, says Slania: “We were driving people absolutely insane.”

As the name of the company suggests, much of MAD’s present product is drawn from the Midwest. Slania adds, “We’re [also] doing a lot of stuff [out of] the Northeast, with Minnesota-based national accounts manager at Distribution North America.

Originally, Slania thought that MAD would be a sideline: “I didn’t expect Rose Records to disappear. I really thought that I’d be there, and every time these bands wanted to go on the road, I’d be able to shoot them off to my side company, and it’d be done that way.” However, the chain soon shut its doors, and MAD became a full-time concern.

The firm has kept its operations modest. Besides Slania and Almeida, the only other executive based in Rolling Meadows is head of sales and marketing Steve Glus, who joined early this year after M.S., where he had worked for years, closed its doors. Two warehouse employees, two regional staffers at MAD’s 5,000-square-foot facility.

The company employs seven field sales staffers, in Cleveland, Seattle, San Francisco, Dallas, Minneapolis, St. Louis, and Los Angeles. (The latter salesman was just hired.)

Just as MAD has been conservative about its staffing, it has kept its product list lean. Says Slania, “When we sat down with [the Musicland Group] people regionally, we promised them 90 acts, just to get everything going. So we did. We supplied them with 50 artists, and probably by the end of the year we were down to 10. Right now I’d say that we have between 300 and 400 active titles.”

He estimates that several hundred other titles have been dropped by MAD during the life of the company but that, given the short life cycles of some regional bands, these have been deleted from the catalog.

Incredibly, MAD sold all its product on a consignment basis during its first year in business. But that had to change, says Slania: “We were driving people absolutely insane.”

As the name of the company suggests, much of MAD’s present product is drawn from the Midwest. Slania adds, “We’re [also] doing a lot of stuff [out of] the Northeast, with Minnesota-based national accounts manager at Distribution North America.

Originally, Slania thought that MAD would be a sideline: “I didn’t expect Rose Records to disappear. I really thought that I’d be there, and every time these bands wanted to go on the road, I’d be able to shoot them off to my side company, and it’d be done that way.” However, the chain soon shut its doors, and MAD became a full-time concern.

The firm has kept its operations modest. Besides Slania and Almeida, the only other executive based in Rolling Meadows is head of sales and marketing Steve Glus, who joined early this year after M.S., where he had worked for years, closed its doors. Two warehouse employees, two regional staffers at MAD’s 5,000-square-foot facility.

The company employs seven field sales staffers, in Cleveland, Seattle, San Francisco, Dallas, Minneapolis, St. Louis, and Los Angeles. (The latter salesman was just hired.)

Just as MAD has been conservative about its staffing, it has kept its product list lean. Says Slania, “When we sat down with [the Musicland Group] people regionally, we promised them 90 acts, just to get everything going. So we did. We supplied them with 50 artists, and probably by the end of the year we were down to 10. Right now I’d say that we have between 300 and 400 active titles.”

He estimates that several hundred other titles have been dropped by MAD during the life of the company but that, given the short life cycles of some regional bands, these have been deleted from the catalog.

Incredibly, MAD sold all its product on a consignment basis during its first year in business. But that had to change, says Slania: “We were driving people absolutely insane.”

As the name of the company suggests, much of MAD’s present product is drawn from the Midwest. Slania adds, “We’re [also] doing a lot of stuff [out of] the Northeast, with Minnesota-based national accounts manager at Distribution North America.

Originally, Slania thought that MAD would be a sideline: “I didn’t expect Rose Records to disappear. I really thought that I’d be there, and every time these bands wanted to go on the road, I’d be able to shoot them off to my side company, and it’d be done that way.” However, the chain soon shut its doors, and MAD became a full-time concern.

The firm has kept its operations modest. Besides Slania and Almeida, the only other executive based in Rolling Meadows is head of sales and marketing Steve Glus, who joined early this year after M.S., where he had worked for years, closed its doors. Two warehouse employees, two regional staffers at MAD’s 5,000-square-foot facility.
MUSICLAND STORES CORP reports comparable-store sales increased 4.7% for the four weeks that ended May 27, thanks to strong releases by Britney Spears and Eminem. Comparable-store sales at its mall stores division (Sam Goody and Suncoast Motion Picture Company) increased 4.6% for the month, while comparable sales for the supermarkets division (Media Play and On Cue) increased 4.4%. During the four-week period, the company's total sales increased 5.8% to $11.7 million, vs. $7.3 million a year ago. Total sales for the mall stores division in May increased 3.3% to $7.5 million, vs. $7.2 million a year ago. Total sales for the supermarkets division increased 10.6% to $4.2 million, vs. $1.3 million a year ago. For the 21 weeks that ended May 27, Musicland's comparable-store sales are up 4.1%; total sales are up 5.1% at $66.6 million, vs. $62.5 million in the comparable period last year.

CDNOW says that it has had discussions with five different groups about a possible investment or merger transaction and that it has requested final proposals from interested parties in order to reach an agreement on a transaction by the end of June. However, the company backed off of a June 2 announcement that it would deliver a new strategic partner by month's end after its stock more than doubled on the news. “There can be no assurance that proposals will be submitted or, even if a transaction is reached prior to June 30 or at any time,” CDb now said in a statement on June 5.

CDNOW and BUY.com rank among a number of cash-strapped Internet retail media companies that are “in play” to be acquired or sold. CDb now is preparing to figure out how to raise funds by the end of 2000, according to a recent report by Goldman Sachs’ electronic commerce analyst Anthony Noto. Noto states that among those in the position of CDNow and Buy.com, raising money “could prove challenging for some with under performing business models and lack of category leadership.” Noto projects that CDNow will have a negative cash position of $4.6 million by the end of the third quarter and negative $8.2 million by the fourth quarter. Meanwhile, Buy.com cash reserves, while positive, are expected to sink from a first-quarter level of $14.4 million to $57.8 million by the end of the fourth quarter. On the other hand, Amazon.com is expected to have more than $714 million in cash on hand by the year's end.

INGRAM MICRO INC., a technology product and services company, says it has formed a logistics division to cater to E-commerce and traditional retailers in addition to product manufacturers. The new unit, known as IM-Logistics, will offer customer care, information technology system support, warehousing, transportation management, reverse logistics, and other customized businesses. Coinciding with the announcement, IM-Logistics said it will provide order management, logistics, and transportation management for consumer electronics products sold through Buy.com.

BEST BUY CO. reports that it expects strong music sales, along with robust sales of movie digital products and personal computers, to spur a 24% increase in first fiscal quarter sales, a 9.5% increase in comparable store sales, and earnings of $34 per share for the three-month period that ended May 27. The company, which will release first-quarter results on the evening of June 6, has said it plans to launch E-commerce site BestBuy.com within the next few weeks.

LIQUID AUDIO is teaming with Screen Gems/Sony Pictures and Milan Entertainment to distribute the soundtrack for the new film "Time Code" as a commercial full-download over the Internet. The "Time Code" soundtrack is available for download exclusively via Liquid Audio through its network of more than 800 affiliate Web sites. The full-download will be available only as a bundle of 11 tracks for a suggested retail price of $5.98.

AMERICA ONLINE says it has entered into a three-year alliance with Deal-time.com, the Bertelsmann-backed online comparison-shopping engine. Under the agreement, Deal-Time—which in May acquired Bertelsmann’s music, book, and movie shopping engine evenbetter.com—will collect price information from Shop@AOL merchant partners to enhance AOL’s own shopping search option. In addition, users will have the opportunity to link from the Shop@AOL search results page to a co-branded AOL/Deal-Time site.

SIRIUS SATTELITE RADIO, a satellite radio broadcaster, said it has received a $100 million credit facility from Lehman Commercial Paper Inc., a subsidiary of Lehman Brothers Inc. Loan terms are at interest at the prime inter-bank offered rate plus 6%. As part of the financing, Lehman will also receive warrants, exercisable under certain conditions, to purchase approximately 1.5% of the company. Sirius may draw funds under this facility following the successful launch of two of its satellites and demonstration of its transmission system. Proceeds will be used to support the company’s operations and marketing initiatives. The company expects to begin broadcasting nationally at the end of this year.

JAPANESE DOWNLOADS A CALL AWAY
(Continued from page 70A)

NTT Mobile Communication Network (NTT DoCoMo) and Matsushita Communication Industrial (Billboard, Feb. 12) have signed a deal with BMG U.K., Omakaya's new Media's Mobile Media Distribution (MMD) service will be able to download music onto memory cards inserted in specially designed mobile phones and play it back through their handsets or memory-card compatible portable players. Air Media hopes to sign up 2 million subscribers in the next five years. Tri- ials of the system took place this spring. NTT DoCoMo, which has already played a key role in popularizing the concept of using keitais to send and receive E-mail through its i-mode service, is set to introduce wide-band code division multiple access (W-CDMA) technology next April, which will boost data transmission speeds from the current maximum of 64 kilobytes per second to a maximum of 94 megabytes per second within this year.

Last December, Sanyo Electric, Hitachi, and Fujitsu announced a technol- ogy standard for mobile phone music downloads called keitai de myu- jikou (music on your keita). The stan- dard uses the UDACS-M, an addi- tion to the popular music protection technology developed by the three companies. As with the MMD device, users of the keitai de myu-jikou system will be able to play back downloaded music through portable audio players or home stereos. Users will also be able to play back downloaded music during phone conversations as background music, receive calls while listening to music, and read lyrics displayed on the device’s tiny screen. A Sanyo spokesman says that the three com- panies are holding discussions with various keitai network operators and adds that the service should be launched sometime this year.

Among Japanese record labels, BMG Funhouse has taken the lead in exploring the opportunities presented by the new media now coming on stream in Japan. In December, the company, along with seven other Japanese firms, announced the Millennium Big Bang (MBB) Project, which will look into the potential of sourcing, developing, and marketing music, especially hit content with high media such as the Internet, mobile phones, and satellites. Besides BMG Funhouse, companies taking part in the Japan Music Forum,Phoenix, Disc Makers, Nippon Broadcasting System, Nippon Television, and Excite JPN.

The project has a Web site (j-mom.com), dubbed Mother of Music (MOM), containing music-related information that is accessible through NTT DoCoMo’s i-mode service. The project plans to make available up to 10,000 songs through Desco’s MBB Project, says he expects the MOM site to begin offering downloadable music files once W-CDMA broadband ser- vices become available next spring.

Coinciding with the takeoff in mobile phone music-download services in Japan is the burgeoning popularity of keitai de myu-jikou (music on your keita) targeting MiniDisc (MD) users. Users can download individual tracks either onto their own blank MD discs or can purchase blank discs.

One of the first companies in Japan to offer keitai download services is Tokyo-based V-Sync, which began placing its Music Pod service in 3,000 W-CDMA stores in April. The company hopes to have 6,000 Music Pods operating throughout Japan by the end of the year and 50,000 in three years’ time. V-Sync’s director of business development, Miou Murata says the company is working closely with Japanese retailers’ body the Record Store Trade Organization. “It’s a very powerful group, unlike, I would say, notes Murata. “And we’re cooperating with them. If we don’t do that, the record companies will be frightened.”

In the U.S., the Fox division of News Corp, through its subsidiary MySpace.com, is developing a dedicated fiber-optic system to deliver content to individual Music Pod units, plans to start distribution over the Internet in late 2000. By April 2001, the three-headed giant says it will have 4 million devices, or 300 000 ($2.90) to download a song on a Music Pod unit. Most of the material currently available through the service is Japanese catalog material.

Other music kiosk services entering the fray in Japan are Japan Telecom’s Media Cocktail, Media Dag’s Music Deli, and Enter-Music’s Music Gate. Another new way for gadget-happy Japanese to download music is through increasingly popular car-naviga- tion (known as de-navi) systems. Pioneer and Denso are offering a series of car-navi products, for example, enables users to connect to mobile phone networks and the Internet from their cars—and, initially, to shop for music as they drive.

The industry consensus, meanwhile, is that all these new forms of distributing music will not eat into the music market instead of taking revenue away from brick-and-mortar retailers.

Tom Yoda, chairman of Avex, Japan’s biggest music company, says his company plans to make more of its content available through media such as keitais and kiosks. “This is the way to go,” he says.
PLAYING (PAT) POSSUM: Declarations of Independents made a pilgrimage down to Houston for Blues in West Hollywood, Calif., on June 17 to catch Fat Possum Records’ Juke Joint Caravan. The touring show, which will be touring U.S. dates through September 17, features three wonderful talents from Tennessee and Mississippi: Robert Bierl (whose label debut, “What’s Wrong With You,” we raved about here back in March), Paul “Wine” Jones, and the redoubtable T-Model Ford. The label’s major star, R.L. Burnside, was scheduled to headline the show that evening, but he wound up checking into a Mississippi hospital the day before the gig after suffering a sudden dizzy spell just before he was scheduled to board his plane.

Despite Burnside’s absence, the show was a joy, and we also got to chew the fat with Fat Possum partners Matthew Johnson and Bruce Watson, who flew into town from Oxford, Miss., to lend a hand and a couple of advances of their forthcoming releases on us.

The most intriguing of these is “Fat Possum South,” a melding of North Mississippi blues and hip-hop for September release. The project is not only a harder-edged, more contemporary version of Fat Possum’s very successful R.L. Burnside remix album “Come On In.” “New Beats” blends samples of Burnside, Johnny Farmer, Cedell Davis, and the late Asie Payton and Junior Kimbrough with raps and production by Organized Noise, Go Gits, Drive into Alive, Big OOMP, and Jon Spencer Blues Explosion mix maestro Jim Waters. Like the Burnside record and another recent collection of contemporary blues by Markbird, this collection works in unexpected ways.

On Aug. 8, Fat Possum will issue a set that should find a home with those who were knocked out by Bierl’s debut: “From Lake Mary” by Woodside, Miss., artist Scott Dunbar. On this big, rousing, thoughtful acoustic bluesman who played in a style reminiscent of Skip James and Mississippi John Hurt. This reviewer predicts that the 1970 album is very welcome exposure for this little-known talent.

Finally, in what may have been the best news of the night, Johnson said that the label will soon begin recording a new album by Burnside’s estimable guitarist Kenny Brown (Billboard, June 20, 1998).

SOME ZIGABOO FOR YOU: Even though his boss didn’t make it to Los Angeles, Kenny Brown played an impromptu set at the end of the Juke Joint Caravan show, backed by a band that included the

drum-neighbor-legendary New Orleans drummer Zigaboo Modeliste.

Modeliste was in town to appear in a film starring his sometime bassist, martial arts star (and aspiring musician) Stephen Seagal. But he also took the opportunity to get in touch with Declarations of Independents to push his new album, “Zigaboo.com,” which he has released on his own Oakland, Calif.-based imprint, JRM Records.

“I just wanted to give myself a fair shake,” Modeliste says of his decision to start a label. “The idea was to be in control of the creative process. If nothing else, it would be another tool to learn.”

Modeliste’s smokin’ slow slab of nouveau funk will appeals to those who’ve been digging Sundazed Records’ reissues of the classic sides by ZIG’s old band, the mighty Meters. As its title suggests, the album is being distributed online at zigaboo.com, but Modeliste is also looking for wider distribution. He can be E-mailed via his site or contacted at 510-765-9763.

FLAG WAVING: As soon as it hit our desk, we tossed on our copy of Terri Hendrix’s new album, “Time Between,” out now on her own San Marcos, Texas-based label, Wilory Records. For you, Hendrix’s reputation had preceded her.

For the past two years, Hendrix has been one of the top honorees at the Austin Music Awards; she has a new standout in an already talent-rich musical community. At this year’s ceremony, she was named best singer-songwriter, while her group gathered best new band honors in 1999.

The course that Hendrix’s career has taken is surprising when you consider that as a college student, she majored in opera.

However, she shifted gears, moved into pop music, and never looked back. “It’s like I didn’t have a choice,” Hendrix says. “I knew I didn’t want to do opera, and there’s no major for what I do.”

She credits Marion Williamson, a Texas philanthropist, with setting her on her musical path. Hendrix taught Williamson virtually everything about the music business before her death from cancer in 1987. (In her book of the same name, Hendrix reprinted her label, Tycoon Cowgirl Records, as Wilory Records after Williamson’s Wilory Farm in Hye, Texas.)

These days, Hendrix has another important musical partner: the noted Texas guitarist/productor Lloyd Maines (who is also the father of Dixie Chick’s Natalie Maines). He produced “Places In Between” as well as Hendrix’s 1999 live album and the ’98 set “Wilory Farm.” He also is a member of her band and performs management duties.

“I completely trust him,” Hendrix says of Maines, “it’s a really wonderful thing. He’s respectable, he’s respected.” She adds that the two musicians complement each other fairly well, temperamentally speaking. “I’m less sensitive; he’s more sensitive.”

Well, we don’t know about that. Hendrix comes on like a very self-assured, self-assured, young woman with a strong interest in directing her own fate in the music business. She cites such other take-charge musicians as Loreena Mckennitt, Jerry Walker, and An Di Franco as influences.

She says of operating her label, “To do this, it’s meant sacrificing. I’m not married. I can’t even have a relationship because of the hours I put in. But it’s not rewarding enough.” So’s her music. “Places In Between” showcases a brace of tuneful, sharply observed roots/pop songs that cheerfully display her stylish piggie-lioning. There’s even one song that’s partly sung in Gaelic.

“I don’t know what we are,” Hendrix says. “I always tell people we’re roots music ... in retail, I tell people to take me out of [the country section].”

Hendrix, who maintains a busy touring schedule, will be playing some East Coast dates in June and a couple of special Texas shows on Friday and Saturday (16-17) in Austin and Dallas with singer-songwriter/artist Terry Allen. She says she’ll play some West Coast shows for Joe Ely later in the year.

“Places In Between” is currently being carried by one such stops, and is earning some strong reviews. It’s being sold direct to Coalition of Independent Music Stores outlets, but Hendrix is also seeking wider distribution. She can be contacted at 512-353-2536 or via E-mail at office@terrihendrix.com.

1. KENNY ROGERS HONKY TONK HEROES 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
Last issue, I reported that while the cassette format continues to weaken, some sectors of the industry are seeking to extend its life span (Billboard, June 16). After press time, I heard from another account that is moving out of the format.

Christos Garkinos, executive VP of the Santa Monica, Calif.-based Virgin Entertainment Group, reports that the chain is getting set to discontinue carrying cassettes. He says the format accounts for less than 2% of the chain’s sales. While he used the word “discontinue,” he adds that the chain isn’t going to completely deep-six cassettes: Virgin will continue to carry hits on tape.

So far, the accounts moving away from tape—Best Buy and Virgin—were the ones that never gave it much support to begin with. So it looks like the format will be able to eke out another year in the inventory of most chains. But when the cassette’s percentage of album sales dives under the 10% mark, as it is expected to do either later this year or early next year, then look for move withdrawals.

Meanwhile, SoundScan shows some interesting data on how the cassette is doing at different store types. At the chains, cassette albums are down 30.7% for the year to date as of June 4, which is well above the industry’s average decline of 22.4% from last year’s sales for the corresponding period. At mass merchants, cassette sales are down 29.8%, but at independent accounts, tape is down only 4.8%.

As an interesting side note that likely will be music to the ears of Sony Music Entertainment, Garkinos reports that the chain is doing a “huge business” with MiniDiscs, even in stores that aren’t dependent on the tourist trade.

NEW DAY: Owen Husney, formerly GM of K-tel International, has formed his own company in Minneapolis—First American Entertainment—which will offer marketing consulting among other services. According to a company press release, First American Entertainment will be involved in the creation of specialized promotions for record labels and retail chains. Also, it intends to create customized compilation samplers to retail chains, including music, fashion, and food outlets.

Husney, who also was a former executive at the Musicland Group, says his company will include “a financial division supported by a group of media investors looking to purchase and/or infuse capital for ‘non-start up’ music companies,” according to the press release.

BRANCHING OUT: Schwann Publications, the music database division of Valley Media, will offer its data products online on a subscription basis.

Among the products available from Schwann Online, which will be integrated and located at schwannonline.com, are Schwann Opus, which covers classical titles; and Schwann Spectrum, which includes rock, jazz, new age, and world music data.

The company plans to initially target libraries and universities before making the product available to individual subscribers.
**Sellers Brace For Potter's Magic Book/Audio Sequel Coming Simultaneously To U.S. & U.K.**

JUST WILD ABOUT HARRY: It was a simple yellow cavalry hat
nothin' with it but four numbers: 7-8-00. But the standee adorning Scholastic Inc.'s booth at Book Expo America (BEA), held June 2-4 at McCormick Place in Chicago, said it all.

On July 8, the fourth Harry Potter book will be released, sure to un-
leash shear pandemonium at the na-
tion's bookstores. For the first time, the latest in the series of inan-
cely popular children's novels by J.K. Rowling will come out simultane-
ously in the U.S. and in Rowling's native Britain (where the publication date for new Potter tomes has always preceded the American date by six months). Too many American fans, it seems, were buying the British versions over the Internet, thus depriving American book-
sellers of a significant amount of Potter income.

Just as significant as the Yanks-Brit simultaneity publication is the fact that "HP IV" as it's currently known (the title won't be revealed until July 8), will come out the same day as its audiobook counterpart on Listening Library (Billboard, Oct. 19, 1999).

Child's Play caught up with Tim Ditlow, publisher of Listening Lib-
ry (an imprint of Random House), at BEA to get the details on what will most likely be the biggest audio-
book title of the year. Period. That's no exaggeration: The American Bob-
c content label that will release it will have the acclaimed "The
Potter's Magic Book/Audio Sequel Coming Simultaneously To U.S. & U.K."

**Butter mania is helping drive sales of other Listening Library fantasy recordings**

-TIM DITLOW

"Harry Potter And The Sorcerer's Stone," "Harry Potter And The Chamber Of Secrets," and "Harry Potter And The Prisoner Of Azkaban"—collect-
ively rank No. 1, over audiobooks by such behemoths as John Grisham,
Stephen King, and Frank McCourt. The Harry Potter series is the only children's audiobook product on the list. According to Dit-
low, the three titles together have sold almost half a million copies.

Ditlow reported that the simultane-
ous book and audio release was driven by retailer demand. "Accoun-
tables such as Barnes & Noble and

While this is the first time List-
ing Library has done such a day-
and-date release, it's the beginning of a new era for the company. Ditlow said that 30% of Listening Library's fall list will come out the same day as their correspondin-
g books. This way, the audiobook can be in on the

---

**Billboard**

**Top Kid Audio**

**JUNE 17, 2000**

**Merchants & Marketing**

**Top Music Videos**

**JUNE 17, 2000**

**COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORES, MAIL ORDER, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD.**

**COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORES, MAIL ORDER, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD.**
PUTTING DIGITAL RIGHTS MANAGEMENT TO WORK

Selecting a DRM Solution? Will it arrive with everything you need for secure sales and licensing of digital music content?

Music Exchange* is a Turnkey, Scalable System It provides airtight security, free consumer software, extensive e-commerce capability, and a browser accessible database.

A Complete DRM Solution No need to partner with a crowd of start-up companies to get your music to market.

Flexible & Interoperable When customization is required, the MusicExchange client/server software can be neatly integrated with other software.

Take it for a Drive Call us to find out how.

Music Exchange

complete e-commerce™

www.musicex.com/bb (612) 677 8200

AUDIO JUKEBOXES’ CUT THE PC CORD; NAPSTER SKIRTS FLAP OVER T-SHIRTS

This issue’s column was prepared by Marilyn A. Gillen.

While a dizzying array of hardware products has sprung up to serve the computer-centric cult of MP3, a few forward-looking new audio units are being marketed around the existing CD culture—which even the boldest, E-biz bulls allow won’t fade for a few ticks yet—and the seemingly old-fashioned delights of the home stereo system.

There are 21st-century twists, of course. The systems may take the PC out of the music picture, but they leave computer-music formula and their functionality as part of the new mix. They are also designed to connect with the Internet via existing phone lines, blurring the distinction between computer and audio component.

Among the handful of forthcoming players likely to inspire hardware envy among audio enthusiasts whose homes are Chancellor with CD stacks is the new Lydstrom SoundBank SL CD Memory System, which its developer says can store 10,000 songs—and make them instantly available—over a pair of units with no sorting or digging through dusty boxes. Creative Labs makes a similar promise with its Nomad Jukebox, which bowed earlier this year at about $600. The player, about the size of a standard portable CD player, boasts six gigabytes of built-in storage that can hold more than 100 hours of CD-quality music, which can be played back via existing stereo systems. The unit is still PC-centric, however, requiring owners to copy over their CDs via computer for storage on the Jukebox.

The SoundBank and other new decks cut that cord.

“I developed this product as a music loser for music lovers and not as a technology product,” says Ashwin Philips, director of advanced research and co-founder of the Boston-based Lydstrom, which launched the SoundBank on Thursday (5). “I had hundreds of CDs, but like most people I was listing to only a few of them, and the rest were stacked up somewhere. You tend to forget what you have, or you can’t find it when you want it, and so you end up not really taking advantage of your collection.”

Thus with the mantra “Get more from your music with less effort,” Philips designed the SoundBank. The unit connects to TV sets via a cable. CDs are inserted in the unit’s tray and are copied—or “ripped”—at about one-fourth real-time, Phillips says. The SoundBank uses the Lucent Technologies-coded Enhanced Perceptual Audio Codec, which pledges CD-quality sound.

Once tracks are stored, users can organize them by genre, mood, or preset playlists, among other options. Music can be burned onto a CD-R but cannot be exported to portable players.

The price for this functionality? Just under $800, which marketing VP Dwight Griesman believes will allow it to appeal to a wider base than just hardcore audiophiles.

“We want to reach music fans, not just the gadget geeks,” Griesman says. Argues Phillips, “That $800 allows you to unlock the value of the thousands of dollars you may have already invested in your CD collection.”

Since the unit was showcased at the Web site Lydstrom.com, the company has taken 500 pre-orders, Griesman says. The product is currently available only on the site.

While Griesman believes that the initial selling point will be “unlocking the value” in traditional CDs customers already have, Lydrom— which is venture-capital-funded—is also positioning itself to be a bridge to the future of online downloads. The company plans to use its site as a platform for the sale of music to SoundBank owners.

The sales would be rung up by channel partners, Griesman says, from labels to retailers to artists; none are yet on board. Future upgrades to the SoundBank will also track users’ music habits, Philips says, allowing targeted marketing by those partners.

ReQuest Multimedia is already targeting the same space with its AudioReQuest, a stand-alone MP3 digital jukebox that lets owners record, store, and organize 300 hours of music, also sans PC and also for about $800. Like the SoundBank, it can be connected to a TV or can be used with a built-in LCD screen.

Unlike Lydrom, the Troy, N.Y.-based ReQuest has already struck music-content deals with EMusic.com and others. On June 7, MP3.com announced that it had signed a deal to provide its digital music through the unit, which is being sold online. Details are due at MP3.com’s MP3 Summit, to be held June 20-21 in San Diego.

“Together, we are liberating digital music from the confines of the PC,” says ReQuest Multimedia CEO Steven Vasquez of the MP3 pact.

NAPSTER COVERS ITS ASSETS: The seemingly bizarre showdown that

(Continued on page 86)

www.billboard.com
www.americanradiohistory.com
BY STEVE TRAIMAN
NEW YORK—With more than 150 Web-connected DTVs in the market, Internet-related technology's PC-friendly video browser is connecting consumers to more than just an Internet site. The feature enables users to control and display Web pages while watching a movie.

In addition to shifting between viewing a movie and interacting with its Web site, the technology allows a real-time chat while viewers are simultaneously watching a synchronized video presentation.

“We see it as the cornerstone of next-generation, high-impact DVD products that combine superior video presentations with the World Wide Web,” says InterActual co-founder Chris Brown. "The technology offers a new standard for interactive entertainment that seamlessly combines home theater-quality video with the Internet and beyond."

Hollywood has been taking advantage of these capabilities by adding the unique features to a wide variety of mainstream motion pictures. "Elektra's "Metallica: Canning Stunts" was the first DVD music video to use InterActual's video browser, and the label will incorporate the feature again with the summer release of "Metallica: S&M." Brown says the company is talking with a number of other major labels as well.


When an InterActual DVD-ROM disc is placed into a PC with a DVD-ROM drive, the video browser will take full advantage of the computer's increased processing power. Games, interactive screenplays, and biographies (which can be updated periodically) are some of the enhancements possible using InterActual technology.

The PC-friendly software for "The Matrix" lets viewers download an incredible interface that made the best use of the movie's themes, says Warner Home Video DVD programming director Paul Hennessy regarding the DVD-ROM enhancements for "The Matrix."

“We were able to take the full script, 800 storyboards, and the specific movie scenes and make them instantly available side by side on one screen, which you can't do with set-top box menus,” he says.

Consumers who watch "The Matrix" on their DVD-ROM computer drive are also able to play "The One Game" with others on the Internet.

20th Century Fox Home Entertainment enlisted InterActual for "The Matrix." While the VHS version of the film performed well, the enhanced DVD received excellent reviews and was on VideoScan's top 10 DVD sales list for three weeks.

"One of the coolest features was the ability to access the screenplay, the storyboards, and the film scenes all on the same (Web) page," says Fox DVD manager Scott Davison. "InterActual also allowed us to build three neat shockwave games, including 'Sonar Spy,' ' Valve Control,' and 'ROV Pilot."

The disc links to "The Abyss" Web site, which contained updated information on the DVD release. "The Abyss" DVD-ROM was developed by Click Active Media producer Bobbi Flekmann (Fran Drescher). There will be a special appearance by Nick Fleetwood, who will be filling in due to the untimely and tragic death of the band's last drummer.

THE ULTIMATE "T2." Just three years on the market, the "Terminator 2: Judgment Day" is already getting a release on DVD. On Aug. 29, Arista Entertainment will release the "T2: The Ultimate Edition" DVD, priced at $39.98.

The film was originally released as a special-edition DVD in 1997, and has consistently appeared in VideoScan's list of 100 top-selling titles.

This souped-up version will contain more than six hours of content: the film; sections highlighting the stunts, visual effects, and weapons; 700 original storyboards; and behind-the-scenes materials. The enhanced DVD-ROM disc will also connect to a Web site about the movie.

The film contains 15 additional minutes, as well as five minutes of hidden footage not found on any other version. Star Arnold Schwarzenegger and director James Cameron provide audio commentary.

SOUND INVESTMENT: For the first time, the Lucasfilm THX sound system will begin showing up on DVD releases this summer. The first title to incorporate the system is the recently released "Fight Club" from 20th Century Fox Home Entertainment.

According to the company, the technology allows consumers to fine-tune the components of their home theater setups to levels that most closely match the studio environment.

Other titles expected to carry the THX feature are Arista's "T2: The Ultimate Edition" and Anchor Bay's "Ikeparson," "Hellraiser," "Hellraiser II," "Ikeparson II," "Ikeparson III," "Ikeparson IV," and "Ikeparson V.

Rural sound system Digital Soundstrem Systems (DSS) has inked deals with Warner Home Video and Columbia TriStar Home Video to encode their DVDs with its digital surround-sound system. Universal Studios Home Video and Image Entertainment recently incorporated DTS on their releases.


D V D ON T A P: Without a doubt, “This Is Spinal Tap” is one of the best-selling catalog titles of all time, and this fall it’s getting some special DVD treatment that’s fitting for the rock film classic. The hilarious spoof of a high-budget rock band has an updated 99-copy release as a special edition DVD Sept. 12. It will be priced at $29.98 and include more than 100 minutes of extras.

About one hour of never-before-seen footage has been taken from more than 18 hours of outtakes stored in a storage facility by the film’s rights owner, StudiCanal.

Spinal Tap handmates David St. Hubbins (Michael McKean), Nigel Tufnel (Christopher Guest), and Derek Smalls (Harry Shearer) will also do an audio commentary.

Other extras include rarely seen music videos ("Hell Hole," "Listen To The Flower People," "Big Bottom," and "Gimme Some Money"), "Blow Pop" press conference, an interview with director and co-star Rob Reiner, three theatrical trailers, three television spots, three rare "Rock 'N Rolls" commercials, and a seldom-seen appearance on the campy talk show "The Joe Franklin Show."

For the first time, the film will be available in Dolby Digital surround sound, the VHS, priced at $14.98, had five minutes of rare outtakes and the banned MTV music video "Bitch School."

MGM, in association with StudioCanal, will release a remastered print to theaters Sept. 8. The film will be shown in select markets as well as 50 college campuses.

Universal Music will release the soundtrack. Web activities will focus on an extensive online auction of "Spinal Tap" memorabilia as well as the chance to attend the "This Is Spinal Tap" movie screening and the band's performance at the House of Blues in West Hollywood. To enter the contest, which will be announced in an upcoming issue of Rolling Stone, consumers must write an essay explaining why they should be the band's next drummer (Spinal Tap's drummers tend to die).

Other promotional activities are an appearance by the band on the VH1 show "The List" June 22. The show will be hosted by the band's A&R rep Bobbi Bates, "and Derek Smalls (Harry Shearer) will also do an audio commentary."

"We see it as the cornerstone of next-generation, high-impact DVD products that combine superior video presentations with the Web!" - CF

GIRLS, GIRLS, GIRLS.

Give them a night to remember with a double dose of foxy female fatales. Playboy’s Lusty Latin Ladies and No Boys Allowed. From spicy Latinas to red-hot girlfriends, this sizzling combo is sure to set your summer sales ablaze!
# Billboard Top Video Sales

## COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

**Week Ending June 17, 2000**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label/Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Date Released</th>
<th>Rating</th>
<th>Retail Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE WORLD IS NOT ENOUGH</strong></td>
<td>MGM Home Entertainment</td>
<td>94014</td>
<td>Pierce Brosnan, Sophie Marceau</td>
<td>1999-09-25</td>
<td>PG-13</td>
<td>19.05</td>
</tr>
<tr>
<td><strong>STUART LITTLE</strong></td>
<td>Columbia TriStar Home Video</td>
<td>94014</td>
<td>Robin Williams, Hugh Jackman</td>
<td>1999-03-29</td>
<td>PG</td>
<td>12.13</td>
</tr>
<tr>
<td><strong>GALAXY QUEST</strong></td>
<td>Universal City Studios Home Video</td>
<td>94014</td>
<td>Tim Allen, Sigourney Weaver</td>
<td>1999-02-06</td>
<td>PG</td>
<td>11.90</td>
</tr>
<tr>
<td><strong>AMERICAN PIE</strong></td>
<td>Universal City Studios Home Video</td>
<td>94014</td>
<td>Jason Biggs, Alyson Hannigan</td>
<td>1999-02-06</td>
<td>PG</td>
<td>11.05</td>
</tr>
<tr>
<td><strong>PLAYBOY VIDEO CENTERFOLD PLAYDATE OF THE YEAR 2000</strong></td>
<td>Playboy Home Video</td>
<td>94014</td>
<td>Joe Paterno</td>
<td>2000-02-06</td>
<td>NR</td>
<td>9.23</td>
</tr>
<tr>
<td><strong>PLAYBOY'S SEX COURT</strong></td>
<td>Playboy Home Video</td>
<td>94014</td>
<td>Julie Strain</td>
<td>2000-02-06</td>
<td>NR</td>
<td>8.05</td>
</tr>
<tr>
<td><strong>LIFE IS BEAUTIFUL</strong></td>
<td>Miramax Home Entertainment</td>
<td>94014</td>
<td>Roberto Benigni</td>
<td>1999-01-08</td>
<td>PG</td>
<td>6.10</td>
</tr>
<tr>
<td><strong>MARY-KATE &amp; ASHLEY: See Starring Good Morning America</strong></td>
<td>Disney Interactive</td>
<td>94014</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>2000-01-13</td>
<td>NR</td>
<td>5.95</td>
</tr>
<tr>
<td><strong>THE POKEMON MOVIE</strong></td>
<td>Warner Home Video</td>
<td>94014</td>
<td>Kevin Conroy, Michael J. Fox</td>
<td>1999-11-24</td>
<td>G</td>
<td>4.90</td>
</tr>
<tr>
<td><strong>THE MATRIX</strong></td>
<td>Warner Home Video</td>
<td>94014</td>
<td>Keanu Reeves, Laurence Fishburne</td>
<td>1999-11-05</td>
<td>R</td>
<td>3.95</td>
</tr>
<tr>
<td><strong>TARZAN</strong></td>
<td>Walt Disney Home Video</td>
<td>94014</td>
<td>Tim Allen, Alan Young</td>
<td>1999-10-26</td>
<td>G</td>
<td>3.95</td>
</tr>
<tr>
<td><strong>PLAYBOY'S GIRLFRIENDS 2</strong></td>
<td>Playboy Home Video</td>
<td>94014</td>
<td>Various Artists</td>
<td>2000-08-19</td>
<td>NR</td>
<td>2.90</td>
</tr>
<tr>
<td><strong>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</strong></td>
<td>Roadrunner Video</td>
<td>94014</td>
<td>Slipknot</td>
<td>2000-05-03</td>
<td>G</td>
<td>2.90</td>
</tr>
<tr>
<td><strong>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</strong></td>
<td>Paramount Home Video</td>
<td>94014</td>
<td>Various Artists</td>
<td>1999-06-30</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</strong></td>
<td>Jive/Zomba Video</td>
<td>94014</td>
<td>Britney Spears</td>
<td>2000-01-27</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>JOSEPH AND THE AMAZING TECHNICOLOR COAT</strong></td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Donny Osmond</td>
<td>2000-01-27</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>THE GREATEST HITS</strong></td>
<td>Arista Records Inc.</td>
<td>94014</td>
<td>Whitney Houston</td>
<td>2000-01-27</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>BLINK-182: URETHRA CHRONICLES</strong></td>
<td>MCA Music Video</td>
<td>94014</td>
<td>Blink-182</td>
<td>1999-11-29</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>BUENA VISTA SOCIAL CLUB</strong></td>
<td>Arista Records Inc.</td>
<td>94014</td>
<td>Buena Vista Social Club</td>
<td>1999-02-01</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>GANGSTERS</strong></td>
<td>Ground-Zero Entertainment</td>
<td>94014</td>
<td>Mary J. Blige</td>
<td>2000-01-19</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>10 THINGS I HATE ABOUT YOU</strong></td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Julia Stiles, Heath Ledger</td>
<td>1999-03-13</td>
<td>PG</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>MYSTERY MEN</strong></td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Ben Stiller, Geoffrey Rush</td>
<td>1999-03-13</td>
<td>PG</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>NOTTING HILL</strong></td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Julia Roberts, Hugh Grant</td>
<td>1999-03-13</td>
<td>PG</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>CINDY CRAWFORD: A NEW DIMENSION</strong></td>
<td>GreatTimes Video</td>
<td>94014</td>
<td>Cindy Crawford</td>
<td>2000-01-27</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>OFFICE SPACE</strong></td>
<td>Fox Video</td>
<td>94014</td>
<td>Various Artists</td>
<td>1999-09-25</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>AN EXTREMELY GOOFY MOVIE</strong></td>
<td>Walt Disney Home Video</td>
<td>94014</td>
<td>Various Artists</td>
<td>2000-01-27</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>THE IRON GIAN</strong></td>
<td>Warner Family Entertainment</td>
<td>94014</td>
<td>Various Artists</td>
<td>1999-07-24</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>MONSTER RANCHER: LET THE GAMES BEGIN</strong></td>
<td>A.D.V. Films D.O.D</td>
<td>94014</td>
<td>A.D.V. Films</td>
<td>2000-02-01</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>NEW SEX AND THE CITY</strong></td>
<td>HBO Video</td>
<td>94014</td>
<td>Jessica Parker, Kim Cattrall</td>
<td>2000-01-05</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>NEVER BEEN KISSED</strong></td>
<td>Fox Video</td>
<td>94014</td>
<td>Drew Barrymore</td>
<td>2000-03-10</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>DEATH ROW UNCU</strong></td>
<td>Death Row Video Productions</td>
<td>94014</td>
<td>Various Artists</td>
<td>1999-03-26</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>BIG DADDY</strong></td>
<td>Columbia TriStar Home Video</td>
<td>94014</td>
<td>Adam Sandler</td>
<td>1999-02-19</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>BURN THE FLOOR</strong></td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Various Artists</td>
<td>2000-01-19</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>ENTRAPMENT</strong></td>
<td>Fox Video</td>
<td>94014</td>
<td>Sean Connery, Catherine Zeta-Jones</td>
<td>1999-03-13</td>
<td>PG</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</strong></td>
<td>Disney Interactive</td>
<td>94014</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>1999-02-11</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>SHAKESPEARE IN LOVE</strong></td>
<td>Miramax Home Entertainment</td>
<td>94014</td>
<td>Gwyneth Paltrow, Geoffrey Rush</td>
<td>1999-02-11</td>
<td>G</td>
<td>1.95</td>
</tr>
<tr>
<td><strong>PLAYBOY MARDI GRAS</strong></td>
<td>Playboy Home Video</td>
<td>94014</td>
<td>Various Artists</td>
<td>2000-02-11</td>
<td>G</td>
<td>1.95</td>
</tr>
</tbody>
</table>

## Billboard Top Video Rentals

**Compiled from a National Sample of Retail Store Rental Sales Reports**

**Week Ending June 17, 2000**

<table>
<thead>
<tr>
<th>Title (Rating)</th>
<th>Label/Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMERICAN BEAUTY</strong> (R)</td>
<td>DreamWorks Home Entertainment</td>
<td>94014</td>
<td>Kevin Spacey, Annette Bening</td>
</tr>
<tr>
<td><strong>FIGHT CLUB</strong> (R)</td>
<td>FoxVideo</td>
<td>94014</td>
<td>Brad Pitt, Edward Norton</td>
</tr>
<tr>
<td><strong>DOGMA</strong> (R)</td>
<td>Columbia TriStar Home Video</td>
<td>94014</td>
<td>Matt Damon, Ben Affleck</td>
</tr>
<tr>
<td><strong>BEING JOHN MALKOVICH</strong> (R)</td>
<td>USA Home Entertainment</td>
<td>94014</td>
<td>John Cusack, Cameron Diaz</td>
</tr>
<tr>
<td><strong>SLEEPY HOLLOW</strong> (R)</td>
<td>Paramount Home Video</td>
<td>94014</td>
<td>Johnny Depp, Christina Ricci</td>
</tr>
<tr>
<td><strong>GALAXY QUEST</strong> (R)</td>
<td>Dimension Home Video</td>
<td>94014</td>
<td>Tim Allen, Sigourney Weaver</td>
</tr>
<tr>
<td><strong>THREE KINGS</strong> (R)</td>
<td>Warner Home Video</td>
<td>94014</td>
<td>George Clooney, Mark Wahlberg</td>
</tr>
<tr>
<td><strong>BRINGING OUT THE DEAD</strong></td>
<td>Paramount Home Video</td>
<td>94014</td>
<td>Nicolas Cage, Angelina Jolie</td>
</tr>
<tr>
<td><strong>THE INSIDER</strong> (R)</td>
<td>Buena Vista Home Video</td>
<td>94014</td>
<td>Al Pacino, Russell Crowe</td>
</tr>
<tr>
<td><strong>DON'T BUY DRY (R)</strong></td>
<td>FoxVideo</td>
<td>94014</td>
<td>Hillary Swank, Brad Pitt</td>
</tr>
<tr>
<td><strong>END OF DAYS</strong> (R)</td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Arnold Schwarzenegger</td>
</tr>
<tr>
<td><strong>THE WORLD IS NOT ENOUGH</strong> (PG-13)</td>
<td>Warner Home Video</td>
<td>94014</td>
<td>Pierce Brosnan, Sophie Marceau</td>
</tr>
<tr>
<td><strong>THE SIXTH SENSE</strong> (PG)</td>
<td>Hollywood Picture Home Video</td>
<td>94014</td>
<td>Bruce Willis, Haley Joel Osment</td>
</tr>
<tr>
<td><strong>EYE OF THE BEHOLDER</strong> (R)</td>
<td>Columbia TriStar Home Video</td>
<td>94014</td>
<td>Ashley Judd, Rupert Everett</td>
</tr>
<tr>
<td><strong>ANYWHERE BUT HERE</strong> (PG-13)</td>
<td>FoxVideo</td>
<td>94014</td>
<td>Susan Sarandon, Norah Ephron</td>
</tr>
<tr>
<td><strong>THE BONE COLLECTOR</strong> (R)</td>
<td>Universal Studios Home Video</td>
<td>94014</td>
<td>Denzel Washington, Angelina Jolie</td>
</tr>
<tr>
<td><strong>THE STRAIGHT STORY</strong> (R)</td>
<td>Warner Home Video</td>
<td>94014</td>
<td>Richard Farnsworth, Richardemodey</td>
</tr>
<tr>
<td><strong>FLAWLESS</strong> (R)</td>
<td>MGM Home Entertainment</td>
<td>94014</td>
<td>Richard Gere, Sean Young</td>
</tr>
<tr>
<td><strong>MYSTERY ALASKA</strong> (R)</td>
<td>Warner Home Video</td>
<td>94014</td>
<td>Russell Crowe, River Phoenix</td>
</tr>
<tr>
<td><strong>END OF THE AFFAIR</strong> (R)</td>
<td>Columbia TriStar Home Video</td>
<td>94014</td>
<td>Ralph Fiennes, Julianne Moore</td>
</tr>
</tbody>
</table>

**Note:** Retail store rentals data is not available for all titles.
Tone Loc's Take
On Cartoon Series

When rapper Tone Loc decided to become involved in a children's animated series, he did not only his voice but his management skills as well. The rapper, whose hits include “Wild Thing” and "Funky Cold Medina,” voices the character C-Bear in the Fox Children's Network series "C-Bear And Jamal" and serves as its executive producer. It is due on video from Xenon Home Video June 20.

Why get involved in a children's project?
Basically, there were no black cartoons out at the time. You mention a black cartoon, and people say, “Fat Albert.” That was on in the '70s when I was little—that's ridiculous!
Jamal is black, but overall the cast is pretty diverse.

We have Asian, Caucasian, and Latino figures in there as well, which is kinda cool. But I didn't want to get into the race thing. I wanted to have issues that might occur in any child's life.

Like what?
Well, like sports and getting cut from the team. And how clothes don't make the person.

Are these some of your ideas as executive producer?
Absolutely. I just have a little chat with the writers. The clothes thing is big with kids today—what they're going to wear, whether they're hip or not.

Speaking of hip, where does the humor come from?
The writers are brothers (Earl and Todd Jones), and they're quite funny. With kids you have to have some sort of humor in there. If all you have is a message, they'd be going like, “Yeah, right.” There always has to be something funny going on, because otherwise I wouldn't want to watch it!

Are you concerned with the media's influence on your children?
Not really. If you're involved in your child's life, the media can't do that much.

Is it a coincidence that Jamal is raised by his father? No, I basically modeled the show after my lifestyle as a single father. I have a 10-year-old and a 2-year-old. I've always felt like a kid myself, but when you get that responsibility, reality slaps you in the face. Basically, we want to show a positive father figure.

And what would you say C-Bear's basic message is?
That's a difficult question because it has so many different things—like to have morals and study hard. But I think the biggest message is to be a real person and enjoy life.

Have being a single father kept you too busy to get in the studio?
Yeah, I do a lot of shows, though, and people keep asking, “What the hell is wrong with you, Tone? How come you haven't made any records?” Well, I'm about to get back in the studio. It should come out in about a year.

And will it be rap?
It will, but not in my old style or today's style of rap. I'm going to have my own type of realm...a smoother jazz type. But it's gotta be rap because I can't sing!

---

Their Music Altered Our Senses

- Grammy® award-winning album.
- "Aja" was the biggest selling album of Steely Dan's career.
- Reached #3 on Billboard.
- Over a year in the Top 40.
- Their new, best-selling album, Two Against Nature, has received rave reviews and renewed interest in the band.
- Includes "Peg," "Deacon Blue," and "Josie."
- Features rare interviews with Bob Marley, Bunny Wailer, and Peter Tosh.
- Includes never-before-seen home movies of The Wailers.
- Includes performances of "Stir It Up," "Stop That Train," and "Kinky Reggae."
- "...lifting tunes of remarkable character...fully realized sound with a beautiful lyrical sensibility."
  — Rolling Stone

Prior videos in this series are now on Billboard's Music Video chart.

Available for the first time ever on video!

Street: 7/25/00
found file-sharing service Napster in the ticklish position of plaintiff in a dispute over protection of intellectual property that has been resolved.

Napster and rock band the Offspring said June 5 that they will work together to develop a "more complete" line of Napster-branded merchandise for sale online. Profits will go to an as-yet-unspecified charity, the parties said in a joint statement. It remained unclear at press time if the goods would be sold on both sites or only on the bands.

During the week of May 29, which was designated as Napster Week in an effort to raise awareness of the file-sharing service, a supporter of Napster — beginning on its Web site shirts ($10), hats ($10), and stickers ($1) emblazoned with the Napster logo.

The band had not, however, secured permission from the San Mateo County-based Napster, which has trademarked the logo and copyrighted "all Napster Web site design, text, graphics . . . and all Napster software," according to its Web site.

A Napster representative fired off a cease-and-desist E-mail to the band June 3.

Alien misgiv of copyright, of course, is at the heart of several suits pending against Napster, which is being sued for copyright infringement by the Recording Industry Assn. of America (RIAA), Metallica, and Dr. Dre. Arguments in the RIAA case are slated to begin Monday (12). Ward argues that Napster will not make any money from the T-shirts being sold in conjunction with the Offspring, the free service — which has no discernible revenue stream — is apparently peeling up to develop a more, well, rounder business model under the direction of its interim CEO Hank Barry, Barry's former venture-capital company Harmer, Winblad, which recently invested $15 million in the company and can be expected to seek some return on that investment.

Among 16 job openings listed on Napster's site are a business development manager and a director of label promotions and marketing.

The latter will be responsible for innovating and structuring promotion and marketing programs within the Napster community for major and independent labels and artists, according to the posting.

Among other desired attributes, the posting says, is "grace under pressure.

DAVID BOWIE will be honored as online pioneer of the year at the third annual Internet Life Online Music Awards, to be held July 24 at Studio 54 in New York and cybercast live on VH1.com. Bowie will also be concepting one of the animated characters for the new site for BowieNet (davidbowie.com), alongside fellow nominees Beck (beck.com), Bjork (bjork.com), Red Hot Chili Peppers (redhotchilepeppers.com), and Kasko (kdaisianline.com).

Jimmy Page & the Black Crowes' "Live At The Greek," meanwhile, is up for honors as best Internet-only album via Musicmaker.com, even as word comes down that it is being released to stores via TVT Records. Other nominees in the category are Reeves Gabrels' "Elysiums" (Della Notte) at reevesgabrels.com; They Might Be Giants' "Long Tall Weekend" at EMusic.com/albums/2353; the Who's "The Blues At The Bash" at Musicmaker; and Aimee Mann's "Bach's No. 2" at aimemann.com.

Nominees in other categories — which were chosen by the magazine's editorial staff in conjunction with votes compiled from the publication's readers — include the following:

For the overall music site: Live365.com, NetEmusic.com, SonicNet.com, MP3.com, and Wall of Sound.

Best music news site: Billboard, MTV, Yahoo! Music, AOL Music, and Spin.


Winners will be selected by music, online, and other industry executives.


QUICK Bytes: Amplified has signed with Preview Systems to use its e-commerce infrastructure as a "preferred technology" for the digital distribution of music; Preview will also be one of Amplified's partners in the developing digital rights management into its network of online retail affiliates, the companies say. EMi recently tapped Amplified as one of the companies it will work with to provide digital distribution services for EMi's paid-download test, slated to begin July 1 . . . EMusic has begun offering digital downloads from the Koch Entertainment catalog, under an exclusive partnership. Acts include the Enthusiasts, Judas Priest, and Lucinda Williams.

Pokemon Payday: Six-year-old Pokemon fan Alex Bywater, center, from Granite City, Ill., stopped by his local Warner Bros. Studios Store to show off his winning ticket from the Pokemon Golden Ticket game conducted by Warner Home Video. Bywater was the first winner to find a golden ticket, which was packed inside five "Pokemon: The First Movie" videos. Bywater's prize is a trip for two to Kyoto, Japan, a meeting with "Pokemon" co-creator Tatsunoko Ishihara, and a $1,000 shopping spree at the Pokemon Store in Kyoto. Bywater is pictured with his family. Shown in the back row, from left, are sister Ashley, brother Andrew, father Richard and mother Pamela. Kneeling, from left, are WB Kids Club Crew members Gabe Crocker, George Willburn, and Laura Albers.

Billboard

JUNE 17, 2000

Top Special Interest Video Sales

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Program Supplier</th>
<th>Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>WWF: THE ROCK; THE PEOPLE'S CHAMP</td>
<td>A &amp; E Home Video</td>
<td>254.95</td>
</tr>
<tr>
<td>WWF: EVE OF DESTRUCTION</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: THE ROCK-KNOW YOUR ROLE</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: AUSTIN VS. MCMAHON</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: BEST OF RAW VOL. 1</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: HELL YEAH!STONED SAGA CONTINUES</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: MICK FOLEY-MAD MAN UNMASKED</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: BEST OF TITLE MATCHES</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>JAGGAJIONGH-pertaining To Wrestling</td>
<td>World Wrestling Federation</td>
<td>19.95</td>
</tr>
<tr>
<td>WWF: WRESTLEMANIA 2000</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: STARS OF THE P. E. X</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: THE STORY OF GOL</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: MOST MEMORABLE MOMENTS OF 1999</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: D-Generation X</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: NO WAY OUT</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: DESTRUCTION</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: COME GET SOME-THE WOMEN OF THE WWF</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: WWF DESTRUCTION 2000</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>WWF: PLANET OF THE APES</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
<tr>
<td>MICHAEL JORDAN: THE ULTIMATE COLLECTION</td>
<td>World Wrestling Federation</td>
<td>25.95</td>
</tr>
</tbody>
</table>

Source: Billboard Media. Copyright 2000 Billboard Media. All rights reserved. Reproduction in whole or in part in any form or medium without written permission of Billboard Media is prohibited.

The chart reflects sales of video titles in the last week and is compiled and provided by Billboard. Chart compiled from a national sample of retail and store reports collected and compiled by Billboard. Compiled and provided by Billboard. Copyright 2000 Billboard Media.
REGISTER TODAY!
For registration information:
Call: 888.778.8892 or
218.723.9130
Email us: hvee@advanstar.com
Check out our website:
www.videotradeshows.com

VSDA Convention & Expo 2000
Venetian Hotel & Sands Expo
July 8-10, 2000

These Retailers are Registered to do Business!
Are You Registered Yet?

PRESENTING SPONSORS:

- Buena Vista Home Entertainment
- Columbia TriStar Home Video
- 20th Century Fox Home Entertainment
- Universal

NEW SHOW FEATURES!
DVD Festival
Golf Tournament
Special Interest Pavilion
Studio Promotions

800.com Inc.
Amazon.com
Bestbuy
Bestbuy.com
Big Star Entertainment, Inc.
Blockbuster Video
CD Now Online, Inc.
Checkout.com
Costco Wholesale
Express.com
DVD Planet.com
E Toys
Express.com
Fred Meyer
Hollywood Video Corp.
K Mart
KB Kids.com
Movie Gallery Inc.
Mr. Movies Inc.

Musicland Group
Nexflix.com
Reel.com
Rogers Video
Shopko Stores
Store of Knowledge
Superclub Videotron
Target Stores
Tower Video
US Marine Corps
VID BIZ (UK)
Video City
Video Update, Inc.
Video Update, Inc. (Canada)
Virgin Entertainment
West Coast Video

For information on exhibiting,
contact our sales department:
714.513.8437 or
hvee@advanstar.com

www.americanradiohistory.com
Compact Discs - $0.55 Each (Bulk)

- 1,000 CDs $1090.00
- 1,000 Audio Cassettes (Digital Bin) $55
- CDR Replication (1-Off) $27.56
- BWK CDRs
  - 8x Professional $1.75
  - 4x Consumer $0.75

Other Services Include:
- Glass Mastering Audio/CD-ROM/DVD
- DVD Authoring/DVD Replication

Call Today!

Phone: 1-800-888-3192 • Fax: 1-810-548-3925 • Email: sales@4dp.com

Mention this ad when you order.

WORLD CLASS QUALITY & SERVICE

Compact Discs - $0.65 Each

- 1,000 CDS $650.00
- 1,000 Jewel/Wrap $250.00
- 1,000 2-Pg Book/Tray $240.00

From your CD Design House & Print Ready Films

Talent Search - Sony Music

Singers-Dancers Audition

Very strong, sexy, in-shape dancers with musical background and lots of personality. Must have singing experience and high vocal training. 8-14 week contracts to reside at 5-star hotel properties in Mediterranean and East. $500/800 wk., plus hotel, great food, travel. Wear body-conscious outfits and bring karaoke tape of your favorite accompaniments. Fossil, rock & roll and hip-hop dancing.

Audition: June 21, 2000 10am-6pm at Screenland #2 Studio D 10501 Burbank Blvd., North Hollywood For more information call Burnt Down Productions, LLC at (310) 977-9297 or email: JonsteinSM@aol.com

**All-Star Replication**

New Artist Special

$0.55 per disc for first 1000 discs, all titles, 2 color print on CD, 4 panel insert & traycard. Millions more. Mention this ad to get FREE barcode.

NEW - On-Demand Color Printing

We make everything in-house. Best Price. Best Service. Best Quality... period.

EUROPADISK LTD

(800) 455-8555

http://www.europadisk.com

Digitally Force

Digital Replication

Total CD, CDR, CD-ROM, DVD, & Cassette Production 212-252-9390 in NYC

1-877-DISC-USA

Complete CD Duplication

- Quick turnaround
- Online proofing
- Same day delivery

All-Star Replication

New Artist Special

$0.55 per disc for first 1000 discs, all titles, 2 color print on CD, 4 panel insert & traycard. Millions more. Mention this ad to get FREE barcode.

1000 Compact Discs $98 ea

1000 Cassettes $64 ea

(800) 423-2936

ALSHIRE

1015 W. ISABEL STREET, BURBANK, CA 91506

FAX (818) 569-3718 • sales@alshire.com • www.alshire.com

46 Productions

22 CDs '99/.50/50CDs $3.75
10 CDs '97/.25/70CDs $4.25
$500 off with this ad

from CD/Disc-CD Replication Services, Inc.

(800) 211-4689

Contact us for kurz, 500 CDS $1.50

www.alshire.com

Digital Force

- Quick turnaround
- Online proofing
- Same day delivery
- 1000 CD Duplication

(800) 423-2936

www.alshire.com

CALL BILLBOARD CLASSIFIED TODAY!
David McLean 1-800-390-1489 • dmclean@billboard.com

FAX ALL ADS TO: 222-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

7 TO 9 MILLION PAGE HITS A MONTH!

www.billboard.com
BILLBOARD JUNE 17, 2000

MUSIC MERCHANDISE

THE WORLD'S LARGEST SELECTION of WHITE JACKET titles as CD at the lowest prices. FREE catalog.

Wholesale only.

GOTHAM DISTRIBUTION CORP.
1-800-GOTHAM • FAX: (610) 499-8115
2254 Harrison Road • Ardsley, NY 10502

WE BUY! CDs and VIDEOS

Please call or write for FREE sample!

WE BUY!

CDs and VIDEOS

ANY QUANTITY

NEED OR USED

Send your list or call:

Phone: 1-800-486-6782
Fax: 902-540-0125

email: ed.jernick@uavco.com

ATTENTION

Agents, Managers, Promoters, Artists

WANTED

MUSIC MEMORABILIA - CASH PAID
concert posters, promotional materials,
T-shirts, backstage, VIP & laminated passes,
unused tickets, contracts, or any autographs.

(800) 459-9114 oddbo@earthlink.net

WE ARE CASH BUYERS OF UNWANTED LPs, CASSETTES OR CDs!

No quantity too large or small. We pay the highest.

Call: (609) 890-6000

SERVICES

RECORDS

Inventory Management
For Record Stores
800-942-3008
Fax 201-209-3972
toll free 201-209-3668

PUBLICATIONS

FREE Guide to
Master Tape Preparation
Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
info@discmakers.com

SUMMER INTERNSHIPS

GET VITAL WORK EXPERIENCE this summer with Billboard!

Advertising

Sales

BBA 8x10s

500 - $8.00

1,001 - $5.50

B&B

POSTCARDS

500 - $5.00

For

Display 
Images

B&B

www.abcpictures.com

WANTED TO BUY

MUSICMERCHANDISE

FOR SALE

RECOMMENDATIONS € 1,150,000!-RECORDBUSINESS

EDV

2 Studios, 8 Business Offices

6,800 - Sq Fl Bldg.

Convenient L.A. Location.

Motivated Seller!! $2,350,000.

CALL Mark @:

323-664-5766.

E-mail your Classified

Advertising to David McLean at

dmclean@billboard.com

SALES & MARKETING

Ind. record sales individual for Sales & Marketing position. Must possess knowledge of music industry & have est relationships w/actvs, retail chains, etc.

Please send resume and cover letter to:

P.O. Box 39439, Los Angeles, CA 90039

Attn: Sandee.

CALL BILLBOARD AT 212-536-5858

WANTED TO BUY

MANAGER OF CREATIVE SERVICES

Oversee creative services and budgets for the record label. Manage CD packaging and AD processes. Responsible for all POP Minimum 3 years production experience. Fast pace Mac required. Art direction background, Quark and Photoshop a plus. Benefits included. Resume and salary requirements to: (310) 505-0321.

SALES REPRESENTATIVES

Musicrama, major top rock & world exports dist. co. seeks key accounts representative with national & regional sales experience. Ideal candidate must be organized & able to perform independently.

Fax resumes to: (718) 383-5152

Email: marj@musicrama.com

HELP WANTED

MANAGER OF CREATIVE SERVICES

Oversaw creative services and budget for the record label. Manage CD packaging and AD processes. Responsible for all POP Minimum 3 years production experience. Fast pace Mac required. Art direction background, Quark and Photoshop a plus. Benefits included. Resume and salary requirements to: (310) 505-0321.

SALES REPRESENTATIVES

Musicrama, major top rock & world exports dist. co. seeks key accounts representative with national & regional sales experience. Ideal candidate must be organized & able to perform independently.

Fax resumes to: (718) 383-5152

Email: marj@musicrama.com

SUMMER INTERNSHIPS

GET VITAL WORK EXPERIENCE this summer with Billboard!

Advertising

Sales

BBA 8x10s

500 - $8.00

1,001 - $5.50

B&B

POSTCARDS

500 - $5.00

For

Display 
Images

B&B

www.abcpictures.com

WANTED TO BUY

MANAGER OF CREATIVE SERVICES

Oversee creative services and budgets for the record label. Manage CD packaging and AD processes. Responsible for all POP Minimum 3 years production experience. Fast pace Mac required. Art direction background, Quark and Photoshop a plus. Benefits included. Resume and salary requirements to: (310) 505-0321.

SALES REPRESENTATIVES

Musicrama, major top rock & world exports dist. co. seeks key accounts representative with national & regional sales experience. Ideal candidate must be organized & able to perform independently.

Fax resumes to: (718) 383-5152

Email: marj@musicrama.com

SUMMER INTERNSHIPS

GET VITAL WORK EXPERIENCE this summer with Billboard!

Advertising

Sales

BBA 8x10s

500 - $8.00

1,001 - $5.50

B&B

POSTCARDS

500 - $5.00

For

Display 
Images

B&B

www.abcpictures.com

WANTED TO BUY

MANAGER OF CREATIVE SERVICES

Oversee creative services and budgets for the record label. Manage CD packaging and AD processes. Responsible for all POP Minimum 3 years production experience. Fast pace Mac required. Art direction background, Quark and Photoshop a plus. Benefits included. Resume and salary requirements to: (310) 505-0321.
IS MUSIC IN YOUR BLOOD?

Are you music obsessive? Do you find yourself tuning out in the middle of a conversation because of the music that's playing? Does your pulse quicken while checking out new releases at the record store? Is the soundtrack of the first feature movie you noticed in a cinema?

AEI Music Network, Inc., Inflight Division, a major Inflight entertainment company, seeks a dynamic Programmer/Producer. We're looking for someone who can effectively translate and articulate their passion for all genres of music into visionary and entertaining programs with emphasis on the rock, pop, and country fields. Must have proven programming skills, ability to create, write and articulate produce plans based on client need, ability to meet demanding deadlines, and working knowledge of digital recording systems.

Also requires previous artist development experience, a knowledge of and connections in the music industry to make them happen. Related college degree required; on-air broadcast and/or voice-over experience desired. Previous airline experience a plus.

Fax resume and salary requirements to Debra Mitchell at (714) 998-0135 or mail to 1507 W. Yale Avenue, Orange, CA 92867

ASSOCIATE DIRECTOR PRODUCT MARKETING

Leading NY Catalog label is seeking an experienced marketing professional to create & implement marketing plans, concep, ene art direction, manage budgets, develop sales/promotional materials & create advertising & press plans. Candidate must be detail oriented, have at least 5 years marketing experience and knowledge of many genres of music. Experience with Internet marketing plus. Excellent writing skills are essential.

Please send resume with cover letter to:
Billboard Classified
1515 Broadway
PO Box 663
New York, NY 10036

LABEL MANAGERS

Koch International, one of the country's largest independent music distributors, is looking to fill new Label Manager positions. These newly created positions within our marketing department require 3-5 years record business experience, including marketing or product management at a label or distribution company and knowledge of US record retail. This fast-paced, exciting opportunity will make you a point person for working with labels to maximize sales on your release. You will work with our sales staff, label reps, to develop and implement promotions. Benefits, opportunity, challenge, growth - we've got it all! Please send resume and cover letter with your salary requirements to:

Fax resume to: (212) 673-1162

FINANCE MANAGER

Malibu based record company, division of major label, seeks an experienced, analytical and personable financial professional. Responsibilities include preparation of monthly financial statements, artist P&L's and supporting analyses, as well as corporate reporting package. CPA with 3-5 years experience preferred. Person should be able to function effectively in a smaller, growth company environment. Position reports to COO.

Please fax resumes to 310-699-5125 or 310-398-0231 Equal opportunity employer.

Music Publishing/Copyright/Licensing

Music Publishing division of Philadelphia based major distributed label seeks experienced self-starter for its Copyright and Licensing Department. Ideal candidate should have at least 3 years of experience in all areas of copyright administration including mechanical and synchronization licensing and copyright filing. Please fax resume and salary history to:

(215) 732-7660
attn: Publishing

NOTICE OF SALE AND REQUEST FOR BIDS

Gilbert R. Vazquez, CPA, Chapter 7 Trustee of the bankruptcy estate of Howard Weiler and Hot Tracks Productions will sell the ESTATE'S INTEREST in the writer's and publisher's share of 186 musical compositions including tracks from Access Hollywood, On E, Fox Sports, Playboy Home Video, Extra, Mad About You, The Jerry Jones Show, The Chipmunks and various other TV shows and commercials.

All bids must be received on or before June 20, 2000.

For further information, including a detailed inventory of assets, contact Greg Victoroff, Esq. or Michele M. Berenice, Esq., C.P.A.

(310) 277-1482

HR MANAGER

Minneapolis-based company seeks HR Manager with at least 3 years experience in all phases of human resources, including recruitment, compensation & benefits. Must have a Bachelor's degree in Business Administration or related field. Must be familiar with Minnesota state laws and regulations. This position is located in the Twin Cities area.

Send resume to:
Billboard Classified Advertising
310-398-0231

two equal opportunity employers

INTERNS WANTED

Atlantic Records is currently offering internship opportunities in various areas of the company including Finance. INTERNS are required to work at least 20 hours per week and the internship is unpaid.

Please fax resume to 212-370-5400

SALES POSITION

Whiteknight Distribution seeks music industry professional to fill a Sales position within our re-structured division.

Please fax resume to: (212) 573-6072

ALL OFFICE POSITIONS

All equal opportunity employer.

DJ SERVICES

NIGHTCLUB DJ's

We Need You!

Let CMS find the right club dj. gig for you.

Call (800) 266-4700

and ask for our DJ Placement Service Brochure today!
Kicks off sensational Children's Bookstore Distribution, had big Barbara Bone” by stage actor straight have create “This Library, and “The CHILD’S Chris Roberts, chairman of Universal Classics Group; Hardiman; said that five new titles in the Children’s Group’s baby- and toddler-targeted series “The Mozart Effect” will be released Sept. 5. They include four single titles—“The Mozart Effect: Music Fils Newborns,” “Music For Babies,” “Music For Children,” and “Music For Moms & Moms-To-Be”—and a boxed set, “Music For Little Ones.” The audio line is based on the work of author and Don Campbell, whose book series “The Mozart Effect” explores the link between classical music and increased brain power; Campbell himself compiled the boxed set, which is priced at $39.98 for CD and $25.98 for cassette.

Added Henderson, “Public Radio International is producing four one-hour radio specials based on ‘The Mozart Effect,’ which will air on PBS stations in September: And Discovery TV is doing a twenty-disk documentary series, which are filming in July and will be hosted by Don Campbell. They’ll hit TV in spring 2001.”

Henderson, cited, has been taping in the audio series whenever he makes personal appearances and interviews. His new HarperCollins book, “The Mozart Effect For Children,” reaches bookstores in August.

KIDBITS: Kid Rhino was showing its upcoming audio titles, including the first audio release spin off gente Nickeloedon preschool series “Franklin.” The song-filled “Hey, It’s Franklin” streets Oct. 3. Kid Rhino’s potentially biggest fall titles, “Blue’s Big Music Soundtrack,” and its corresponding playset, were prominently displayed. The package opens into a triangular 10-inch by 10-inch stage, with musical actors from smock: Nick Jr. preschool show “Blue’s Clues” and two different scenes. The soundtrack includes 17 tracks of new music, plus a R. Charles track called “There It Is.” . . . Rounder Kids let it be known that a new Sugar Beets album is shortly due. This time, the retro-popsters, led by Sherry Goffin Kondor (daughter of Carole King and Gerry Goffin), take on “Travel Songs.”

CHILD’S PLAY (Continued from page 81)

Library and “The Golden Library” won an Awd Award this year). “If Harry Potter IV” weren’t coming out this year, the most-discussed book in children’s literature would be “The Amber Spellglass,” Ditlow said. “This third sequel’s been building for 24 years. It’s good that ‘Potter’ is out in July and ‘The Amber Spellglass’ comes out Oct. 11; kids will be well ready for the next work of fantasy. In fact, Jack and Stone’s help drives sales of other Listening Library fantasy recordings, such as Madeleine L’Engle’s ’A Wrinkle In Time,” Louis Sachar’s “Holes,” and Edward Eager’s “Half Magic.”

According to Ditlow, “HP IV” will “hold the record for running time for a children’s audio—269 hours, which will encompass 17 CDs (at $29.95) and 12 cassettes (at $99.95). We’ve had to create a whole new package for the CDs,” he noted. “It’s a thumb-pull hole in the center of each, with holes holding three or four CDs.” As the package is “no thicker” than other listening Library boxes, Ditlow doesn’t anticipate display problems.

The fact that the title is a secret until publication day has also presented a challenge: the CDs themselves won’t have covers, and Ditlow has been busy with a six-week audio tour for the month of July.

The book was recorded over 10 straight days in New York by British stage actor Jim Dale, who read the other two as well, and “we’ve got editing teams working around the clock right now,” said Ditlow.

Other significant full releases for Lib- rary include “Nory Ryan’s Song” by Patricia Reilly Giff, Lois Lowry’s “Gathering Blue,” “Matilda Bone” by Karen Cushman, E. Konigsburg’s “Silent To The Bone”—all from Newbery-winning authors—and “The Graduation Of Julie Moon” by Barbara Park.

MORE MUSIC: The Children’s Group of Toronto, represented by Casablanca, Mill of its by-booking-industry-wholesaler Children’s Bookstore Distribution, had big news as well. Due for August release is a pair of albums in a new series by “sensational kids’ duo” Judy & David. Called “Once Upon A Time,” the series kicks off with “PigMania” and “Goldd-
NASHVILLE—It’s a fact of life. When big dogs are in the area, you lead, follow or get out of the way. Radio groups like AMFM, Cox, Citadel, and Clear Channel flex their promotion muscle, giving away millions of dollars; they throw their weight around, buying out competition at prices too large to turn down.

With the big dogs in town, are the mom-and-pop radio stations being forced to f橱 their tails and run? Not all of them.

Despite the ongoing consolidation of radio owners, the majority of country stations remain locally owned. While the largest number of those stations are in markets well below Arbitron’s radar, there are still mom-and-pop owners succeeding in larger markets, too.

Those who own and work for mom-and-pops offer these tips for competing in the world of big dogs: Stay local, with live personalities; keep those personalities for a longer time; be proactive with promotions; maintain one-on-one relationships with the boss; and be passionate about radio.

To remain viable, KSOP Salt Lake City president/GM Greg Hilton says the key is the personal touch. “We have loyal listeners, and we give them personal service. When you call here, you don’t get voice-mail—you actually get to talk to somebody.” Often, Hilton himself is the one picking up the office phone.

One of the biggest strengths of mom-and-pops is the simple fact of being local. PD Evan Bridwell of Owens Broadcasting’s KUZZ/Bakercraft, Calif., says his staff works “super-serving our local people. We use a five-person research team. That’s unheard-of in a market the size of Bakercraft,” he says.

WQXM Akron, Ohio, operations manager (OM) Kevin Mason works for the Rubber City Radio Group, which recently purchased three new stations in Lansing, Mich., including country WIX. Mason says listeners always know the difference between local service and formula service.

“You have to focus on being local, while [group-owned stations] are voice-tracking and syndicating. We focus on being live and local 24 hours a day, 7 days a week,” he says. “It’s the way to survive.”

DIFFERENT TOOLS

While mom-and-pops are local and know their markets, big stations have different tools, according to Tim Closson, VP of country programming for AMPM and PD at WUDE Cincinnati. That includes multi-market “collective contesting.” “It’s a large advantage for a mid-market radio station to have $8 million giveaways,” Closson says.

Hilton admits, “It’s the only thing we can compete against. I can’t give away $5,000 a day.”

WQXM’s Mason downplays the impact of these promotions. “No, we can’t have million-dollar-mall markets,” he says. “But we can give away a trip a day in May, give away money in the high-low game, give away a truck, World Series tickets, I haven’t seen that [big group] contesting hurts us.”

And the deals that large groups carry can be a hindrance in the promotion arena. Mom-and-pop radio stations are often debt-free.

“We have loyal listeners and — pops offer you personal service. When we are, we focus on being local, and we if we need to open the war chest, we do what we need to do.” (Continued on next page)

When Locally Owned Stations Thrive

This story was prepared by Airplay Monitor’s Angela King.

Philly Tests Nielsen’s Portable People Meters

This story was prepared by Airplay Monitor’s Frank Sazev.

With two field tests of its Portable People Meter (PPM) in Manchester, England, proving successful, Arbitron will bring the ratings-generating technology statewide later this year, when it begins testing the PPM in Philadelphia.

The tests will take place in two phases. The first will use 330 PPMs in Wilmington, Del., part of the Philadelphia designated market area, followed by a larger sample covering more of the market in late 2001.

The technology has been under development since 1992 and collects not only radio-listening data but broadcast and cable TV as well.

For that reason, Nielsen Media Research is teaming with Arbitron to conduct the testing. Nielsen (owned by Billboard parent VNU) is paying Arbitron an undisclosed sum to take part and has the option of continuing the agreement.

“They are fighting a losing battle to get people to fill out diaries, and the PPM is going to be the savior of radio ratings,” says Jerry Lee, president of AC WBEI Philadelphia, who also was a founder of the Arbitron Advisory Council.

New Northwest Broadcasters CEO Michael O’Shea says, “If the PPM Meter actually works consistently and Arbitron is able to convince respondents to carry the device, then this is a major breakthrough in the issue of accuracy.”

David Pearson, who represenst Infinity on the Arbitron Advisory Council, says the jury is still out on whether American listeners will cooperate at the rate of the British, whose compliance rates top 80%.

“Until we get to see a market or two, it’s very early in the process to say it works,” he says.

Clear Channel, which will own the Philadelphia stations adult top 40 WLCE, top 40 WIQQ, R&B & WUSL, adult R&B WDS-AM, and gospel WDAE-AM, as well as classic rock WRDX, Wilmington, Del., will participate, says chairman/CEO Randy Michaels.

No question that Arbitron must do something about declining cooperation rates,” he says. “But our industry is built not around who really listens but who Arbitron reports as listening. It will be interesting to see how much this methodology changes the answer.”

Cos. Radio president/CEO Robert Neil calls PPM “one of the great...
WHEN LOCALLY OWNED STATIONS THRIVE
(Continued from preceding page)

Closson remembers his start at noon-and-pop WBER River Falls, Wis., where the owners lived in half a duplex, and the station was located in the other half. “I grew up through noon-and-pop radio, and you learn to do a lot with very little,” he says. “You use a lot of smoke and mirrors. Now it’s come full circle. Larger corporate stations have it all, but those mom-and-pop stations, you have to fall back on that noon-and-pop training.”

GROW YOUR PEOPLE

A benefit to working in large corporate radio, Closson says, is the chance to educate employees and grow talent within the company. “We have employee seminars,” says Closson. “Smaller stations, if you have people in regional stations, can do that. But in the larger stations, you need to have them grow.”

Brickwell says people tend to stay longer at mom-and-pops. “I’ve been here 17 years, 14 years as PD. We don’t have a lot of turnover in staff. The average age of our station is the rookie on staff—he’s been here 11 years.”

Brickwell also sees a trend towards smaller stations being more accepting of new ideas. “I think that’s changing. You have to be willing to try new things.”

KNOW YOUR INTERNS

It may be that personal touch from owners that keeps people around longer. “Both big companies and small stations have unique positives and negatives. But if I want something, I have to ask the right person. I hire a new PD every year, our morning person is the rookie on staff—he’s been here 11 years.”

Brickwell also sees a trend towards smaller stations being more accepting of new ideas. “I think that’s changing. You have to be willing to try new things.”

KNOW YOUR INTERNS

It may be that personal touch from owners that keeps people around longer. “Both big companies and small stations have unique positives and negatives. But if I want something, I have to ask the right person. I hire a new PD every year, our morning person is the rookie on staff—he’s been here 11 years.”

Brickwell also sees a trend towards smaller stations being more accepting of new ideas. “I think that’s changing. You have to be willing to try new things.”

Surviving the Transition

Despite the consolidation, consolidation has seen many local owners selling to bigger groups. PD John Crenshaw experienced that kind of sale when a noon-and-pop sister station was sold to large corporation.

―Frank Saxe

newsline...

FCC's KENNARD CLEARED. The U.S. inspector general has cleared Federal Communications Commission (FCC) Chairman Bill Kennard and other senior-level commission staff members of any wrongdoing relating to charges brought forward by former Mass Media Bureau Chief Richard Lee, accusing the FCC of allowing a Texas race track owner to do low-power broadcasts in violation of the agency's rules. The inspector general was unable to find any evidence of misconduct, according to its report.

NETRADIO.COM LINKS WITH DON HENLEY TOUR. NetRadio.com will be a co-sponsor of Warner Bros. recording artist Don Henley's Inside Job Tour this summer. The Web radio site will host a number of special events and promotions, including a NetRadio.com music channel programmed by Henley, featuring his music and music by his friends and influences, an interview with Henley, concert ticket giveaways over the site and a special guest appearance on Don Henley's Eagles titles at the NetRadio.com music store.

COX BUYS WALR. A complicated purchase & trade offer could give Cox Radio but R&B & WALR Atlanta a new Houston FM. The deal was apparently triggered by Emsm, which made an offer for WALR, prompting Cox to exercise its right of first refusal. Yet because Cox expects the FCC to block it from buying another station in Atlanta, it will only the programming of WALR, which will replace its jazz format. WALR/WALR is a Cox-owned station, but Cox does not own all its ownership.

VOYEURDORM.COM SUES VIAacom/INFINITY. The operator of Voyager-Dorm.com and other sites has filed suit against Viacom and Infinity Broadcasting for allegedly stealing its Web strategies and secrets and using them to create a program planned for the CBS-TV network this fall. Entertainment Network Inc. (ENI) is asking a judge to block the broadcast of "Big Brother" and pay an unspecified amount of damages. According to documents filed in U.S. District Court for the Southern District of New York, Russell Bruno, sales manager for CBS/Infinitys rhythmic top 40 WLLD (Wild 98.7) Tampa, Fla., met with ENI in July 1999 and says the radio station was interested in forming DJ-Dorm.com, a partnership with ENI to create an Internet radio site and accompanying radio show featuring video feeds over the Net from a house. A group of WLLD jocks would live in the house, and listeners would vote for a chance to live in DJ-Dorm as well. According to court papers, former WLLD GM Hannah, a WLLD employee, told ENI that the project was successful in radio, it would be adapted to TV, perhaps with modern rock WOR New York morning host Howard Stern.

After three weeks of discussions, CBS Infinity apparently pulled out of the project after some internal conflicts and not wanting to dilute the entertainment industry "with being damaged to CBS publicity". WLLD also scrapped its plans to create a DJ-Dorm-like site. The net TV, meanwhile, paid a Dutch production company $30 million in licensing fees to use its "Big Brother" show. An Infinity executive declined to comment, as did a CBS spokesman.
Gutting Edge: When Billie Myers released her debut album in 1997, it was still uncertain of her self, her career, and how much of a voice she would discover in her song lyrics. The telling name of the project, “Growing, Pains,” Three years later, one bears witness to an evolved artist, still growing but perhaps without so much of the pain.

“I was so much out of my element then,” Myers says. “I didn’t feel confident because everything was so new, and I didn’t want to be too experimental or out there. I just didn’t know if I could carry it. I had never performed onstage, and nobody knew if I’d be a wallflower. It turns out that my nervous energy propelled me from one side of the stage to the other.”

On her upcoming Universal Records sophomore effort, “Vertigo,” Myers has brushed aside the first radio release, “Am I Here Yet? (Return To Sender),” the British-born Myers has obviously taken bold and oftentimes playful strides forward, stepping out into a real that is much more revealing.

“This time around, I wanted to be a sounding board for ideas. There was no first radio release. He was working with up-and-coming, ordinarly hard on my behalf that it was important for me to offer a reflection of who I am. I’m not hiding anymore, and I’ve got the confidence to carry things forward,” she says. “I don’t know if that’s better, but I’m happy with the album. I also understand that without ‘Growing, Pains,’ I could have never gotten to this point.”

That initial effort fostered the international sleeper hit “Kiss The Rain,” a track so off the beaten path that radio at first didn’t understand what to do with it. Eventually, it passed on The Billboard Hot 100 at No. 41, but it took the dedicated support of VH1 and some determined radio outlets to get the record fully exposed to the public.

With “Return To Sender,” again a song that’s far more complex and compelling than the average pop fare, early reaction at adult top 40 radio is positively overwhelming. Its pop/rock hook comes through the clever use of Hot Chocolate’s timeless “You Sexy Thing,” a top three hit on the Hot 100 in 1975. “I think that’s where it started,” says Michelle Matthews, PD of KTOZ Springfield, Mo. “It’s a total female-appeal song, and we’ve had so manywomen coming in about it. In fact, some of the female hosts on the station have been so excited about it, the station has drawn some 41,000 runners each year.

“For us, it’s all about being able to share that with other people,” says Simon Says. “‘Vertigo’ is a lot more introverted record that showed one side of Billie’s personality. The new project shows a different depth of her emotions—all aspects of Billie, musically and lyrically:

“[I think it will not appeal to] those that really dig ‘Kiss The Rain,’ I think this is a more introspective record about the more point topics like slavery, sex, and religion.

“[My approach was a lot different this time. I was] as deep as possible. Myers says, “I went in straightaway with a lot of sex and knew what kinds of sounds I wanted to use. ‘Vertigo’ contains hints of ‘90s music, of course, but I was adamant about talking about things like soul, fashion and design. We haven’t come to the point where people are still being killed because of their color and sexuality. We still have a problem.”

The experience of putting together the project was a far cry from her first time out, working with producer Desmond Child, who she admits sometimes a contentious ordeal.

“For me, it was a mind of mine, I thanked him on this album, because I thought I owed him an apology. ‘Growing, Pains,’ I was so scared of the seriousness and everything being life and death that I reflected on that. Desmond,” she says. “He’s such a perfectionist, and he saw something and wanted to keep pushing me to that place. I couldn’t see that. I can be really headstrong, and it may take some time to realize the truth, but I’m the first to apologize when I do.”

With Tyson, “I realized how much I had learned from Desmond. I think it’s hard for me to have particular conversations about what I wanted. It was almost like graduating.

Myers began her publicity push with “Vertigo” with some early summer radio shows in Greensboro, N.C., and Spokane, Wash., which she says were freewheeling fun. “I actually had a lot of fun doing the radio shows. I started with ‘Kiss The Rain,’ so people knew what to expect from me,” she says. “‘Vertigo’ is my first time doing this for me, and I had a lot of fun. I think it’s not the time to go in demanding my Evan in crystal and only green M&Ms.”

“I didn’t think people knew what to expect when she went on stage,” says Beau Richards, PD of KQDA Spokane, who Myers headlined a May 1 at the Sony Studios, which she says was a very effective show that draws some 41,000 runners each year.

“By as some as they heard ‘Kiss The Rain,’ she had the whole audience on their feet, and she really worked the crowd. She was jumping off the stage with lots of audience participation and was completely personable. I really think it’s time for this girl to come of age. She’s one of those artists that makes it worthwhile to have these shows.”

Coming up, Myers will head to Canada, then Europe, Japan, and Australia, as the global push ensues. But in the off-chance that “Vertigo” doesn’t take flight, Myers insists she’s “not looking forward to the fortune to take it all in stride.”

“If it doesn’t work out, I’m OK. I don’t know that I’ll ever be came, but people will either take me or they won’t. I’ll always be a writer, and I hope to always be a singer. But I can’t control the fortune to take it all in stride.”
Berg

(Continued from page 74)

imprint Wonderboy, notably with the act Shaft.

With the "Now" series belatedly established as a major U.S. commercial success 17 years after its U.K. debut, Berg can take pleasure in the trans-Atlantic achievements of the man who brought him into the record business.

Berg, an ex-media buyer, was hired by Epic in 1975 when then-executive VP Murray Deodato was managing director Bob Mercer, who now is the Los Angeles-based senior vice-president of U.K. sales. According to Mercer, UTV is now celebrating U.S. sales of the first three American "Now" compilations of almost 6 million copies, with "Now 4" set for release July 18.

Under Mercer's wing at EMI's then-newly established TV division, Berg enjoyed spectacular success with "20 Golden Greats" compilations as well as such artists as the Beach Boys, Glen Campbell, and the Supremes, all of which topped the U.K. charts in 1976 and 1977. Mercer recalls that when Berg joined Epic, "I wanted to find some way of being able to use television as an advertising medium. Given its cost structure at that time, I needed someone who knew more about it, and Berg was not to trot.

"Bergy is unique in the sense that this is pretty much what he has done for 35 years. I have never heard him say the dreaded words 'I want my own label,' and I think that's a very good thing. When he speaks about this business, you'd better listen, because there isn't anybody that comes close to his experience and feel for it, and the feel element is considerable. It's not the research-based business everybody seems to think.

As Berg recalls, EMI did not start releasing the multi-artist compilations in earnest until 1978, when the dance collection "Don't Walk Boogie" reached No. 1. He acknowledges that majors were persuaded to go into that market by the huge U.K. success in the early 1970s of such companies as K-tel, Arcade, and Ronco.

"Certainly paved the way," he says. "Now the majors are pretty much dominated, although [indies like] Ministry of Sound have found their own niche. Telstar [is still in] the marketplace—[it owns] some good repertoire, we've always been aware of the competition."

He is also pleased that the U.S. industry is shrugging off its tradi-
Metallica Performs at MTV Movie Awards And Dishes Backstage

MTV’s 2000 MOVIE AWARDS: This year’s MTV Movie Awards was an historic event on an historic level that was not without its snags. There were no shock or outrageous funny occurrences during the show, although some people like DJ Cooper predicted utterly cuter words that were censored from the telecast. But the awards show was still a step up from last year’s uneven event, whose unfortunate choice of host was the ditsy Lisa Kudrow from “Friends.”

This year’s show—which took place June 3 at the Sony Pictures Studios in Culver City, Calif., and premiered June 8 on MTV—was hosted by Sarah Jessica Parker, who brought consistent light-hearted humor to the occasion. But she couldn’t quite carry off the cutting-edge bite that one expects from a major MTV event. The best jokes were in the pre-telecast awards show, which featured, among others, John Cusack, Megan McKenna, and a “South Park” parody of recent movies.

Missing in action this year were MTV Movie Awards regulars Jim Carrey and Will Smith, both of whom can be counted on to bring refreshing and unpredictable moments to the show. The most popular metal band Metallica (which performed “I Disappear” on the show) was keeping quiet about its lawsuit against Napster. The band members carefully avoided answering any detailed questions about the legal action, most likely on attorney’s advice. When asked how the lawsuit was going, lead singer James Hetfield deadpanned, “It’s going.”

Metallica was more open about filming the action-packed video for “I Disappear” (directed by Wayne Isham), from the “Mission: Impossible 2” soundtrack. Asked who had the hardest sequence in the video, drummer Lars Ulrich, guitarist Kirk Hammett, and bassist Jason Newsted all raised their hands. But Hammett insisted, “I had it the hardest because I had to run for about eight miles in one scene, and we had to keep shooting it over and over again.”

The band also joked about how its planned hiatus this year hasn’t quite worked out. Referring to Napster, Hetfield said, “The ‘N’ word has been keeping us busy. We also couldn’t turn down the [band’s] headlining the ‘Summer Sanitarium’ tour.” Hammett added, “We get that question all the time.”

After the tour, the band members said, they will go into the studio to record the next Metallica album, due next year—“because there’s been a shortage of Metallica albums in the last four years,” Ulrich said sarcastically. He added that Metallica will be making videos for feature films next winter, which won’t necessarily become a regular gig for Metallica. “We wanted 10 years to do the first film (for ‘Mission: Impossible 2’), so there’s no rush to do it again.”

R&B singer D’Angelo was another artist who discussed one of his memorable video backdrops. On his revealing clip for “Untitled (How Does It Feel)—which consists solely of an above-the-waist closeup of a naked D’Angelo—the singer noted, “Making that video was a whole statement. It was about doing a video with just me and the song.”

He also discussed the Paris Hilton-directed clip. “The reaction I’ve received from the video has been all positive.”

D’Angelo, who performed “Devil’s Pie” from his current “Voodoo” album, added, “Even though it’s not a single, I chose to perform the song because it has an important message that needed to be said, and this was the place to do it.”

Multi-platinum pop group *NSYNC also had a high-energy rendition of its current single “It’s Gonna Be Me” on the show, and the tightly choreographed performance elicited the most enthusiastic response from the audience. *NSYNC had barely finished its performance when they had to hop a plane to its next public appearance. It’s called cramming as much as you can into your 15 minutes of fame.

The MTV Movie Awards are voted on by MTV viewers by phone or online at mtv.com. According to MTV, more than five million votes were cast for this year’s awards.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Birmingham, Ala.-based pop group *Star TV.*

TV affiliate: WBXN Knoxville, Tenn.

Time slot: 6-7 p.m. Saturday.

Key artist: Milan Hay, executive producer; Brad Jeffries, associate PD, Marc Ward, director.

E-mail address: mobrother@bix.net

Following are five of the videos from the episode that aired May 20:

1. Christina Aguilera, "What a Girl Wants" (RCA)
2. Faith Hill, "Rockafeller Skank" (Skint/Astralwerks)
3. Britney Spears, "Oops!… I Did It Again" (Jive)
4. T.O.B., "Where My Girls At" (Motown)
5. Alice Deejay, "Better Off Alone" (Republic/Universal)

Music Video PROGRAMMING

MTV’s 2000 MOVIE AWARDS: This year’s MTV Movie Awards was an historic event on an historic level that was not without its snags. There were no shock or outrageous funny occurrences during the show, although some people like DJ Cooper predicted utterly cuter words that were censored from the telecast. But the awards show was still a step up from last year’s uneven event, whose unfortunate choice of host was the ditsy Lisa Kudrow from “Friends.”

This year’s show—which took place June 3 at the Sony Pictures Studios in Culver City, Calif., and premiered June 8 on MTV—was hosted by Sarah Jessica Parker, who brought consistent light-hearted humor to the occasion. But she couldn’t quite carry off the cutting-edge bite that one expects from a major MTV event. The best jokes were in the pre-telecast awards show, which featured, among others, John Cusack, Megan McKenna, and a “South Park” parody of recent movies. Missing in action this year were MTV Movie Awards regulars Jim Carrey and Will Smith, both of whom can be counted on to bring refreshing and unpredictable moments to the show. The most popular metal band Metallica (which performed “I Disappear” on the show) was keeping quiet about its lawsuit against Napster. The band members carefully avoided answering any detailed questions about the legal action, most likely on attorney’s advice. When asked how the lawsuit was going, lead singer James Hetfield deadpanned, “It’s going.”

Metallica was more open about filming the action-packed video for “I Disappear” (directed by Wayne Isham), from the “Mission: Impossible 2” soundtrack. Asked who had the hardest sequence in the video, drummer Lars Ulrich, guitarist Kirk Hammett, and bassist Jason Newsted all raised their hands. But Hammett insisted, “I had it the hardest because I had to run for about eight miles in one scene, and we had to keep shooting it over and over again.”

The band also joked about how its planned hiatus this year hasn’t quite worked out. Referring to Napster, Hetfield said, “The ‘N’ word has been keeping us busy. We also couldn’t turn down the [band’s] headlining the ‘Summer Sanitarium’ tour.” Hammett added, “We get that question all the time.”

After the tour, the band members said, they will go into the studio to record the next Metallica album, due next year—“because there’s been a shortage of Metallica albums in the last four years,” Ulrich said sarcastically. He added that Metallica will be making videos for feature films next winter, which won’t necessarily become a regular gig for Metallica. “We wanted 10 years to do the first film (for ‘Mission: Impossible 2’), so there’s no rush to do it again.”

R&B singer D’Angelo was another artist who discussed one of his memorable video backdrops. On his revealing clip for “Untitled (How Does It Feel)—which consists solely of an above-the-waist closeup of a naked D’Angelo—the singer noted, “Making that video was a whole statement. It was about doing a video with just me and the song.”

He also discussed the Paris Hilton-directed clip. “The reaction I’ve received from the video has been all positive.”

D’Angelo, who performed “Devil’s Pie” from his current “Voodoo” album, added, “Even though it’s not a single, I chose to perform the song because it has an important message that needed to be said, and this was the place to do it.”

Multi-platinum pop group *NSYNC also had a high-energy rendition of its current single “It’s Gonna Be Me” on the show, and the tightly choreographed performance elicited the most enthusiastic response from the audience. *NSYNC had barely finished its performance when they had to hop a plane to its next public appearance. It’s called cramming as much as you can into your 15 minutes of fame.

The MTV Movie Awards are voted on by MTV viewers by phone or online at mtv.com. According to MTV, more than five million votes were cast for this year’s awards.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Birmingham, Ala.-based pop group *Star TV.*

TV affiliate: WBXN Knoxville, Tenn.

Time slot: 6-7 p.m. Saturday.

Key artist: Milan Hay, executive producer; Brad Jeffries, associate PD, Marc Ward, director.

E-mail address: mobrother@bix.net

Following are five of the videos from the episode that aired May 20:

1. Christina Aguilera, "What a Girl Wants" (RCA)
2. Faith Hill, "Rockafeller Skank" (Skint/Astralwerks)
3. Britney Spears, "Oops!… I Did It Again" (Jive)
4. T.O.B., "Where My Girls At" (Motown)
5. Alice Deejay, "Better Off Alone" (Republic/Universal)
Virgin Records Staff Honored, Serenaded At Conference

Virgin Honors Its Own. Virgin Records honors some of its own with three awards of special recognition for outstanding service this year. Shown, from left, are Michael Plen, senior VP of promotion for Virgin Records; Kevin Young, Virgin Records promotion executive for Cleveland; Ashley Newton, co-president of Virgin Records and senior VP of A&R for Virgin Music Group; Ray Cooper, co-president of Virgin Records; Jimmy Avant, Virgin Records urban promotion representative for Atlanta; Tom Bracamontes, senior VP of promotion for Virgin Records Urban; June Kosloff, manager of Northeast retail marketing for Virgin Records; and B.J. Lobermann, senior VP of sales for Virgin Records.

Feelin' Blue. The original Blue Man Group gave a special presentation for conference attendees. Their first album, "Audio," was released in December 1999. Shown with members of the Blue Man Group is Virgin recording artist David Byrne.

Say Cheese. Executives and artists alike were all smiles at the conference. Shown, from left, are Nancy Berry, vice chairman of Virgin Music Group; Virgin recording artist Perry Farrell; and Nellee Hooper, producer and founder of Meanwhile... Records.

Caught Out There. Virgin recording artist Kelis performs her hit "Caught Out There" for the conference attendees on Virgin Urban Night.

LOS ANGELES—Virgin Records America recently hosted a three-day label conference for its national and regional staffs at the Standard Hotel in West Hollywood. The theme of the conference was the company's newly revitalized A&R focus. Over 100 associates from across the country gathered for performances, presentations, and creative company planning.

Immortality's Urge. Immortal recording act the Urge strikes a pose with Virgin Records and Immortal executives. Shown, from left, are Piero Giramonti, senior VP of marketing at Virgin Records; Keith Wood, executive VP of A&R at Virgin Records; Dana Millman, general office manager at Immortal Records; Ashley Newton, co-president of Virgin Records and senior VP of A&R for Virginia Music Group; Happy Walters, president/CEO of Immortal Records; and the Urge's Steve Ewing. Ray Cooper, co-president of Virgin Records; the Urge's Karl Grable; B.J. Lobermann, senior VP of sales for Virgin Records; Carl Stüben, manager for Eagle Cove/Deluxe Entertainment; Damon Futterman, manager of Eagle Cove/Deluxe Entertainment; Tony Berg, executive VP of A&R for Virgin Records; and Michael Plen, senior VP of promotion for Virgin Records.

Urban Hitmakers. Virgin recording acts Ideal and Aaliyah are two of Virgin's brightest talents. Shown, from left, are Ideal's P.D. and Maverick, Aaliyah, and Ideal's J-Dante and Swab.

Shake It Up. Virgin Urban recording artist Crystal Sierra lights up the stage with her dance moves at the Virgin Records Urban Night at S.I.R. Studios in Hollywood.

Virgin's Power Players. Virgin executives enjoy each other's company at the conference. Shown, from left, are B.J. Lobermann, senior VP of sales for Virgin Records; Richard Cottrell, president of EMI Music Distribution; Ray Cooper, co-president of Virgin Records; Gene Rumsey, executive VP of sales and marketing for EMI Music Distribution; and Barry Hankerson, CEO of Blackground Entertainment.

Sonja Blading. Virgin Urban recording artist Sonja Blade gives it to the audience during her showcase.

Tom Green Special. Comedian Tom Green, right, makes a surprise appearance during a special presentation about his upcoming project. Shown with Green is David Wolter, senior director of East Coast A&R for Virgin Records.
WALL STREET ANALYSTS GRAPPLE WITH NAPSTER

(Continued from page 5)

This is hardly common thinking on Wall Street, however. Such influential media watchers as Jessica Reif Cohen at Merrill Lynch and Kathy Stypianska at Prudential Securities say that, while they are keeping an eye out for an online piracy drag on music earnings, they are not ac- counting for losses to the likes of Napster in their performance model at this point.

The piracy question is not a new one for media analysts. They have long had to deal with lost-revenue issues in everything from music to video and movie piracy. However, they have kept such considerations at arm’s length in their financial projections.

Prudential’s Stypianska says that it is still too tough for Wall Street to try to assess whether Internet piracy is having any worse of an impact on music sales than it has in the past, “You hear a lot anewedentially, but it’s difficult to quantify,” she adds.

In fact, Stypianska says that with new music often leaking onto the Net ahead of commercial release, it can be argued that services like Napster have a promotional power that is helping to drive new sales.

Indeed, Merrill’s Reif Cohen points out that sales from new full-length albums by ‘n Sync and Britney Spears as anecdotal evidence that the core audience for Napster usage is still turn- ing out in droves to purchase CDs.

“When you have something people really want to own, for whatever reason—and there is almost no explain- ing why a song is very strong, despite Napster,” says Reif Cohen. “So I think [electronic piracy] is something the industry is at, least for now, living with.”

That’s not to say that Internet piracy isn’t a concern for the industry—or for most analysts. “You cannot ignore it and say that it is something that eventually goes away,” Stypianska cautions.

The challenge is being able to ac- curately measure such losses. A re- cent study by digital rights manage- ment company Reciprocal and VNU Entertainment Solutions, a sister company of SoundScan, found that nearly 30% of the sales of the 100- plus SoundScan-reporting stores within a five-mile radius of more than 3,000 colleges declined by 4% over the past two years.

Sales in stores near the 67 schools that had banned Napster by late Feb- ruary—and thus likely had substantial Napster activity before access was barred—were down 7% in the same period, according to the report (BillboardBulletin, May 24).

National sales, by contrast, were up nearly 12% in the same two-year compar- ison period, the report showed.

To be sure, the major labels them- selves are still grappling with the identity and value of all this new business. To some degree, Napster users people who wouldn’t be buying music anyway? Given the growth rate of the U.S. music mar- ket, does Napster actually have a beneficial promotional aspect to it? Or does it mean that the industry would have been growing at twice the rate at which it has been had there not been a Napster, because many of those users would have turned into buyers?

“They are all good hypothetical questions that no one really knows the answer to,” says an EMI spokes- woman. “All you can point to is that this market is growing.”

Overall al- bulm sales in the U.S. market are up more than 9% this year, according to SoundScan.

But Nathanson says that the in- dustry is currently shielded from the real pinch of online piracy because the number of Internet users with high-speed connections is still low and the economy is extremely strong.

“You’re not seeing the effects of it because this is a great, great eco- nomic time,” he says. “But let’s see what happens when the economy slows down and when there is more broadband out there.”

Those who manage new media execs view Nathanson’s projec- tions as overly aggressive. Certainly, publicly traded music companies don’t think they are keeping an eye on piracy front for fear of other analysts following his lead and a stock-mar- ket backlash.

Stocks in the parent companies of Sony, Warner, EMI, and Universal are all off in the last three months—led by Universal parent Seagram, which is off roughly 20% for the peri- od, and U.S.-listed shares of Sony, which are down 34%—but any connection between those dips and in- vestor concerns over Internet music piracy is highly debatable.

Analysts say that many of the legal tussles going on between the major labels and such music service pro- viders as MP3.com and Napster over such issues will not be pure win/loss scenarios for parties on either side. Both groups ultimately will be will- ing to make deals in the name of economic opportunity, they contend.

Such thinking is already evident in pending suit-settlement talks be- tween Startle and the major labels over its MP3.com service; the discussions are reported to include a chance to license the labels’ catalogs (see story, page 12).

The recent talks have come to the realization that it is in their own best interests to come to a settle- ment,” says Phil Leigh, an analyst at the digital music industry for Raymond James & Associates.

“Napster has demonstrated beyond a shadow of a doubt that the public wants music over the Net, and if the industry doesn’t provide some kind of legitimate alternative to the con- sumer, then the consumer is going to go to the illegitimate option.”

Prudential’s Stypianska says that she expects companies like Napster to shift to license content from the major labels and work under either a subscription- or ad-driven revenue model in order to stay in business.

“At the end of the day I think what’s eventually going to happen is that record companies will offer a Napster-like service themselves,” says Stypianska. “You have seen it happen over and over in the enter- tainment industry and now it looks as if new technology that comes out that is initially faced with fear and trepi- dation and lawsuits—and then eventu- ally becomes a profit center for these companies.”

COKK RE-ENTERS INDUSTRY VIA STARTLE

(Continued from page 11)

COOK RE-ENTERS INDUSTRY VIA STARTLE

aggregator on physical content.”

“We believe there is a better, more efficient way of delivering music in Europe, by opening a warehouse and putting different record com- panies’ inventory on the shelf next to each other.”

“If you are the likes of Amazon. co.uk, you have to get your stock from all these different countries. And that’s what this means: we believe that the industry would have been growing at twice the rate at which it has been had there not been a Napster,” he says.

Watts adds. “Meanwhile, the consumer may want to buy four albums—one from America, one from the U.K., one from Germany, and one from France—it’s a very expensive ful- fillment process if you have to source this product from all these different companies in different countries. At the moment we are looking to open a new distribution center in mainland Europe [likely to be Holland] to serve the whole territory.”

Startle is counting on Cook to help the company get a foot in the door at the record companies. Says Watts: “We want to work with the record companies, and the benefit that Jan gives us is that he has actu- ally run a major global record com- pany. He is known to the industry, and we want the industry to see that there is an under- stand who we are and what we can do. The best way of doing that is to work with someone of Jan’s caliber so that people can understand that [Startle] is not going to do anything in an anarchic way.”

“My immediate priorities with Startle are to help the manage- ment and help Barry to get to know the captains in our industry, not only in the U.K. but also in the United States and Europe. Barry can call Cook. I’ll be speaking to some of my former music industry col- leagues and explaining to them what Startle can do for them.”

“During my PolyGram days I was responsible for manufacturing and logistics, so I know that [Startle] will be of interest to the man- agement in that traditional busi- ness—the wholesale and the export businesses,” he adds.

Another key lure for Cook was Startle’s plans for the digital era. However, far from wanting to get into the controversial area of down- loading, Startle will market itself as a facilitator.

“We are not talking about digital downloads; we are talking about the whole complexity of delivering the music industry’s commercial music in digital form,” says Watts. “The record companies’ issue at the moment is it that people keep talking about digital delivery, but nobody has digitalized the major catalogs, and if they have, how are they all going to work together.”

Watts uses George Michael as an example; some of his catalog is Sony, while more recent work is at Virgin and DreamWorks. “We are saying that this is probably going to have to be aggregated,” adds Watts. “I’m not looking to say that Startle is going to be all things to all people in the music industry, but we believe that there is going to have to be some aggregation, and we’d like to be a company servicing that.”

Cook’s chairmanship should tie him up with Startle duties about two days a month, but he confesses. “At the moment, it’s more like three days a week.” He says he also will consider other such appoint- ments, in addition to the consul- ing he’s already under contract in and outside of the music busi- ness, but adds that for the time being he is concentrating on Star- tle as his only board assignment.

“I’m not actively looking for any- thing else.”

Veloso Sings For ‘Orfeo.’ Mercury recording artist Caetano Veloso recently provided new music for the film “Orfeu.” Directed by Carlos Diegues (“Bye Bye Brasil”), it retells the story of the Orpheus and Eurydice myth by using Marcel Camus’ classic 1959 film “Black Orpheus” as a model. The soundtrack was released earlier this year, and the film will be released theatrically by New Yorker Films in September. Pictured, from left, are Veloso and composer Philip Glass.

Wall Street Analysts Grapple With Napster (Continued from page 5)

Wall Street analysts are divided over whether Internet piracy has had any impact on music sales. John Stypianska, Prudential Securities, says it’s too early to tell because the trends are in the wrong direction. Merrill Lynch analyst Jessica Reif Cohen, says Wall Street views Napster’s impact as a ”shadow of a doubt” on music sales. She estimates that after Napster was banned, sales were down 7% at stores near schools that banned the service.

Watts says the industry can gain efficiency if they find a more efficient way of delivering music in Europe.

Cook is counting on his experience at PolyGram to help Startle.

Cook Re-Enters Industry Via Startle (Continued from page 11)
NEW DEVICES AIM TO ID SONGS ON RADIO

(Continued from page 5)

Execs Get New Titles

BY CARLA HAY

NEW YORK—In a move designed to signal that Puente “was more than a musician—he was a trailblazer.”

“In 1995, I was honored to welcome Tito Puente to the White House and present him with the National Medal of the Arts,” Clinton added.

“At that ceremony, I said, ‘Just hearing Tito Puente’s name makes you want to get up and dance’. With his finger or the pulse of the Latin American musical tradition and his hands on the timbales, he has probably gotten more people out of their seats and onto the dancefloor than any other living artist.”

“Tito Puente was a great musician who has brought a lot of cultural influence to the Latin music industry.”

A veteran bandleader and timbale virtuoso, Puente was a key figure in the development of the Latin music industry. Over the decades, he earned his nickname King of the Mambo.

“Tito Puente was a great musician who has brought a lot of cultural influence to the Latin music industry.”

Puente’s contributions as a percussionist, bandleader, and composer are immeasurable, and his影响 in the narrative of Latin music history is undeniable.

Puente’s music has continued to be celebrated through performances, recordings, and tributes, ensuring that his legacy and influence will endure for generations to come.

The Palladium Orchestra continued to perform, bringing the music to new audiences and keeping Tito Puente’s influence alive.

Puente’s music has been featured in numerous films and TV shows, solidifying his place in pop culture.

Puente’s music has had a lasting impact on the Latin music industry, inspiring countless artists and contributing to the rich cultural tapestry of Latin music.

Puente’s legacy lives on through the continued performance of his music and the ongoing appreciation of his contributions to Latin music.

The Palladium Orchestra continued to perform, bringing the music to new audiences and keeping Tito Puente’s influence alive.

Puente’s music has been featured in numerous films and TV shows, solidifying his place in pop culture.

Puente’s music has had a lasting impact on the Latin music industry, inspiring countless artists and contributing to the rich cultural tapestry of Latin music.

Puente’s legacy lives on through the continued performance of his music and the ongoing appreciation of his contributions to Latin music.

The Palladium Orchestra continued to perform, bringing the music to new audiences and keeping Tito Puente’s influence alive.

Puente’s music has been featured in numerous films and TV shows, solidifying his place in pop culture.

Puente’s music has had a lasting impact on the Latin music industry, inspiring countless artists and contributing to the rich cultural tapestry of Latin music.

Puente’s legacy lives on through the continued performance of his music and the ongoing appreciation of his contributions to Latin music.
Asian Confab Eyes Digital Future

(Continued from page 5)

Blackwell, warned that Metallica was risking damage to its fan base by its action. He said it was up to the industry to make music available in stores, which he called an attractive challenge to music consumers. "It's a really exciting game, like, 'How can you appeal to a teenage audience?'"

During the same panel at which Blackwell spoke, Nic Garnett, senior VP of digital rights management at InterTrust, a pioneer in digital rights management, and a former IFPI director general, cautioned that consumers do not think Internet-swarmed home copying is anything like the stigma of other, more traditional forms of intellectual property theft.

Larry Lieberman, president of global marketing for Musicmaker.com, said that he had discussed the issue with Pete Townshend (Musicmaker is scheduled to release an exclusive Who album soon). "Townshend feels strongly about Napster," said Lieberman, "so that at any rate he will continue to starve if the service prevails and prospers, said Lieberman. "It shows that there's no end game for artists [in terms of rewards for their creativity]."

Another central theme emerging from the conference panels was Asia's take on the digital era—one that differs in many important respects from that of the West. Asian music industry typology originates, is very receptive to alternative delivery models such as wireless platforms, said several...""
Newsmakers

Hits And Misses. The Chicago chapter of the National Academy of Recording Arts and Sciences recently hosted a discussion, “Song Writing: Hits And Misses,” which was part of the Midwest Professional Education Series. Pictured, from left, are Frank Orrall of Poi Dog Pondering, Jay Bennett of Wilco, Louise Post of Veruca Salt, Ralph Covert of Bad Examples, and Nash Kato, former member of Urge Overkill.

New Kings On The Block. A.B. Quintanilla Y Los Kumbia Kings recently inked a deal to release their second album on Capitol Records. The band’s debut set, “Amor, Familia Y Respeto...,” won a Grammy this year for best “tejano performance. Shown standing, from left, are Roy Ramirez, Jesse Martinez, and Cruz Martinez of Los Kumbia Kings; Roy Lott, president/CEO of Capitol Records; and A.B. Quintanilla, Francisco Bautista, and Jason Cano of Los Kumbia Kings. Kneeling, from left, are Alex Ramirez and Andrew Maes of Los Kumbia Kings.

Moore For Koch. Koch Records’ Ian Moore recently released his debut album, “And All The Colors...” Shown, from left, are Bob Frank, president of Koch Records, and Moore.

Honored. At a recent radio conference in San Francisco’s Bay Area, Tony Bennett, who performed at the event, congratulated Chris Jonz on receiving the Duke DuBois Jazz Person of the Year Award and for being named urban adult contemporary promotion person of the year. Shown, from left, are Jonz, a promotion executive at Earner Jazz, and Bennett.

Palm Deal. Elwood recently signed a deal with Palm Pictures to release his debut album, “The Parlance Of Our Time.” Pictured, from left, are Chris Blackwell, founder and chairman of Palm Pictures; Elwood; manager Sam Kling of Madgroove Entertainment; and Faisal Durrani, head of music at Palm Pictures. (Photo: Gary Gershoff)

Look No Further. Universal’s 98° contributed a song, “The Love That You’ve Been Looking For,” to the soundtrack to the recent CBS-TV miniseries “Jesus.” Pictured, from left, are Jeff Timmons and Justin Jeffre of 98°; album producer Evan Lamberg; and Nick Lachey and Drew Lachey of 98°. (Photo: Chuck Pulin)

No Doubt Live. Interscope’s No Doubt recently performed songs from its second album, “Return Of Saturn,” and its debut record, “Tragic Kingdom,” at SIR Studios in New York. Artistdirect broadcast the event on the Web. Shown standing, from left, are Steve Rennie of Artistdirect; Tom Whalley, president of Interscope Geffen A&M; No Doubt’s Gwen Stefani; Jimmy Iovine, chairman of Interscope Geffen A&M; and Tony Kanal of No Doubt. Kneeling, from left, are Tom Dumont and Adrian Young of No Doubt and Jonathan Troen of Artistdirect.

No Doubt Live. Interscope’s No Doubt recently performed songs from its second album, “Return Of Saturn,” and its debut record, “Tragic Kingdom,” at SIR Studios in New York. Artistdirect broadcast the event on the Web. Shown standing, from left, are Steve Rennie of Artistdirect; Tom Whalley, president of Interscope Geffen A&M; No Doubt’s Gwen Stefani; Jimmy Iovine, chairman of Interscope Geffen A&M; and Tony Kanal of No Doubt. Kneeling, from left, are Tom Dumont and Adrian Young of No Doubt and Jonathan Troen of Artistdirect.
HOT 100 Airplay

| TITLE | ARTIST(S)/LABEL/PRODUCTION (LABEL) | AIRPLAY WEEKS | #1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100

HOT 100 Singles Sales

| TITLE | ARTIST(S)/LABEL/PRODUCTION (LABEL) | SALES WEEKS | #1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100

Records with the greatest airplay gains. ©2000 Billboard/BPI Communications and SoundScan, Inc.
**Billboard® 200**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>ISSUE DATE: JUNE 10, 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EMINEM</td>
<td>BIGGEST SOLO DEBUT IN THE HISTORY OF SOUNDSCAN</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

**Billboard® TOP R&B/HIP-HOP ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>ISSUE DATE: JUNE 10, 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EMINEM</td>
<td>BIGGEST SOLO DEBUT IN THE HISTORY OF SOUNDSCAN</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

**Billboard® HOT COUNTRY SINGLES & TRACKS**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>ISSUE DATE: JUNE 10, 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FAITH HILL</td>
<td>THE WAY YOU LOVE ME</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

**Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>ISSUE DATE: APRIL 1, 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DESTINY'S CHILD</td>
<td>SAY MY NAME</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

**THE Billboard HOT 100**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>ISSUE DATE: APRIL 1, 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DESTINY'S CHILD</td>
<td>SAY MY NAME</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

© 2000 BPI Communications Inc. Used with permission from Billboard® magazine.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>CHARTS IN</th>
<th>FIRST</th>
<th>NO.</th>
<th>WEEKS ON CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
</tbody>
</table>

**No. 1**

- **ARTIST**: A6
- **SONG**: "LET IT BE" (EQ/16.98)
- **PEAK POSITION**: No. 1

**Greatest Gainer**

- **ARTIST**: A6
- **SONG**: "LET IT BE" (EQ/16.98)
- **PEAK POSITION**: No. 1

**Artists**

- **JANET JACKSON**: "IF" (EQ/16.98)
- **BRUCE SPRINGSTEEN**: "STORRAGE (12.98/18.98)
- **STRONG ARM**: "HEALTHY STUFF" (12.98/18.98)
- **TLC**: "SIZZLE KIN" (12.98/18.98)
- **GARRETT DAVIS**: "THE CALL" (12.98/18.98)
- **THE SPICE GIRLS**: "WORLD OVER" (12.98/18.98)
- **2 PAC**: "THE BLESSINGS" (12.98/18.98)
- **DANIELLE ROBINS**: "EVERYTHING" (12.98/18.98)
- **LAUREN CONRAD**: "BEAUTIFUL" (12.98/18.98)
- **SANDRA LEVY**: "HEARTS ALIVE" (12.98/18.98)

**Artists & Numbers**

- **PEARL JAM**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **LADY GAGA**: "BAD BOY" (12.98/18.98)
- **ALICE DEEJAY**: "THE CURE" (12.98/18.98)
- **TOKIO HOTEL**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE BLACKCROWES**: "HERE COMES THE SUN" (12.98/18.98)
- **THE PRODIGY**: "MEGA HITS" (12.98/18.98)
- **THE BRAVE NEW WORLD**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **DARREN HAYES**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE MODEST MOUSE**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE ROLLING STONES**: "LIVE AT THE GIGANTIC" (12.98/18.98)

**Artists & Numbers & Labels**

- **PEARL JAM**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **LADY GAGA**: "BAD BOY" (12.98/18.98)
- **ALICE DEEJAY**: "THE CURE" (12.98/18.98)
- **TOKIO HOTEL**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE BLACKCROWES**: "HERE COMES THE SUN" (12.98/18.98)
- **THE PRODIGY**: "MEGA HITS" (12.98/18.98)
- **THE BRAVE NEW WORLD**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **DARREN HAYES**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE MODEST MOUSE**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE ROLLING STONES**: "LIVE AT THE GIGANTIC" (12.98/18.98)

**Artists & Numbers & Labels**

- **PEARL JAM**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **LADY GAGA**: "BAD BOY" (12.98/18.98)
- **ALICE DEEJAY**: "THE CURE" (12.98/18.98)
- **TOKIO HOTEL**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE BLACKCROWES**: "HERE COMES THE SUN" (12.98/18.98)
- **THE PRODIGY**: "MEGA HITS" (12.98/18.98)
- **THE BRAVE NEW WORLD**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **DARREN HAYES**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE MODEST MOUSE**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE ROLLING STONES**: "LIVE AT THE GIGANTIC" (12.98/18.98)

**Artists & Numbers & Labels**

- **PEARL JAM**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **LADY GAGA**: "BAD BOY" (12.98/18.98)
- **ALICE DEEJAY**: "THE CURE" (12.98/18.98)
- **TOKIO HOTEL**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE BLACKCROWES**: "HERE COMES THE SUN" (12.98/18.98)
- **THE PRODIGY**: "MEGA HITS" (12.98/18.98)
- **THE BRAVE NEW WORLD**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **DARREN HAYES**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE MODEST MOUSE**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE ROLLING STONES**: "LIVE AT THE GIGANTIC" (12.98/18.98)

**Artists & Numbers & Labels**

- **PEARL JAM**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **LADY GAGA**: "BAD BOY" (12.98/18.98)
- **ALICE DEEJAY**: "THE CURE" (12.98/18.98)
- **TOKIO HOTEL**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE BLACKCROWES**: "HERE COMES THE SUN" (12.98/18.98)
- **THE PRODIGY**: "MEGA HITS" (12.98/18.98)
- **THE BRAVE NEW WORLD**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **DARREN HAYES**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE MODEST MOUSE**: "LIVE AT THE GIGANTIC" (12.98/18.98)
- **THE ROLLING STONES**: "LIVE AT THE GIGANTIC" (12.98/18.98)
**COPYRIGHT DIRECTIVE**
(Continued from page 14)

...protect themselves against violations. But there are some exceptions."

As for private copying, he says that "certain exceptions are allowed to personally limit the number of copies that can be made by one person."

Technological measures and privi-
ileges are considered necessary to provide for the Brussels-based lobbying office of the IFPI. In a May 23 memo to the EU, the federation called for "strong legislative measures to develop more sophisticated technical
alternatives to the present chaos of uncontrolled private copying."

With the prospect of acceptance, the hurdle was to give the market time to mature by allowing us the discretion to use tech-
nological measures to protect and deliver our works."

On a global scale, the directive is believed to speed up the lengthy ratifi-
cation process of WIPO’s two December 1996 treaties: the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT).

For the two WIPO treaties to go into effect, a treaty must be signed, that
the text of the treaty is ratified by the majority of member countries. By
May 23, 16 countries had adhered to the WCT, while only 14 countries acceded to the WPPT. If the EU’s member states sign and acknowledge of the WIPO treaties through the Copyright Direc-
ptive, the WCT will materialize soon, and only one additional country is re-
quired for the WPPT to be embraced.

The original intention of the Copyright Directive was to echo the WIPO treaties while adding some provisions that the defending member countries were designed to complement the historic intellectual property rights legislation governing reproduction, public
communication and distribution—namely, the Berne and Rome conventions.

Jørgen Blomqvist, the Geneva, Switzerland-based director of the council, said that "If the Copyright Directive goes through, it will strengthen the basis of our treaties. We have understood that the WIPO treaties needed to the treaties concurrently, and that is likely to take up to 1½ years."

Blomqvist has learned that the EU’s responsibilities are onerous for the group comprising the permanent representatives of the EU’s 16 member states—not mapped out the details during the past years. The group is among Europe’s most important legislative bodies.

The common position will be formally adopted without debate at a plenary session of the council in May—possibly in the week ending June 17 or during the following week. No date has been scheduled, accord-
ing to the EU spokespeople. After that, the directive will be forwarded to the European Parliament for a routine second reading, which is expected to take between three and four months.

---

**KIDS BUY THE DARKEST THINGS:** Even with a large and expected second-week decline of 55%, Eminem dominates The Billboard 200 with a whopping 784,000 units.

The sum keeps the Detroit rapper faced assault and weapons charges near his native Detroit less than a week after his "The Marshall Mathers LP" set SoundScan-era records for the biggest sales week by a solo performer or a rap act—in high terrain. His sophomore-week tally ranks as the 17th largest in the SoundScan era, its first-week total of 1.76 million units, following last issue’s 1.76 million-unit opener, its accumulated 2.5 mil-
lion units is the second largest two-week total in the SoundScan era, bet-
ter only by "N Sync’s "No Strings Attached," which earlier this year piloted through 3.2 million copies in its first two frames.

Britney Spears’ "Oops!...I Did It Again" which topped the chart two issues ago with 1.3 million units, ranks third among two-week totals (1.9 million units), followed by Backstreet Boys’ "Millennium" (1.75 million units, 1999), and Garth Brooks’ "Double Live" (1.73 million units, 1998).

Eminem’s last recorded week kept him well ahead of the fires. week. After an absurdly successful week with the album’s top single, "Myーム.”

"I’m Thankful,” which bowed on Top Gospel Albums during the week, "Mary Mary’s "Thankful” also entered Top Gospel Albums chart at No. 8 on its debut on May 22. But the debut of Top R&B/Hip-Hop Albums, his highest rank on that list since 1996’s "Good Love” hit No. 15. In his life, 25 of his albums hit the R&B chart, including 1976’s "Eargasm,” which spent two weeks at No. 1. Oddly, though some within the industry believe he may have a legend to repeat in six months—possibly in the week ending June 17 or during the following week. No date has been scheduled, accord-
ing to the EU spokespeople. After that, the directive will be forwarded to the European Parliament for a routine second reading, which is expected to take between three and four months.

---

**BY GREG MAYFIELD**

**INDIE LABEL**

TVT Records has joined the major labels in filing a copyright-infringement suit against file-sharing service Napster. The action, filed June 7 in U.S. District Court for the Southern District of New York, also cites as defendants yet-unnamed universities—ones that it says have participated in or contributed to Napster’s alleged unlawful actions. Metallica, which is also suing Napster, originally named three universities as defendants but dropped them when Napster blocked access.

TVT last month filed a copyright-infringement suit against MP3.com (Billboard Bulletin, May 25), which is currently engaged in settlement talks with the majors after having lost a suit filed by them.

**TOWER RECORDS**

Parent MTS Inc. reports that consolidated net revenue for the three months that ended April 30 increased 5.2%, while net loss almost doubled. Revenue increased to $255 million from $242.5 mil-
ion in the same period a year ago. Same-store sales increased by 3.8% during the period, and two new stores opened, bringing the total to 182. Consolidated operating income increased 152.7% to $4.7 million. Net loss increased to $4.3 million from $2.6 million.

**THE LONDON-BASED**

Virgin Entertainment Group (VEG) has, as expected, sold its operating companies Virgin Retail Belgium and Virgin Retail Netherlands to leading Dutch retail chain Free Record Shop (Bill-
board Bulletin, April 6). VEG CEO Simon Wright says the deal is valued at around 1.5 million pounds ($2.3 million) and includes six Virgin Megastores—in Amsterdam, Rotterdam, the Hague, Antwerp, Bruss-
els, and Lübeck—that had combined sales last year of around 25 million pounds ($38 million).

"The sale is about refocusing the Virgin Megastore business worldwide in a way that can really live up to the brand credentials that we want to offer," says Wright. "It’s no secret the businesses were losing money." However, he adds, "I don’t discount us re-entering these mar-
ket at some point." Free Record Shop GM Juan da Silva says, "We are aware that Virgin had closed its operations in Norway, Sweden, and Finland in the past month, possibly in the week ending June 17 or during the following week. No date has been scheduled, accord-
ing to the EU spokespeople. After that, the directive will be forwarded to the European Parliament for a routine second reading, which is expected to take between three and four months.

---

**REMEMBERED:** Following his May 31 passing, blues great Johnnie Taylor jumps 6-1 on Top Blues Albums, his second No. 1 on the 4-year-
old "Gotta Get The Groove Back” also re-enters Top Independent Albums at No. 4 by far its highest rank on that chart, this week’s No. 1 spot on Top R&B/Hip-Hop Albums, his highest rank on that list since 1996’s "Good Love” hit No. 15. In his life, 25 of his albums hit the R&B chart, including 1976’s "Eargasm,” which spent two weeks at No. 1. Oddly, though some within the industry believe he may have a legend to repeat in six months—possibly in the week ending June 17 or during the following week. No date has been scheduled, accord-
ing to the EU spokespeople. After that, the directive will be forwarded to the European Parliament for a routine second reading, which is expected to take between three and four months.

---

**TOM FERGUSON, ROBERT TILLI**
the retail street date.

Burgess declines to reveal what TVT paid in order to get the album. But he says the label will heavily promote its launch.

“We are going to spend whatever it takes to make this album sing at retail, to get it on shelves, and to make the consumer feel it,” Burgess says. “The message needs to be conveyed that this album is in stores. The fans already know it is a great album, but now we need to let them know that you can buy it at good ol’ bricks-and-mortar.”

Jerry Kamiller, divisional manager/merchandising at Trans World Entertainment, says that in the past, the Albany, N.Y.-based chain hasn’t carried titles that come exclusively on-line but now says it will.

TVT’s management also says its policy is “put in the penalty box, and when they pay the ransom, we let it out,” he says. At present, TVT is paying the price, because Newbury is carrying the album, and Deere says that “we are delighted to help TVT market this important project to our customers.”

In Columbus, S.C., Carl Singmaster, president of the seven-unit Manchester chain, initially was a big critic of the album’s distribution strategy. “Do we have a memory? Of course we have a memory,” he says.

Singmaster says that while the chain is leaning toward carrying the title, it doesn’t plan to promote it. “It is a big deal,” he adds. “It’s more of a publicity strategy than a promotion strategy.”

Investment in “the world’s premier music group,” and an income distribution policy that aims to provide EMI shareholders with dividends matching those of Newbury, are two factors the company’s management has yet to discuss with the company’s management.

TVT is paying in dollars, Burgess says, TVT paid in euros. “We can buy it ourselves,” Burgess says. “Every Monday to make the consumer aware of the fact.”

Since Me’ (Sugarfix) (Epic) (Sire) have carried titles that are exclusive, he says. “We should go out first on the Internet,” you are helping build a model for someone else to have an exclusive,” he says. “That is a penning program that will demand for the album has declined because all the serious fans already have it, thanks to Musicmaker.com. “When we sell, you need Joe Mainstream,” he says. “Why should we go out and work hard to try to sell this record to Joe Mainstream when we have so many big hit records we can easily sell to [him]?”

Newbury’s Deere speculates that the album is coming out early to conventional retail because the Web didn’t meet the sales expectations of Page manager. Bill Curbingh entitled “Tripping Music” and the Crowes manager Angelicus Entertainment.

This shows that the Web at its current stage doesn’t come close to exploiting the potential of intellectual property,” Deere says.

Executives at Musicmaker, Trinifer, Fodder, and Angelicus Entertainment didn’t return calls seeking comment.

TVT’s Burgess says, “Musicmaker did a fantastic job of promoting [the album], but I don’t think that delivery system filled demand.”

TVT is hoping to ship 150,000 units. “Just in case there is any gap in the demand, Burgess says, TVT did its deal with the album’s agents, not Musicmaker. “We had nothing to do with the album available first on the Internet, and we didn’t do a deal with Musicmaker,” he says. “We want to deliver the album to the retail.”

Burgess says the label plans to capitalize on the Page/Crowes tour, which begins later this month and runs through August.

He says TVT plans to relaunch “Ten Years Gone,” the current single, at rock and heritage rock radio.

and adds that “What Is And What Should Never Be” is still getting airplay. Also, the label plans to do plenty of ticket giveaways with radio and TV and hold a contest that will have the winners fly to Las Vegas to see the group’s show at the Hard Rock Hotel and Casino.

And, of course, TVT will employ TV ads to advertise the album, using VH1 as its main vehicle but also doing spot commercials. Furthermore, there will be a print campaign and radio advertisements, as well as street teams in the top 20 markets, Burgess says.

And, of course, TVT plans a big retail push, doing “price-and-position programs with everybody,” he adds.
### 1st Airplay-Only Track Leads Hot 100

**IT WAS INEVERABLE ONCE the chart policy was changed to allow airplay tracks on The Billboard Hot 100 that one day an airplay-only track—one that was not released as a commercial single—would lead the list. With this issue, that day has come. After 10 weeks “Maria Maria,” by Santana Featuring The Product G&B (Arista), plagues to No. 8, and the new No. 1 song is, unexpectedly, “Try Again” (Blackground/ Virgin) by Aaliyah.**

Consumers who wish to purchase the No. 1 song in the U.S. have to buy the soundtrack album *Romeo Must Die.* That set peaked at No. 3 in April but this issue tumbles 38-43. The strength of “Try Again” lies in its airplay, as it heads up Hot 100 Airplay for the first time. Right behind it on the airplay chart is “Everything You Want” (RCA) by Vertical Horizon. That album track leaps to No. 3 on the Hot 100, which means that had that cut been commercially released, it most likely would have been the No. 1 song in the nation this issue. Vertical Horizon’s debut album slides 56-62 this issue, down from a peak of No. 40.

Does the first airplay-only No. 1 mean the death knell of the single is even closer? Not really. If you were an RCA exec, wouldn’t you be sorry you didn’t release “Everything You Want” as a single, thus giving one of your hot new bands its first No. 1 hit? “Try Again” is the first song from a soundtrack to reach No. 1 in 2000 and is the first film tune to achieve pole position since Enrique Iglesias’ “Bailamos” (from “Wild West”) went to No. 1 in the Sept. 4, 1999, issue. It is Aaliyah’s first No. 1 song on the Hot 100; her personal best until now was her debut single, “Back & Forth,” which peaked at No. 5 in the July 2, 1999, issue. “Try Again” is the seventh No. 1 title of 2000, leaving us just five days behind last year’s pace, when Jennifer Lopez’ “If You Had My Love” became the seventh No. 1 hit of the year in the June 12 issue. “Try Again” is the first Virgin-distributed title to reach No. 1 since the similarly titled “Together Again” by Janet Jackson reached the pinnacle in the Jan. 31, 1998, issue.

And one final note about “Maria Maria.” It is only the third single of the rock era to complete its reign at No. 1. The other two 10-weekers were Debby Boone’s “You Light Up My Life” in 1977 and Olivia Newton-John’s “Physical” in 1981. And don’t feel sorry that “Maria Maria” is no longer on top. It goes into the record books as one of only 15 singles to be No. 1 for 10 weeks or more.

### WHITNEY MUSINGS: Her greatest hits collection may have slipped out of the top 10 on The Billboard 200, but Whitney Houston triumphs on the Hot 100, as two tracks from that Arista double-CD make their debut this issue. “Same Script, Different Cast,” which partners Houston with Deborah Cox, is new at No. 71. Just a few rungs lower, at No. 74, Houston’s collaboration with Enrique Iglesias, “Could I Have This Kiss Forever,” makes its first appearance.

The Iglesias-Cuét should end up ahead of the Cox track, because it is due for commercial release as a single.

---

### MARKET WATCH

**A WEEKLY NATIONAL MUSIC SALES REPORT**

#### YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>1999</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>314,784,000</td>
<td>325,386,000 (UP 3.4%)</td>
</tr>
<tr>
<td>275,560,000</td>
<td>299,555,000 (UP 8.3%)</td>
</tr>
<tr>
<td>38,224,000</td>
<td>25,631,000 (DN 25.4%)</td>
</tr>
</tbody>
</table>

#### OVERALL UNIT SALES THIS WEEK

- **14,876,000**
- **15,969,000**
- **14,038,000**
- **15,115,000**
- **14,599,000**
- **14,130,000**

#### CHANGE

- **DOWN 6.0%**
- **DOWN 7.1%**
- **UP 11.3%**
- **UP 4.5%**
- **UP 5.3%**

#### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

- **900,000**
- **853,000**
- **838,000**
- **838,000**

#### NONTRADITIONAL

- **4,134,000**
- **5,382,000**
- **5,382,000**
- **5,382,000**

#### ROUNDED FIGURES

- **UP 5.2%**
- **UP 11.4%**
- **UP 11.9%**
- **UP 30.2%**

---

**The Billboard Music Group will be moving as of June 23. Our new address will be 770 Broadway, NY, 10003-9505. The main phone number will be 646-654-4400. Watch Homefront for more details.**

---

### PERSONNEL DIRECTIONS

#### By Fred Bronson

#### MARKET WATCH

**A WEEKLY NATIONAL MUSIC SALES REPORT**

*For more information, contact Michele Jayagama at 212-336-5002*

**Visit our Web site at www.billboard.com**

**Contact Sibel Bell at 212-336-1402/1-800-449-1402.**

**E-mail: sbell@billboard.com**

---

**Visit our Web site at www.americanradiohistory.com**

**www.billboard.com**

**BILBOARD JUNE 17, 2000**
THE ONLY GREATEST HITS ALBUM EVER WITH 3 BRAND NEW HIT SINGLES EXPLODING SIMULTANEOUSLY!

WHITNEY
THE GREATEST HITS

36 CLASSIC HITS, INCLUDING THE 3 NEW WHITNEY SONGS THAT HAVE TAKEN EVERYONE BY STORM!

COULD I HAVE THIS KISS FOREVER (Duet with Enrique Iglesias)
HER FASTEST BREAKING SINGLE SINCE "I WILL ALWAYS LOVE YOU"
SAME SCRIPT, DIFFERENT CAST (Duet with Deborah Cox)
AN INSTANT R&B CLASSIC!

IF I TOLD YOU THAT (Duet with George Michael)
ALREADY TOP 5 ACROSS EUROPE!

★★★★ (Four Stars Out Of Four) Top Rating!” USA Today 5/9/00
★★★★ No one of her generation sings with more character and conviction.” Newsweek 5/29/00

“She exudes an erotic dynamism that no one else has the power to match. This isn’t just an ecstatic piece of party music – it utterly redefines Houston as an artist.” New York Daily News 5/16/00

ALSO AVAILABLE:
THE #1 DVD AND HOME VIDEO!
Featuring all the music videos, plus exclusive interviews, rare performances and much more!

****Wake up, freedom-loving citizens!!!****
It's a new dawn, the thought police are at the door and all they want you to do is visit a nice little website called Live365.com. Just type in the URL and what at first seems a pleasant diversion is soon an all-consuming sonic passion. Your night, your day, Your wrong your right. And before you know it, you're hypnotized in front of your computer speakers for the umpteenth day in a row and little Joey and Jane America are pledging allegiance to the Iraqi flag. Resist temptation! Read on!

Darryl Jackson aka DJ Darryl aka THE DOMIN-ATOR aka Rasta D
This unlicensed DJ's (Death Jockey!) reggae show now has 100,000 desperate addicts. How many more must fall under his spell before we awaken from our slumber???

MYTH 1
"All you're gonna feel is good." Sure, the "tunes" seem good, the DJs seem good, it's all good. !!!!At FIRST!!! But then you're hooked and the turntables turn. Just how "good" are you gonna feel when you have to move what's left of your belongings into a box car?!!

MYTH 2
"I can quit listening any time I want."
Nail biting, slouching, "close" dancing--these are things you can quit. Live365.com is not. Pretty soon, you'll be skipping work. Kids will be playing hooky. And who's that sitting in your barcalounger? Why it's Saddam Hussein!

MYTH 3
"Free music on the Internet is good."
That's just what the Tri-lateral Commission (aka the Illuminati aka the Bilderbergers) wants you to believe. Wake up, Nancy! Free music leads directly to Free Love... and next thing you know you're keeping time to the music with a big dose of the Clap!

* * * *
* * * *
fig. 1    fig. 2    fig. 3

Intelligence sources will "neither confirm nor deny" the so-called insidious insidious Brain-Devolution associated with repeated exposure to said "broadcasting' procedure. (Live365.com.)

LIVE 365.com
Wrong for America

Paid for by the citizens against live365.com